



The Urban and Suburban Public House in Inter-War England, 1918-1939

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Discovery, Innovation and Science in the Historic Environment



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CHAPTER 12 SUMMARIES OF INTER-WAR PUBS ON THE FINAL LIST

One of the key outcomes of the project was the compilation of a 'final list' of inter-war pubs (see Appendix 5 and pp. 14-17). These have been deemed deserving of special attention for various reasons, and worthy of consideration for statutory listing – or, in one case (that of the Black Horse, Northfield, Birmingham; section 12.7), for upgrading. They have been used as exemplars for this study of inter-war pubs, informing the report's main text. Detailed summaries of the various pubs are set out in this section, in alphabetical order, by pub name. The documents – which conform to a format agreed with colleagues in the Designation Department – are written so as to be self-contained (for instance, each summary has its own set of footnotes and bibliography).

The pubs on the final list were chosen based on consideration of the factors outlined on pages 14-15. Particular points in their favour have been:

- Historical and/or architectural significance (e.g. pubs designed by prominent pub architects, of notable/unusual style or design, or built by breweries especially active in inter-war pub construction)
- A high level of survival of the pub's exterior, including glazing, and outline plan form
- A high level of survival of room divisions and room arrangements, with bar counters
- Survival of the off sales department, either as an area of the pub or as a separate building
- A high level of survival of interior fittings and fixtures such as panelling, fireplaces, plasterwork, bar counters and bar backs, signage, doors and tiling
- An important, unusual and/or influential plan form, or equally one which well reflected the ideals of the planning of the inter-war and improved public house (e.g. by including a luncheon room and/or office with supervision)
- Survival of above-ground and related rooms and interiors such as kitchens and assembly rooms
- Survival of a pub's landscape setting, including gardens, bowling greens, and boundary walls
- Rarity in terms of works by particular architects or breweries, and in terms of representation on the existing statutory list (see Chapter 10)
- Overall integrity, considering the various factors set out above.

It might be noted that, for buildings of particular historical/architectural significance, allowances have been made in the other areas – so, for instance, less has been expected of interiors or the survival of plan forms. A conscious effort was made to include within the final list a range of breweries and localities, and also of types and sizes of pubs, if at all possible (see p. 17).

In total, the final list includes 37 pubs. All of these pubs were researched in detail, using archive and other sources, and all were visited – though internal access was not possible in the case of the Brookhill Tavern, Birmingham (section 12.9), closed shortly before the visit was made. Access was gained to most if not all of the buildings' public rooms, though, in general, cellars and private above-ground areas were not inspected.

Section 12.1

The Angel public house, 697 Uxbridge Road, Hayes, London Borough of Hillingdon, UB4 8HX

Date: 1926
Architect: T. H. Nowell Parr
Brewery: Fuller, Smith & Turner

History and Context

The Angel fronts directly onto Uxbridge Road, which has long formed part of the main route from London to Oxford. A pub known as the Angel has existed on the site since at least the mid-eighteenth century; a photograph of c. 1905 records a building with sash windows and a projecting bay window at the centre of its main façade.¹ This pub stood in the hamlet of Hayes End, north-west of the main village. Road-widening destroyed much of this settlement, but the Angel remained.

The rebuilding of the Angel was undertaken in 1926, the architect being T. H. Nowell Parr, an experienced designer of public houses. The new pub was rebuilt on its old location – at the corner of Uxbridge Road and Angel Lane (Fig. 12.1.1). A drawing associated with the pub's rebuilding survives, signed by Nowell Parr, showing a group of details, including the plan of the counters to public and saloon bars and an elevation of a glazed screen.² Also surviving are plans relating to the extension of the pub: these show the building both before and after alteration and were approved on 19 August 1935 (Fig. 12.1.2);³ the work was apparently completed in 1937. Nowell Parr had died in 1933,

before this work was carried out. It was comparatively small-scale, and was probably managed directly by the architect or surveyor of Fuller's, though Nowell Parr's practice continued – run by his son, John Nowell Parr – and may well have been involved.

No further records relating to the rebuilt Angel are known to survive in the local record office, though there are a number of historic photographs showing the pub at various points in its history. It is not known to have been featured in contemporary architectural journals



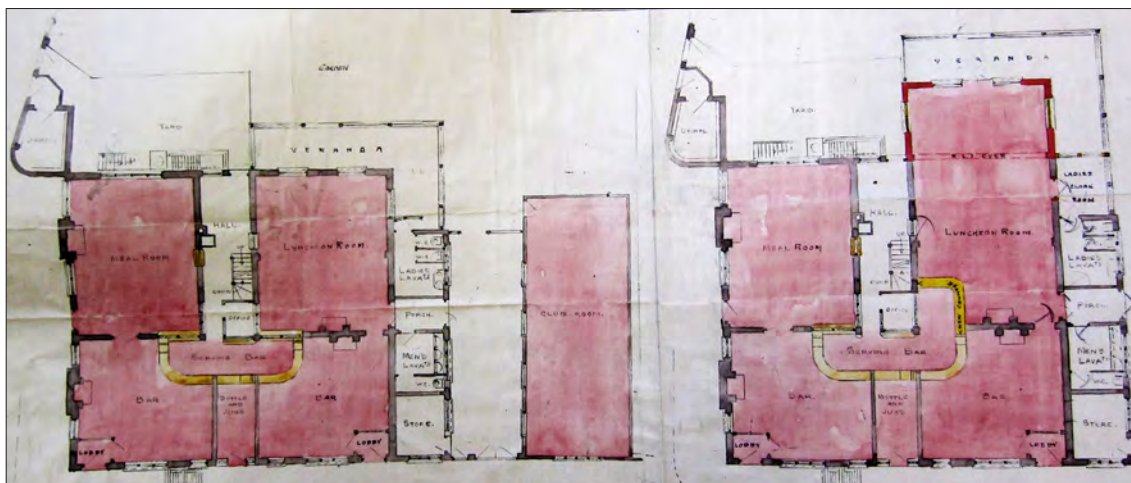
12.1.1 *The Angel pub seen from the north-east.*
(© Michael Slaughter LRPS)

1 <http://www.angelpub.net/Old-images-of-the-Angel.html> (accessed 9 October 2014)

2 *Ibid*

3 *Ibid*. A colour copy of this plan was kindly supplied to me by Michael Slaughter of CAMRA. The original was apparently in the Fuller's archives and an image of it was obtained by CAMRA, but the drawing was subsequently damaged (or even destroyed) as part of the flooding of the brewery archives.

or related articles.⁴ The Angel is included on CAMRA's inventory as having a historic interior of national importance.⁵ It does not form part of a conservation area, but is on the local list maintained by Hillingdon Council.



12.1.2 Plans of the ground floor of the Angel as built (in 1926, when the pub had a detached club room; left) and as altered (in c. 1937; right). The plans for the new work were approved in summer 1935. North is to the bottom. (Courtesy of the West Middlesex Branch of CAMRA)

Description

Exterior

The Angel is a detached building of two main storeys, with attic and cellar, and is built of brick with stone dressings, in a Neo-Georgian style. A photograph of the 1930s shows that the building is largely unchanged externally – retaining, for instance, its original windows. The main elevation, facing north, is of seven bays, with sash windows at first-floor level and a central curved balcony. On the ground floor there is a central doorway, which originally provided access to the off sales compartment; this has small windows to either side, which would have been used for the display of bottles and other related wares. At each end of the main façade there are a further two doorways – that on the right accessing the saloon bar and that on the left the public bar. On the east, facing Angel Lane, there is a single doorway at the centre of the façade, leading to the meal room, now in use as a bar.

The pub has a steeply pitched roof with two three-light dormer windows lighting the attic storey on the Uxbridge Road side. On the west, a single-storey block projects; this contains a store and lavatories for men and women. It has been extended to the south since 1965 – probably in the 1970s. On the west of the main pub building, on the other side of an access drive/passage, there was originally a large club room, shown on the plans of 1935; this was demolished in c. 1937, at the same time that the luncheon room was extended.

4 Ibid. The pub is, however, included in a list of Nowell Parr's pub designs included in: Robert Thorne, 'T. H. Nowell Parr and his work in Hounslow', *The Hounslow Chronicle (Journal of the Hounslow & District History Society)*, March 1982, p. 6 [this article is included in the RIBA biographical file on Nowell Parr]

5 See entry on: www.heritagepubs.org.uk (accessed 9 October 2014)

Interior

The interior of the Angel is notable in being largely unaltered since the work of c. 1937, partly due to a very long tenancy (around 45 years) by a previous landlord. On the ground floor, the pub has four main rooms: a saloon bar at the north-west, a public bar at the north-east – the two divided by the off sales compartment – with the former meal room (now another bar) to the south-east and, on the south-west, a luncheon/function room. In the centre are the counters and service areas, including office, dumb waiter and steps down to the cellar and up to the above-ground accommodation, including meeting room. Originally, the pub formed a square block, and its plan was roughly symmetrical, with two smaller bars to the front and two larger rooms to the rear. Around 1937, however, the luncheon room at the rear right was extended southwards, over the site of a former verandah. A new verandah was then built at the rear of this new room.

Taking the rooms in turn, the saloon bar retains its original glazed entrance lobby, curved counter, timberwork to the lower half of the walls (seemingly imitating stud work), beamed ceiling (a particular feature of pubs by Nowell Parr) and brick fireplace (now painted) (Fig. 12.1.3). The counter is notable in having doors/hatches that open outwards, providing access to the pipes and beer engines; according to CAMRA, this is a feature of counters seen only in the London area.⁶ A doorway leads from this room to the luncheon/function room, but the saloon bar remains divided from the public bar by the off sales compartment. The latter is now in use as a store, and can be accessed only from the central door of the main façade or from behind the counter. It has its original beamed ceiling, picture rails and timberwork on the walls (now covered over). The saloon bar counter is divided from the counter to the east by a glazed screen, which survives intact. Also intact is the bar back facing the off sales area and public bar.

On the left is the public bar, with original glazed entrance lobby, curved counter with hinged doors, timberwork to the lower half of the walls (like that in the saloon bar and adjacent meal room), fireplace (said to be of lead or cast iron, painted to look like wood), and doorway (though not doors) through to the meal room (Fig. 12.1.4). The meal room has its original timberwork and fireplace (now blocked), but is served by a counter inserted around the 1970s, with contemporary bar canopy; as this matches the canopy above the counter in the public bar, the latter was probably added at this date also. Originally, according to the plans of 1935, the meal room was served simply by a hatch in its west wall (now covered by a dart board) – adjacent to the dumb waiter opening onto the hallway – and a small hatch opening off the main servery, placed in a glazed screen; the upper levels of this screen survive. Also around the 1970s, the existing urinal to the south-east of the meal room – originally accessed only from the outside, via Angel Lane – was fully roofed and extended and a new doorway was inserted, providing direct access from within the meal room. Presumably at the same time, a women's lavatory was added at the south-west of the meal room.

The luncheon or function room is a large space extended, as has been noted, in c. 1937 and again around the 1970s, with single-storey blocks. The latter phase of work – which constitutes the main post-war change to the Angel – included extension over the site of the former verandah, which ran along the south-west and part of the west sides of the

6 www.heritagepubs.org.uk (CAMRA entry on the Angel, accessed 9 October 2014)



12.1.3 The servery of the saloon bar. Beyond can be seen the bar back of the luncheon or function room. (© Michael Slaughter LRPS)



12.1.4 The public bar, with the former meal room beyond. The canopy above the bar counter is likely to be an addition of the 1970s, but the counter itself is original. (© Michael Slaughter LRPS)

building. The luncheon room has a canted bar counter with hinged doors, a mirrored bar-back fitting and a decorative skylight of c. 1937, although much of the fielded panelling (to dado height) probably dates from the first phase of construction (i.e. 1926) and has been reused throughout the rear part of the room. There is also a fireplace of the 1920s phase; this is apparently of lead or cast iron, painted to look like wood, as with the fireplace in the public bar. The ceiling is beamed, like that in the other bars. The room can be accessed via the saloon bar or from a porch on the right (west) side of the building.



12.1.5 *The interior of the office, with its original safe and windows to aid supervision.*
(© Michael Slaughter LRPS)

At the centre of the plan, behind the counters, the office remains intact – with windows overlooking the bars, safe and cashier's window, for the passing through of money from the safe (Fig. 12.1.5; see p. 58). Also intact are the staircases leading down to the cellar and upwards to the manager's/tenant's accommodation, which now has seven bedrooms. The only modern changes to this central ground-floor area are the addition of a fire door between the stairwell and the office, and the insertion of a kitchen to the south, in the area formerly used as a hall. The cellar is notable in retaining a bottle lift or hand-wound hoist, as well as other original features, while back on the ground floor, the lower part of the dumb waiter (closed off for fire safety reasons) opens onto the hallway area.

Above stairs, there is private accommodation. The former kitchen – with original features including the upper part of the dumb waiter (the lower part served the meal room and luncheon room, and perhaps the other bars too), dresser

and cupboards – is now the tenant's sitting room; the former scullery and larder are next door, now forming the tenant's kitchen. Adjacent – at the front, above the public bar – is a room that has long been used (since 1926) by the Royal Antediluvian Order of Buffaloes and the Freemasons. It contains wooden rolls of honour as well as an Art Deco-style fireplace in coloured ceramic, probably of c. 1937, and Bakelite electric fittings.

Significance

As a pub designed by Thomas Henry Nowell Parr (1864-1933), the Angel has immediate significance. Nowell Parr was a noted London architect, especially well known for public buildings in Brentford – such as the public baths of 1895-96 and the public library of 1903-4 (both listed grade II) – and for public houses. He designed around 20 pubs in

West London between c. 1900 and his death in 1933, and some of these are listed (all at grade II), including the Old Pack Horse, Chiswick (c. 1905), the Forester, Ealing (1909), and the Kent Hotel (now the Duke of Kent), Ealing (1929). Geoff Brandwood and Jane Jephcote note that their book *London Heritage Pubs* (2008) includes six pubs by Nowell Parr, giving him a higher representation than any other architect.⁷ He is noted for his restrained style, moving away from the glitz and extravagance of Victorian and Edwardian pub architecture. As a pub architect, Nowell Parr worked mainly for Fuller's, a Chiswick-based brewery founded in 1845. After his death, the architect's work in this area was taken on by his son John, who continued to run his father's firm under the name Nowell Parr and Son.

As a group, Nowell Parr's inter-war pubs do not survive especially well: those much altered include the Pottery Arms, Brentford (1922), the Manor Tavern (later the Devonshire Arms), Chiswick (1924), the Royal Hotel, Hanwell (1924), and the Rose and Crown, Kew Green (1928), while the Golden Lion, Hillingdon (1932), has been demolished. Although a number of Nowell Parr's inter-war pubs were investigated as part of this project, only two were shortlisted for further investigation: the Angel and the Duke of York, Chiswick, also of 1926 (see section 12.17). The others were found to have been altered or entirely demolished – and this was also found to be the case with the pubs designed by Nowell Parr and Son, such as the Dover Patrol, Blackheath (demolished), the Princess Victoria, Rotherhithe (demolished), the Plough, Northolt (destroyed by fire), the Seven Stars, Fulham (converted to flats), and the Yacht, Bexleyheath (internally altered).

This makes the Angel even more notable, for this pub survives particularly well. The building is largely that built in 1926 and altered in c. 1937: with the exception of the double doors to and hatches serving the meal room, there have been no notable losses in terms of the original work. As has been noted above, original features include the bar counters, fireplaces and panelling, while the plan form survives largely unchanged. The most significant alteration has been the extension of the luncheon/function room around the 1970s, and – around the same time – the insertion of a counter and the creation of attached toilets in the meal room. However, neither of these changes detracts from the original plan or interiors. Although the modern extension of the function room is very noticeable from the rear and west side of the pub, from within the room there is little to differentiate the 1970s work from that carried out four to five decades earlier. Meanwhile, the insertion of a bar counter in the meal room reflects the creation of a counter in an identical position in the luncheon room in the phase of c. 1937.

In terms of inter-war pubs as a group, the Angel is especially noteworthy in retaining its off sales compartment. These features are now extremely rare for twentieth-century pubs (see pp. 69-71 and pp. 110-111), and have even been lost in many listed examples. Another feature of particular note is the glazed office, which constitutes another rare survival in pubs of the twentieth century as a whole. In the case of the Angel, the office retains its windows with views into the public bar, saloon bar and luncheon room, emphasising a feature that was an important consideration in public house planning at the time – the ability to supervise drinkers and drinking, whilst remaining unseen or at least inconspicuous. Other aspects of the Angel's plan that are valuable in reflecting

⁷ Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), p. 47

contemporary developments in pub planning are the luncheon room and meal room, with the kitchen and adjacent Masons'/meeting room on the first floor. Such spaces relate directly to the 'improved' pub movement of the inter-war years, which saw the increasing respectability of pubs and the broadening of the services, and refreshments, that they provided (see Chapter 4).

In both its plan and its fittings, the Angel provides an excellent example of how a pub in a semi-urban location was intended to function in the inter-war period. None of its individual fittings or details are of outstanding quality, but the level of intactness is, as has been noted, exceptional for a pub of this type and date. The exterior of the pub is also notable; for Robert Thorne, writing about Nowell Parr's work in article of 1982, 'designs like the Neo-Georgian "Angel" Uxbridge Road are as distinguished as anything produced at the time'.⁸

Overall, the building's major points of interest are:

- Its place within the history and streetscape of Hayes/Hillingdon
- Its status as a pub designed by T. H. Nowell Parr for Fuller's, and as one of Parr's few surviving, intact designs of the inter-war period
- The high level of preservation of the pub's exterior and interior, including the plan form, with public bar and saloon bar still physically separate
- The survival of notable and rare-surviving areas, especially the off sales compartment and office
- Its ability to inform the planning and fitting out of 'improved' pubs more generally.

Published sources

- Robert Thorne, 'T. H. Nowell Parr and his work in Hounslow', *The Hounslow Chronicle*, (*Journal of the Hounslow & District History Society*), March 1982, pp. 3-6
- Geoff Brandwood and Jane Jephcote, *London Heritage Pubs: An Inside Story* (St Albans, 2008), p. 47

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⁸ Thorne, 'T. H. Nowell Parr and his work in Hounslow', *The Hounslow Chronicle*, March 1982, p. 5

Section 12.2

The Army and Navy public house, 1-3 Matthias Road, Stoke Newington, London Borough of Islington, N16 8NN

Date: c. 1934
Architect: Unknown (probably A. E. Sewell)
Brewery: Truman, Hanbury, Buxton & Co. Ltd

History and Context

The Army and Navy occupies a prominent plot at the corner of Matthias Road, which runs east from Newington Green, and Elton Street (formerly Prince Edward Street), which existed as an open thoroughfare until the 1960s; the pub faces a junction once known as Port Royal Place.¹ A pub of the same name is recorded in property deeds dating from 1844,² and the predecessor of the current building is shown in a photograph from the Truman Corporate Records held at London Metropolitan Archives.³ In this pre-1930 photograph, the earlier Army and Navy is shown to have formed part of a terrace of modest mid-nineteenth-century houses, these also being shown on the Ordnance Survey map published in 1870. When rebuilt around 1934, the Army and Navy remained associated with the adjacent Victorian terraces (Fig. 12.2.1), although one of these houses – that which joined the earlier pub on its west side – was demolished, to allow for a slight enlargement of the new building.

The context of the Army and Navy changed greatly in the post-war period. Between 1947 and 1952, Congreve House and Patmore House of the LCC Mayville Estate – large Moderne-style blocks with prominent curved front balconies – replaced the terraced housing that had bordered the pub to the west, facing Matthias Road.⁴ The Victorian terraces to the pub's south and south-west – on Elton Street, Elton Place and other neighbouring roads – survived for longer, being demolished to make way for further council blocks around c. 1967, including the high-rise Conrad House to the pub's south-east.⁵ Since that time, the Army and Navy has been completely detached, and its relationship to what was the built up area of Elton Street has been lost (Fig. 12.2.2).

The exact date of the present pub's construction is not known, though on stylistic grounds it is likely to have been the early to mid-1930s; it was certainly in existence by 1936, as the reworked pub is shown on the Ordnance Survey map published that year. The rebuilding was undertaken by East London brewers Truman, Hanbury, Buxton &

1 This name appears on the Ordnance Survey map of 1954, for instance.

2 LMA, B/THB/D/020. The pub's earliest entry in Post Office directories appears in 1855, as noted on: <http://pubshistory.com/LondonPubs/StokeNewington/ArmyNavy.shtml> (accessed 2 November 2014)

3 LMA, Truman's Brewery Eastern District Photographs: V. I, B/THB/D/394

4 It has been suggested, in the Newington Green Draft Conservation Area Statement (December 2013), p. 67, that the Army and Navy was rebuilt as a component of the LCC Mayville Estate: <http://www.islington.gov.uk/publicrecords/library/Planning-and-building-control/Publicity/Public-consultation/2013-2014/%282013-12-03%29-Draft-Newington-Green-CA-Statement-051213.pdf> (accessed 2 November 2014). However, early photographs demonstrate that this was not the case.

5 A. P. Baggs, Diane K. Bolton and Patricia E. C. Croot, *A History of the County of Middlesex: Volume 8, Islington and Stoke Newington Parishes* (Victoria County History, London, 1985), pp. 41-45: <http://www.british-history.ac.uk/vch/middx/vol8/pp41-45> (accessed 2 November 2014)



12.2.1 *The Army and Navy in a photograph of 1938, when it was still joined to terraces of mid-nineteenth-century housing. These terraces were demolished shortly after the Second World War. (London Metropolitan Archives, City of London: SC/PHL/01/190/B6834)*



12.2.2 *The Army and Navy today, with its original display window and pub sign illuminated. (© Historic England, Derek Kendall, DPI70131)*

Co. Ltd, founded in c. 1666. It is likely to have been the work of the brewery's principal architect, A. E. Sewell, on account of stylistic similarities with other Truman's pubs known to have been built to his designs, notably the Arundel Arms (built 1936; closed in c. 2006 and demolished in 2013), which was located less than 100 metres from the Army and Navy along Boleyn Road.⁶

Two photographs of the Army and Navy held at the LMA – one undated though likely to be c. 1935 and the other taken in March 1938 (see Fig. 12.2.1) – illustrate its original context, with the attached two-storeyed terraces of housing. These demonstrate that the pub is largely unchanged externally, retaining much of its original signage and decorative glazing.⁷ No original plans or other drawings of the Army and Navy are known to survive, though later details of some alterations are held by the Planning Department of Islington Council.⁸ A plan of the outlying plot from 1967 shows that a car park was added along with a boundary wall to the west of the site at this time. The car park area was converted to its present use as a beer garden and children's play area in 2005, as more recent plans illustrate.⁹

The Army and Navy is on CAMRA's inventory as having a historic interior of regional importance,¹⁰ and has an entry in the recent book *London Heritage Pubs, An Inside Story* (2008), authored by Geoff Brandwood and Jane Jephcote.¹¹ The pub is locally listed at grade B by Islington Council and falls within the Newington Green Conservation Area (designated 1970, extended 2004).

Exterior

The Army and Navy is of two main storeys, along with an attic and cellar, and is built of red brick with stone dressings in a simple Neo-Georgian style (see Figs 12.2.1-12.2.2). The photographs of the 1930s show that the building is largely unchanged externally – retaining, for instance, its original leaded and stained-glass windows, some original signage and its original bar entrance doors. The wedge-shaped plan of the pub was predicated by the acute corner of Matthias Road to the north and the former Elton Street, running south-west. The design takes advantage of this compromised plot through a canted, largely symmetrical corner plan, with a prominent single-bay corner frontage facing the road junction to the east. The pub's exterior, with its two towering chimneystacks, forms a strong composition when seen from the junction of Matthias Road and Elton Street. The corner component of the exterior – framed by stone quoining – features a distinctive bowed multi-paned window at ground-floor level, formerly used for the display of Truman's wares, with a sash window on the first floor; originally, the bow window was topped by decorative ironwork and a planter, but this has now been lost.

6 See: Luke Jacob, 'The Planning and Design of Truman's "Improved Pubs", 1910-1940' (MSt dissertation, University of Cambridge, 2014), gazetteer

7 LMA, Truman's Brewery Eastern District Photographs: V.1, B/THB/D/394; the photograph of 1938 (LMA, SC/PHL/01/190/B6834) is available to view on: <http://collage.cityoflondon.gov.uk/collage/app?service=external/Item&sp=Zarmy+and+navy&sp=78963&sp=X> (accessed 17 December 2014)

8 Borough of Islington Planning Department Case File, 1-3 Matthias Road (Army and Navy Public House)

9 Ibid

10 See entry on: www.heritagepubs.org.uk (accessed 2 November 2014)

11 Geoff Brandwood and Jane Jephcote, *London Heritage Pubs: An Inside Story* (St Albans, 2008), p. 112

Above this, rising into the parapet, is a stone panel featuring the pub's name in original raised lettering and a relief roundel displaying the Truman's eagle emblem.

The Army and Navy's side elevations are of the same style, though they are not quite symmetrical, partly due to the fact that the pub is longer on the south-east than on the north. At first-floor level, close to the central frontage, each side elevation has a single sash window with arched tympana above, filled with a decorative festoon. Beyond are a succession of plainer sash windows – five on the south-east and four on the north – divided from the enriched window by substantial lead hopper-head rain collectors, featuring decorative foliage patterns, and down-water pipes, positioned beneath large chimneystacks. Both elevations have further rain collectors and downpipes at their outer ends, and also feature fixed ironwork lanterns. These lanterns can be seen in the photograph of the pub taken in 1938, though they have now been moved from ground- to first-floor level and the 'TRUMAN' lettering has been removed from the lamp's glazed panels.

The pub's attic level extends two-thirds of the way along each of its side façades, and includes dormer windows. Hipped at the building's corner, the roof retains its original tiling. Between the chimneystacks and the pub's corner, the roof is masked by a stone parapet. On both sides, this features original fixed brass lettering stating 'TRUMAN' (the early photographs show it originally read 'TRUMAN'S'). At the base of each chimney, in line with the parapet, are stone sculpted urns, adorned with carved festoon details; these are a recurring motif in several of Sewell's Truman's designs (used, for instance, at the Green Man, Kingsbury, London, of 1936-37; see section 12.22).

At ground-floor level, on the frontage facing north onto Matthias Road, there are three doorways with stone surrounds that would have led to separate bars. The single door to the east, which appears to have led to an off sales compartment, is set between two narrow windows, the central pane of the left window with gilt lettering simply reading 'wines' (Fig. 12.2.3). To the west, a pair of doors which probably served as entrances to a private bar and saloon bar (see below) are flanked by a pair of larger windows. These windows, as throughout the ground floor, are steel-framed with hopper openings at the upper level and incorporate distinctive Truman's stained and leaded glazing in their lower portions; such glazing can also be seen at other pubs including the Palm Tree, Mile End (c.



12.2.3 A detail of the coloured glass on the pub's Matthias Road elevation. Originally, this window seems to have lit the off sales compartment. (© Historic England, Derek Kendall, DPI70115)

1929; see section 12.25), and the Golden Heart, Spitalfields (1934-36; see section 12.21).

On the pub's south-east elevation, facing what was originally Elton Street, there is a single public doorway, wider than any of those on the Matthias Road side. This doorway, again flanked by a pair of windows with decorative stained-glass panes, is placed centrally and would have led to the public bar. The double doors themselves contain stained-glass leaded glazing in their upper portions, repeating the pattern of the lower section of the ground-floor windows. To the left (south), there is a doorway serving the private upper-floor quarters, which would have served as the accommodation of the pub's landlord/tenant. Throughout the ground floor, a stone band runs at half height, punctuated by the door and window openings. A broader stone band divides the ground floor from the first. Originally, as is shown in the photograph of 1938, this carried fixed brass lettering naming various Truman's beers; the lettering has since been removed and parts of the stone band covered by modern fascia signage.

An outdoor area is set to the west of the pub, fronting Matthias Road. This extension to the original plot was initially laid out as a car park in 1967, following the demolition of the earlier adjoining terraces to the west;¹² originally, the Army and Navy had no garden or car park. The area was in use as a service yard by 1995, and was then converted to a beer garden and children's play area. The red brick, stone-capped boundary wall dividing the space from Matthias Road dates from the 1967 phase. In the garden there is a door, situated at the rear of the west wall of the pub. This leads through to a space that was originally the pub's service yard (now covered), and from thence to the main bar areas.

Interior

As has been stated, there appear to be no surviving original floor plans of the Army and Navy. On account of this, and of the fact that the interior now forms a single, undivided space, the 1930s arrangement is not well understood. However, surviving elements of the original work aid a reconstruction,¹³ as does a comparison of the Army and Navy with other better documented inter-war pubs built by Truman's, such as the Rose and Crown, Stoke Newington (1930-32; see section 12.30), and the Golden Heart, Spitalfields (1934-36; see section 12.21). It is probable that the ground floor of the Army and Navy was comprised of five separate sections: a public bar and possibly a games room (accessed from Elton Street) divided from a private bar and saloon bar by an off sales compartment at the corner section of the building (all separately accessed from the three doors on Matthias Road). Each of these areas was served by a single central servery, which seems to remain in its original form (Fig. 12.2.4).

Taking the pub interior as a whole, the Army and Navy retains a significant proportion of its original fittings, most notably the Vitrolite panelled ceiling – a characteristic feature of inter-war Truman's pubs – divided by timber ribs which are intact in all of the formerly separate bar rooms (Fig. 12.2.5). Other features seen throughout the pub include a set of four original brick fireplaces, one in each of the former bar rooms (not in the

¹² Borough of Islington Planning Department Case File, 1-3 Matthias Road (Army and Navy Public House)

¹³ For example, the positioning of doors and fireplaces, and the difference in quality between the panelling in the once separate saloon/private bars and public bar/games room.



12.2.4 A reconstruction of the original ground-floor plan of the Army and Navy. (© Historic England, Phillip Sinton)

Army and Navy, probably a saloon bar. This is the only portion of the pub to feature three-quarter height fielded panelling, this including a band running along its upper edge, which in certain sections retains the markings of former inlaid lettering which has at some stage been removed or varnished over. On the west wall of the bar room is one of four brick fireplaces which survive in the pub; positioned above this is an original Truman's embossed mirror, set into the panelling. Original fixed benching is set to the right side of the fireplace and this forms an L-shape, continuing around to the north wall. The short counter end, on the east side of the room, would have been the service point for the saloon bar, the fielded woodwork here repeating the form of the panelling in this part of the pub. The south wall has further fielded panelling, which has an unusual fixed, fold-out counter top next to the bar for placing drinks upon. Next to this on the south wall are the entrances to the male and female toilets. The door to the men's toilets (on the left/east) also leads, via a passageway, to the former yard, which in turn gives access to the garden area to the west of the pub. Both toilets have light-up box signs above their doors, and these are possibly original features; they certainly pre-date 1960, judging by the lettering and design.

The saloon bar was formerly divided from another room (almost certainly a private bar) by a timber partition or screen. Part of this has been retained – as a lower portion that runs parallel with the room's counter – now being fashioned into an island drinks shelf/counter in the opened-out space. A portion of the original screen is also retained in the vestibule entrance (built c. 1970), which has been added to the central doorway on the pub's Matthias Road side. This doorway, now the main entrance to the pub from

off sales area), these being distinguished by plaster relief panels featuring depictions of a hunter and dog, a knight on horseback, and a pair of galleons. All of these fireplaces have subsequently been painted over in red. A great deal of signage – and, at the time of the site visit in summer 2014 (during the World Cup), flags – obscure original features, though this should not detract from the high degree of survival of this inter-war pub interior.

As stated above, the entrances on the pub's north side, from Matthias Road, gave access to three separate areas. The right-hand/west door (now not in use) led to what was the highest status room in the



12.2.5 A view through both sides of the Army and Navy, taken from the position of the former off sales compartment. The public bar was on the left and the private and saloon bars on the right. (© Historic England, Derek Kendall, DPI70117)

Matthias Road, seems originally to have provided direct access to a small, rectangular bar adjoining the saloon bar on the east (though there was probably no internal connection between the two rooms). This was probably a private bar, intended for 'private transactions and intimate conversations'.¹⁴ Such bars were generally separated from other rooms and entered directly from the street. At the Army and Navy, the private bar retains its original counter with a fielded panelled front, and its brick fireplace with curved hearth, to the east of the entrance door.

As with many other Truman's built pubs in the inter-war period, the private bar at the Army and Navy seems to have been positioned next to the off sales or outdoor compartment (to the east), thereby being divided from the neighbouring drinking bars. As was stipulated by contemporary licensing regulations, the off sales would have been entirely separate from the other drinking bars in the pub, and only accessible from its designated entrance on Matthias Road. The principal feature of the Army and Navy's off sales area would have been its bowed showcase window, at the centre/corner of the exterior, which was used to advertise the goods on offer within (see Fig. 12.2.2). The rear part of this window (now fronting onto a stage) would have been accessible from inside the off sales compartment, which would have been served by a portion of the main servery, placed diagonally across the corner of the roughly square compartment.¹⁵

14 Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 33

15 This compartment at the Army and Navy appears to have been larger than those seen at most pubs of comparative size, the section being roughly square in plan and only marginally smaller than the adjoining private bar. The size of the off sales seems to be accounted for by the necessity of the compartment being served by the central servery and the placement of the compartment in the awkward corner portion of the pub (the space used being the minimum possible in order to create a regular



12.2.6 *The counter and servery of the public bar, with inlaid lettering decorating the bar back. On the right of the photograph is the pub's stage, in the location of the former off sales compartment. (© Historic England, Derek Kendall, DPI70123)*

This area is marked by the change of counter treatment, with matchboard panelling taking over from the fielded design of the adjoining private bar (see Fig. 12.2.5). Timber partitions or screens would have divided the off sales to the south and west, these having now been removed with the opening out of the pub.

On the Elton Street side of the pub, the central set of double doors would have provided access to the public bar. As with the majority of Truman's pubs of the inter-war period (for example, the Palm Tree, Mile End; see section 12.2.5), the Army and Navy's public bar was fitted with simple matchboard panelling, this being distinct from the superior fielded type seen in the saloon bar and private bar. The counter of the public bar, which runs parallel to the Elton Street frontage, continues the pattern of matchboard panelling and runs the complete length of the room (Fig. 12.2.6, and see Fig. 12.2.5). On the outer side of the public bar there is a section of fixed benching, while to the north of the room there is a brick fireplace with a curved hearth, above which an original picture rail is retained. Beneath the window at the far north end of the room is a low set of rolling-in doors, included to allow brewery draymen to deliver barrels to the pub directly from the street, these doors corresponding with a hatch within the room, next to the doors, for lowering barrels down to the cellar.

The space that now forms the Elton Street side of the Army and Navy is large, and it is likely that this was originally split into two rooms, as is reflected by the presence of two fireplaces: the north portion would have been the public bar, and the south-west area shaped area).

probably a games room, as in contemporary Truman's pubs such as the Stag's Head, Hoxton (1935-36; see section 12.33), and the Duke of Edinburgh, Brixton (1936-37; section 12.16). Both bars may have been entered via the double doors, which presumably led onto a vestibule – as they do today, though the current vestibule is modern in date – or alternatively the games room may have been entered from the doorway at the far left of the pub's Elton Street façade, though this was also used for private access to the upper floors. The public bar and games room would have been interconnected, a doorway being placed in a dividing partition. It is probable that this dividing line followed the break which can be seen in the Vitrolite grid ceiling, just to the south-east of the Elton Street doorway (see Fig. 12.2.5). The games room would have been served by the canted end of the counter to the south-east of the public bar; this has a matchboard panelled front, as at the Stag's Head and Duke of Edinburgh. On the south-east wall of the room, a brick fireplace is placed centrally, with half-height matchboard panelling to the right, this beneath a picture rail which continues throughout the room. The west wall of the games room contains separate doors leading to the male and female toilets; these would also have served customers of the public bar next door. Both the male and female lavatories retain early box-light signage above the doors, identical to those noted in the saloon bar (see above).

Linking all of the pub's ground-floor rooms was the central servery, of irregular shape. This part of the pub arrangement appears to be largely unaltered; access to the cellar is provided behind the counters, via a door on the south-east side of the service area, and a small wash-up space is placed centrally, enclosed by the bar back fittings. The bar back is original throughout, retaining distinctive inlaid Truman's lettering in a band above the shelving and a multi-paned glazed section running along the top to provide borrowed light to the wash-up compartment (see Fig. 12.2.6). Most of the original shelving on the bar back survives, as does the leaded, mirrored back board. There is no evidence that a dumb-waiter was included in this bar back arrangement, which implies that the service of food was not a major element of the pub's function, if indeed it was provided at all. The counter of the servery is original in all parts, though portions of the countertop appear to have been either retouched or possibly replaced. A gantry or glass shelf, with decorative wrought ironwork marked with small rose emblems, is potentially original, although it is probably a later insertion, perhaps of the 1950s.¹⁶

Significance

The Army and Navy is a typical example of the modest but well-planned improvement work undertaken by Truman's brewery between the wars. Externally, the pub presents an accomplished and inventive example of the Neo-Georgian style particularly popular amongst inter-war pub architects into the 1930s. The exterior was contrived to be simple in design, with quiet brick detailing and some decorative stonework confined, in the main, to the corner bay. This simplicity of design, with reliance on order, line and formal arrangement of the façade, reflects the key design traits of the era. The design of the bowed display window is especially significant and unusual, and it is notable that this element of the pub's exterior survives. Meanwhile, the integration of Truman's brewery

¹⁶ Decorative wrought ironwork features heavily on the exterior of the nearby Rose and Crown (see section 12.30), though there are no comparable examples of wrought iron shelving in other Truman's pubs to confirm that the work at the Army and Navy is original.

signage and brand livery – not least the leaded and stained-glass windows and ironwork lanterns (both identifiable features of Truman's pubs of the time) – give the building a strong commercial identity: an element of pub design which was increasingly important in the inter-war years.

During the inter-war period, Truman's also adopted a distinctive set of internal features which were used in many of the firm's pubs and were reproduced in newspaper advertisements to promote the brewery.¹⁷ Key features of this 'house style' included oak panelling inlaid with the names of the brewery's beers, decorative stained-glass windows, mirrored bar backs and, often, brick fireplaces with varied relief details, all of which are featured at the Army and Navy. A particularly impressive feature here is the Vitrolite panelled ceiling, which is complete throughout and forms one of the best remaining examples seen nationally. Taken as a whole, although the pub's plan has been opened out, the interior of the Army and Navy is notable in being amongst the most complete examples of this centrally co-ordinated 'house style', containing a wealth of fixtures and fittings that give a strong sense of the firm's identity between the wars.

Truman's was one of the most significant breweries in terms of inter-war pub improvement. In David Gutzke's table of breweries active in this period, the total number of inter-war projects undertaken by Truman's – 151 – was exceeded by only three other breweries: Watney Combe Reid & Co. Ltd (285 projects), Charrington & Co. (170) and Ind Coope (164).¹⁸ However, whilst Truman's built a number of large and ambitious pubs, it continued to be responsible for buildings of traditional scale and plan; the Army and Navy is one such example, others being the Royal Oak, Bethnal Green (see section 12.32), and the Stag's Head, Hoxton (see section 12.33).

The architect very likely to have been responsible for the design of the Army and Navy was Arthur Edward Sewell (1872-1946). A Licentiate of the RIBA, Sewell was the principal architect and surveyor for Truman's throughout the inter-war period, having been originally employed by the brewery in 1902; his last known work for Truman's was the Royal George, near Euston (see below), plans of which were signed in 1939. He was a designer of some note, his public houses – mainly located in or just outside of London – regularly being featured in architectural journals of the time.¹⁹ Sewell was prolific, reflecting the active building programme of Truman's. In total he designed at least 40 pubs for the firm.²⁰ Ten of these have been identified as part of this project, including the Railway Hotel, Edgware (1930-31; listed grade II), the Goat Inn, Forty Hill, Enfield (1932; converted to residential use in c. 2006), and the Hop Bine, Wembley (1932; converted to a Tesco in c. 2011);²¹ additionally, four pubs – including the Army and Navy – have been

17 LMA, Truman's Newspaper Cuttings Books: B/THB/PMT/003-019

18 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 202

19 Sewell (and his architectural assistant, R.W. Stoddart) was also mentioned in Basil Oliver's study *The Renaissance of the English Public House*, op. cit., p. 106

20 This number includes examples such as the Camden Stores, Camden (1924; now a restaurant), the Cock Tavern, Hackney (1929-30), and the Arundel Arms, Stoke Newington (1936; demolished). See: Jacob, 'The Planning and Design of Truman's "Improved Pubs", 1910-1940', op. cit., gazetteer

21 These are pubs that were identified through the search of architectural journals and other related literature.

identified which can be confidently ascribed to Sewell, giving a total of 14 buildings.²² All but one of these 14 was selected for investigation (see Appendix 2).²³ Nine of the 14 pubs, including the Army and Navy, have been added to the final list (see Appendix 5), namely: the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (c. 1929), the Rose and Crown, Stoke Newington (1930-32), the Golden Heart, Spitalfields (1934-36), the Stoneleigh Hotel, Ewell (1934-35), the Stag's Head, Hoxton (1935-36), the Green Man, Kingsbury (1936-37), and the Duke of Edinburgh, Brixton (1936-37). Sewell's pubs were generally designed in a simple form influenced by Neo-Georgian, Arts and Crafts and Art Deco design, as with the Golden Heart and the Rose and Crown. However, Sewell was also comfortable working in Neo-Tudor, a style he used for the Railway Hotel, the Goat Inn and the Stoneleigh Hotel.

To date, three pubs by Sewell have been listed grade II: the Railway Hotel (1930-31; now facing an uncertain future, having been closed since c. 2005); the Ivy House (formerly the Newlands Tavern), Nunhead (c. 1936; see Fig. 10.11); and the Royal George, Camden (1939-40). The Hope and Anchor, Hammersmith (1936; now closed), by an unnamed architect, and the Rayners Hotel, Harrow (1937; now closed), by Eedle and Meyers, are also listed, bringing the total number of listed inter-war Truman's pubs to five – more pubs than for any other single brewery in the London area. This fact reflects the amount of work undertaken by Truman's in the years 1918-39 and also the comparatively high level of survival of Truman's pubs.

Within this grouping of Truman's inter-war pubs, the Army and Navy presents a particularly good example of a small pub in an urban context. Many pubs that were more architecturally elaborate or expensive were built in England over the course of the period, but these were less reflective of commonplace drinking venues of the majority of the population at this time. In contrast to expensive pubs, often built by breweries in suburban or roadside settings to attract a 'better class of custom', the Army and Navy was rebuilt to improve the cramped conditions of an earlier structure and with it increase profits. It was not a pub featured in national architectural journals or heralded in the key texts of the period, but instead served as an effective local pub, much of its design still remaining in evidence today.

In terms of the local context, the pub has importance as a landmark which, as the Newington Green Conservation Area Statement notes, makes 'a positive contribution to the local streetscape'.²⁴ Following the redevelopment of the south side of Matthias

22 The four pubs that were probably designed by Sewell, but for which archive information is lacking, are the Army and Navy, the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (c. 1929), and the Man of Kent, Nunhead Green (c. 1935). The project also identified a number of Truman's pubs designed by architects other than Sewell, namely: the Duke of Sussex, Lambeth (1924), the Prince George, Thornton Heath (c. 1927), and the Osterley Hotel, Osterley (c. 1934), all by Eedle and Meyers; the Morden Tavern, St Helier (1933), by Harry Redfern; the Wolsey Tavern, Kentish Town (c. 1931), by Robert G. Muir; the Golden Pheasant Inn, Halifax (c. 1933), and the Oddfellows Arms, Bradford (c. 1936), both by Watkin and Maddox; and the Alma Inn, Brierley Hill (1930s?), and the Old White Horse Inn, Stourbridge (1930s?), both by F. Morrall Maddox.

23 The pub that was not selected was the Old Cherry Tree, East Dulwich (1935), which has been altered/modernised.

24 Newington Green Draft Conservation Area Statement (March 2014): <http://www.islington.gov.uk/publicrecords/library/Planning-and-building-control/Publicity/Public-consultation/2013-2014/%282013-12-03%29-Draft-Newington-Green-CA-Statement-051213.pdf> (Accessed 2 November 2014)

Road after the Second World War, with the building of the LCC Mayville Estate, the Army and Navy became cut off from the terraced streets it had been built to serve. The development around the pub isolated the Army and Navy, but also made it the anchoring point of this part of the street. The pub occupies a prominent plot at the junction of multiple roads and – through its location and distinctive, symmetrical Neo-Georgian design – forms a key part of the view west from the junction of Boleyn Road and Matthias Road. In recent years, the importance of the pub as a building of local historic significance has been heightened by the demolition (in 2013) of Sewell's neighbouring Arundel Arms of 1936.

Overall, the building's major points of interest are:

- Its status as a pub built by Truman's and probably designed by A. E. Sewell
- Its inventive use of the Neo-Georgian style, highly popular for pubs built in the inter-war period
- Its high level of external survival
- The incorporation and survival of a prominent and unusually designed display or showcase window
- The high level of survival of internal fittings and fixtures, including panelling, counters and fireplaces
- Its status as an exemplar of the smaller-scale pubs built by Truman's in the inter-war years.

Published sources

- Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), p. 112

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December 2014

Section 12.3

The Bedford Hotel, 77 Bedford Hill, Balham, London Borough of Wandsworth, SW12 9HD

Date: c. 1931
Architect: A.W. Blomfield
Brewery: Watney Combe Reid & Co. Ltd

History and Context

The present Bedford Hotel – also known as the Bedford public house and the Bedford Arms – dates from c. 1931, and is a rebuilding of a previous public house, constructed around the early 1870s.¹ Although named a ‘hotel’ since the Victorian period, the building – at least in its twentieth-century guise – did not include guest accommodation; it is an example of the term being used to give status to a public house, and to broaden the class of its clientele (see p. 10 and p. 39). The Bedford Hotel occupies a corner site, with façades onto Bedford Hill and Fernlea Road (Fig. 12.3.1, and see Fig. 7.8). The neighbouring residential development dates from around the same time as the original



12.3.1 *The Bedford Hotel, seen from the north-west. (© Historic England, Derek Kendall, DPI52226)*

¹ Maps of the 1860s, including the first edition Ordnance Survey map of Surrey (1868), show that there was no building on the site at that time. In 1876, the billiard room of the Bedford Hotel was used as the venue for the inquest into the death of barrister Charles Bravo, a notorious murder case. A photograph of the earlier pub, taken in c. 1925, survives in the collections of Wandsworth Heritage Service: <https://www.flickr.com/photos/wandsworthheritageservice/14376294726/> (accessed 7 August 2014)

pub, while the railway line – which runs immediately to the pub's west and south – was built in 1856 and managed by the London, Brighton and South Coast Railway. The Bedford Hotel is detached on its south side, running up to the railway line, and adjoins Victorian terracing on its east. The limitations of the site mean that it has no garden, and no car park or 'draw in'.

A block plan of the Victorian Bedford Hotel survives in London Metropolitan Archives, and dates from 1929, when plans were in hand for the pub's rebuilding.² This coloured drawing shows the plans of the old and new buildings overlaid together, and makes clear that the nineteenth-century pub was smaller than its successor. It lay adjacent to a garage at 76 Bedford Hill; the latter site was redeveloped as part of the new pub at the time of the rebuilding in c. 1931.³ Of particular interest is another plan in the same collection, approved in May 1930, recording the provision of a 'temporary bar' during rebuilding of the Bedford Hotel. This was located on Fernlea Road, in the area of the site which came to include the off sales shop and garage (see below). A detailed plan of the temporary bar, by A. W. Blomfield, shows that it comprised public bar and saloon bar, divided by service counters and with store and lavatories to the rear. The building was of a single storey, and obviously survived until the main part of the new pub was complete, thus allowing business to continue without interruption.

The original appearance and layout of the Bedford Hotel are illuminated by a comparative wealth of primary material. A full set of drawings – including plans of all floors, elevations and cross sections – is held by Wandsworth Heritage Service; these are dated October 1929; they are attached to a drainage application of February 1930, and were approved later that month.⁴ There are also plans of the building's various floors, together with elevations, in London Metropolitan Archives: like those mentioned above, these drawings are signed by Blomfield and dated October 1929; they were approved by the London County Council in May 1931.⁵ Plans of the ground and first floors were



12.3.2 *The side (north/Fernlea Road) elevation of the Bedford Hotel, with the former off licence on the left of the image. (© Historic England, Emily Cole)*

2 LMA, GLC/AR/BR/17/042653

3 Another plan in the collection at the LMA shows the Victorian pub and the garage, divided by a yard, and relates to the building of a petrol store. It was initially refused but approved in September 1915: *ibid*

4 Wandsworth Heritage Service, document 4551 (drainage plan folder odd nos. 1-141)

5 LMA, GLC/AR/BR/17/042653

also published in *Architectural Design and Construction* in 1934, after the Bedford had been completed, together with a photograph of the interior of the saloon lounge.⁶ These various sets of plans match in all important respects, although some of the room names differ and there is of course a great deal more information and detail on the architect's original drawings.

The Bedford Hotel does not form part of a conservation area, and is not included on the local list of buildings maintained by Wandsworth Council. The building is not currently included on CAMRA's inventory of historic pub interiors, though it has been brought to their attention as part of this project.

Description

Exterior

The Bedford Hotel is built of brick with stone dressings and stone facing to the ground floor. It has three storeys in the main part of the building, plus cellar and attic (see Fig. 12.3.1). The style of the pub is Neo-Georgian, with Arts and Crafts influences; the design is asymmetrical, especially on the north façade to Fernlea Road (Fig. 12.3.2). Here, the three right-hand bays are topped with a gable, while the central part of the frontage – five bays wide and of three storeys, plus an upper level lit by dormers – accommodates the main entrance to the public bar. Beyond this is a lower range – of two storeys plus an attic⁷ – which includes a door to the service areas,⁸ an off sales shop/off licence and a garage with folding doors. The steeply pitched roof of the main part of the building is set with dormer windows – three on the east and four on the west, plus a window in the gable.

A comparison between Blomfield's original elevation drawings and the building today shows that the exterior of the Bedford has been little altered. As built, the ground-floor windows of the three main bars had decorative leaded glazing at their upper levels and plain glass below, and this remains the case today, though some of the lower glazing bars seem to have been removed. Otherwise, the fenestration remains unchanged. The various doorways remain intact and in use, though there has been some replacement of the doors themselves; the one that has suffered most change is the doorway next to the off sales shop, leading to the service areas. The shop is a notable survival – with display windows framing a central doorway – but is now boarded up, except for the upper areas of glazing (which are original). The doorway at the right of the Bedford Hill front retains its curved canopy – a feature which served to emphasise its status within the overall scheme, it being the entrance to the saloon bar and lounge and first-floor club room, all high-status areas of the pub.

6 'The Contemporary Public House', *Architectural Design and Construction*, vol. 4, May 1934, pp. 227-8

7 The difference in design in this part of the building may reflect the existence of the temporary bar on the site during rebuilding (see above). The main part of the new pub must have been built first, and then the temporary bar must have been demolished and the north-east part of the building constructed. This was the least essential area of the building, in that it did not include any bars.

8 The doorway is named 'private entrance and emergency exit' on Blomfield's ground-floor plan of 1929: Wandsworth Heritage Service, document 4551

Interior

The public rooms of the Bedford Hotel are on both ground- and first-floor levels, while one room – a circular lounge – runs through both storeys. The rooms comprised public bar, private bar, saloon bar, lounge – all on the ground floor – and, at first-floor level, a club or ball room with associated anteroom and buffet (Figs 12.3.3 and 12.3.4). These were comparatively luxurious provisions, and there is no doubt that the rebuilt Bedford Hotel was an ambitious project: the tender for the building came to £30,000, a substantial amount, almost four times the average cost of an inter-war pub.⁹

The main public bar is on the Fernlea Road side of the building, and is largely self-contained, with men's and women's lavatories opening off it (to west and east respectively), a fireplace on the east, and a counter on the south. On the west, a doorway led to another bar, situated at the corner of the building, with windows looking north and west, an entrance from Bedford Hill on its west side and a counter at its south-east corner. This is labelled 'public bar no. 2' on Blomfield's plans and as 'private bar' on the plans published in 1934, also being named as such in the accompanying text.¹⁰ To its south was the saloon bar, lit by windows from the west and with an inglenook fireplace on the south and a counter on its north side. Originally, there was no public access between this room and the private or public bars, the saloon being entered via the doorway at the far right of the Bedford Hill façade.

The saloon bar's social status was underlined by its association with the circular lounge, a remarkable component of the Bedford's plan and one which was complimented at the time.¹¹ This took the form of a double-height rotunda, lit by an oculus or lantern in the domed roof¹² and windows at both ground- and first-floor levels; these were set in tall round-headed arches, and the floor divide was marked with decorated panels.¹³ It was entered through two sets of double doors on its west side – opening off the saloon bar and entrance hall respectively – while doors at the south-west and south led to men's and women's lavatories. Private access was possible for staff from the north, a doorway in this area leading to the service areas, a staircase to the upper floors and the entrance door on the Fernlea Road side of the building. The ground-floor plan published in 1934 shows an additional doorway on the east of the lounge, providing an emergency exit to Fernlea Road via a yard and a passage and doorway on the east side of the garage.¹⁴ A

9 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 250. The building is included in Gutzke's list of 'superpubs'; it is the 26th most expensive of the 79 pubs he lists. Gutzke states that the average cost for newly built pubs in the inter-war years was £7,800: *ibid.*, p. 238

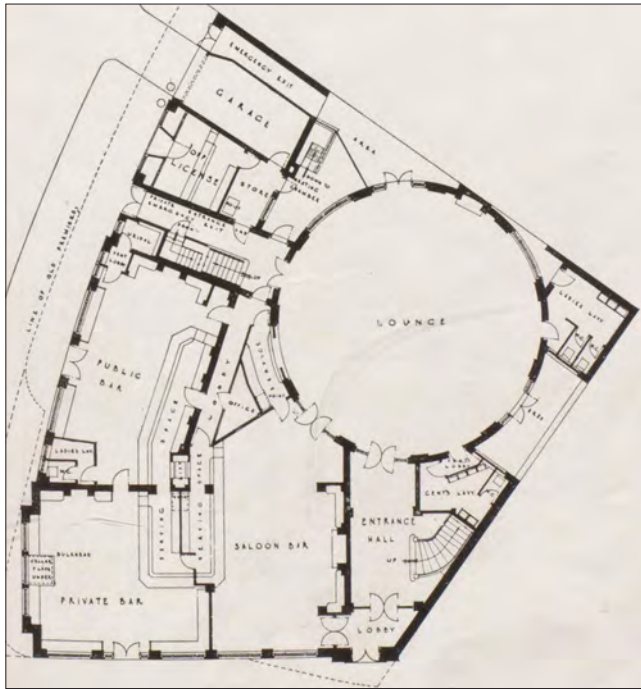
10 Wandsworth Archives, document 4551; *Architectural Design and Construction*, vol. 4, May 1934, p. 228

11 One journalist commented that 'The feature of the house [i.e. the pub] is the circular Lounge with domed ceiling on the ground floor; reached either directly from the street through an entrance hall or from the Saloon Bar': *Architectural Design and Construction*, vol. 4, May 1934, p. 228

12 Blomfield's second-floor plan shows that the oculus was topped by 'lighting, metal grille and extractor fan', and had glass louvres in the sides: Wandsworth Heritage Service, document 4551. The sides are now formed by vents, and a circular piece of modern stained glass covers the internal oculus.

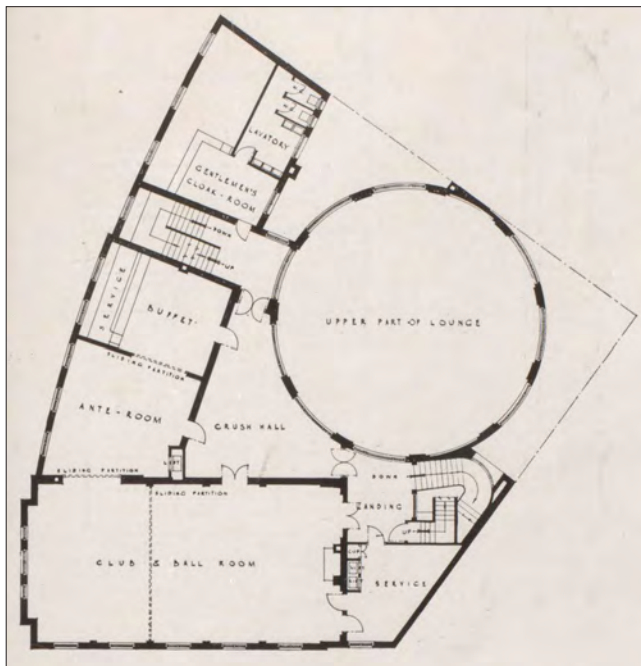
13 The original form of the windows in the lounge is shown in one of Blomfield's sections of the building: Wandsworth Heritage Service, document 4551

14 This passage and the doorways are not shown on Blomfield's original plan, though a pencil annotation on this drawing seems to relate to this change (LMA, GLC/AR/BR/17/042653). It is probable that



12.3.3-12.3.4 The ground- and first-floor plans of the Bedford Hotel, as published in *Architectural Design and Construction* in 1934. North is to the left.

photograph published in the same year (looking roughly north, towards the lounge's counter) shows the appearance of the lounge at that time (see Fig. 5.22).¹⁵ It was filled with tables and chairs, and adorned with large palms; the pub had a music licence for the room from the outset, so clearly performances were a regular feature.¹⁶ An annotation on Blomfield's ground plan records that the room was 16 feet (4.9 metres) high.¹⁷ Its domed, leaded roof is still a prominent feature of the building when viewed from above.



In the centre of the ground floor – between these various public rooms – was the service area, forming an elongated island of irregular shape. The counters in the public bar, private bar, saloon bar and lounge all interconnected – the largest counter being that in the public bar. Space for a small, triangular office – lit by glazed screening on the north and south-east – was provided at the north-east corner of the saloon, behind the counter of the lounge. To the east of this service area, beyond the stairway leading to the upper floors, there was a self-contained off

sales shop, with a showcase fronting Fernlea Road and a store to the rear. The garage to the east of the shop had no access from within the building, though it could be reached via a small internal courtyard. Meanwhile, on the south of the saloon bar, there was a spacious entrance hall with a lobby at its west end, which provided direct access from Bedford Hill to the circular lounge.

provisions for emergency exit had to be improved as a result of comments made during the approval process.

15 *Architectural Design and Construction*, vol. 4, May 1934, p. 227

16 *Ibid*, p. 228

17 LMA, GLC/AR/BR/17/042653

A handsome, curved staircase on the south of this entrance hall formed the principal route to the public rooms on the first floor (see Fig. 11.23). These were comparatively numerous. There was a large club room or ballroom at the corner of the building, over the private and saloon bars; the pub had a licence for music and dancing in this room from the 1930s, and also made provision for its use by Masonic Lodges.¹⁸ The ballroom could be entered directly from the landing/vestibule at the top of the stairs via a doorway at its south-east corner and also via a triangular 'crush hall' (see Fig. 12.3.9) – a space intended to ease the safe and easy dispersal of large crowds – which was placed on the room's south-east, with windows looking down into the circular lounge.¹⁹ Service was provided from a room linked to the ballroom by in and out doors at its south-west corner; also at the south of the ballroom was the fireplace (see Fig. 12.3.8).

The versatility of this large space was increased by the provision of a screen – labelled 'sliding partition' on the plan published in 1934 (see Fig. 12.3.4) – towards the room's north end, capable of curtailing the room for its entire width.²⁰ Folding doors divided the north end of the room from the adjacent anteroom on the east (see Fig. 5.36), while this was divided by further folding doors from a room labelled 'buffet' on the plans, with a counter on its north side. Such a room would have been used for the provision of light refreshments, and was a popular though still comparatively rare feature of improved inter-war pubs.²¹ The anteroom and buffet could each be entered directly from the crush hall, so could be used as separate rooms, or could function together or with the ballroom/part of the ballroom as one large space. This made the first-floor area a highly flexible unit which could be used at different times of day and for different purposes. The ballroom, anteroom and buffet are all floored with maple, the material which was considered best for dancing.

A doorway at the east end of the crush hall led to the staircase on the Fernlea Road side of the building. On the other side of this – opening from the stair landing, immediately above the off licence and garage – were men's lavatories and cloakroom. The same facilities for women were provided directly above this, at second-floor level. This was, however, the only area of the second floor that was accessible to the general public. On the north side of the second storey, running along Fernlea Road, were the tenant's quarters, comprising three bedrooms, a living room and bathroom. To the south of this, with windows overlooking Bedford Hill, was a large kitchen, with attached larder and store; this was connected by dumb waiters to the service areas on the two lower floors. To the south of the kitchen, reached via the main stair landing, was a staff room, with staff lavatories on the other side of the stair. A corridor running round the circumference of the rotunda joined the two stair areas, to south and north-east. Accommodation for staff was located on the third floor, which contained six bedrooms in total, each heated by a gas fire, along with two bathrooms and two WCs.

18 *Architectural Design and Construction*, vol. 4, May 1934, p. 228

19 These upper windows are shown in the contemporary photograph published in: *Architectural Design and Construction*, vol. 4, May 1934, p. 227

20 *Ibid*, p. 228

21 Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), pp. 109-110

In terms of survival, most of the Bedford Hotel's rooms have been altered, but a wealth of original work remains, including glazing, doors, plasterwork and woodwork. Of the three ground-floor bars, the best survivor is undoubtedly the public bar facing Fernlea Road, which is now run as a separate concern from the Bedford pub, though under the same ownership. It retains its simple Art Deco-influenced fireplace within an inglenook, fixed seating to either side, the angular, Deco-style doorways to the women's and men's lavatories, and dumb waiter (to the west of the counter). The counter has been shortened – it no longer runs up to the west wall, the change being disguised by modern floor tiling – and the doorway which accessed the private bar has been closed up, as has the doorway which formerly led from the south-east corner of the room to the service area. The partition walls of the women's lavatories have also been altered, and the timber doorway reset on the south. At the rear of the counter, the bar back is formed of three large arches, the central one larger and set with double doors leading to the service passage. This arched arrangement (with central doorway) is original, but the mirroring on the bar back is not.

On the west, the former private and saloon bars have been subject to a much greater degree of modernisation: they are now combined as a single space – the main bar of the modern Bedford pub (Fig. 12.3.5). A raised area has been inserted on the west, and a kitchen has been inserted on the east of the former private bar, in front of what was the fireplace. The counters have the appearance of being wholly modern, though parts of them follow the general lines of the original work (e.g. that in the former saloon). However, the original ceilings of both rooms survive, with decorative plasterwork to the cornices and beams, and the inglenook of the former saloon bar also remains, with decorative plasterwork on the screen/enclosing wall above and on the arches to either



12.3.5 *The modernised interior of what was formerly the saloon bar, with the private bar beyond. The decorative plaster cornices are, however, original. (© Historic England, Derek Kendall, DPI52239)*



12.3.6 *The curved marble and terrazzo staircase at the pub's south-west, looking down towards the lobby and entrance hall. The stair provides access to the pub's first-floor 'entertainment suite'. (© Historic England, Derek Kendall, DPI52251)*

side. The lower part of the fireplace itself may be original, but the massive mantelpiece seems to be a modern insertion. The original form of the arches in this wall is unclear; the present arrangement seems to be that of c. 1931 (except for the closure of an opening from the entrance lobby on the south-west), but does not exactly match that shown on surviving plans. The arches may have existed, but been opened up in a later phase of work (see below).

To the south-west of the saloon bar, the entrance lobby is well intact, retaining its terrazzo floor and the original doorway, with glazed screenwork above, leading through to the entrance hall. The curved staircase to the south of the entrance hall is an especially handsome component of the Bedford's interior; it has a fine terrazzo floor, with chequered edging to each tread, and its original wrought iron balustrade, influenced by Art Deco styling (Fig. 12.3.6, and see Fig. 11.23).²² Blomfield's plans of the Bedford show that this stair originally opened directly onto the body of the entrance



12.3.7 *The interior of the double-height circular saloon lounge, now in use as a theatre and performance space. The timber balcony and supporting piers were added in more recent decades, along with the heraldic crests. (© Historic England, Derek Kendall, DPI52243)*

22 The article of 1934 referred to this as a 'marble terrazzo staircase': *Architectural Design and Construction*, vol. 4, May 1934, p. 228

hall. It is now divided off by a partition, but somewhat confusingly, on the north side of this is what appears to be an original plaster frieze, with zig-zag decoration. The partition wall was probably inserted at an early stage, as is reflected by the creation of a telephone booth in the recessed area to the immediate east of the staircase. The fireplace on the north of the entrance hall may date from this phase of work, since one is not shown on the original plans, as may the opening up of the arches between the entrance hall and neighbouring saloon.

Perhaps the most notable survivor of all is the Bedford's domed circular lounge (now known as the 'Shakespearean Globe Theatre'; Fig. 12.3.7), which remains recognisable and impressive and retains original work including terrazzo flooring at the room's edges, the internal windows dividing the lounge from the first-floor crush hall and stair landing, and decorative plaster relief panels between the ground- and first-floor windows, depicting flowers and plants. In other respects, however, the lounge has been altered. A timber balcony of rustic style now runs around its upper level, supported by timber posts and accessed by a double staircase with flights leading north and south. The date of its creation is unknown, but was probably around the 1970s. On the south of the room the lower area has been partitioned off as a passage, the curved north side of which respects the shape of the lounge. The double doors which originally opened directly from the entrance hall into the lounge now lead to this passage, which provides access to the toilets. The women's lavatories seem to be in their original location, while the men's have been moved into the space of a former yard, to the immediate west of the ladies'. Both are entered through original timber doorways, clearly reset.

At first-floor level, the Bedford's plan and interiors are largely unchanged – though the gentlemen's cloakroom and lavatories are now a private area. The ballroom is an especially impressive space, with its original maple floor, three-quarter height oak panelling (now painted white), decorative ceiling beams and fireplace on the south side, with timber surround and mirrored overmantel (Fig. 12.3.8). In the place of the original in and out doors at the south-west of the room, there is now a modern bar counter. The stair landing to the south has its original terrazzo floor with linear decoration, while the crush hall has its maple floor; both retain their doorways, decorative plaster cornices and the arch-headed windows looking down into the lounge (Fig. 12.3.9). The anteroom



12.3.8 *The fireplace at the south end of the first-floor ballroom. The servery to the right is modern; it occupies the site of what were in and out doors accessing an adjacent service room. (© Historic England, Derek Kendall, DPI52264)*



12.3.9 The triangular crush hall, in the space between the upper part of the circular lounge and the first-floor entertainment rooms. (© Historic England, Derek Kendall, DPI52254)

has three-quarter height panelling and doors of very high quality, its maple floor and decorative plasterwork (see Fig. 5.36); it never had a fireplace. This was also the case with the buffet on the east; the counter on the room's north side is modern, and is now partly divided from the rest of the room by a modern partition, but occupies the position of the original servery. The buffet has its original maple floor and decorative plaster cornice. All of these rooms are now hired out for private functions and other events.

The secondary staircase at the north-east of the Bedford is largely original, with its terrazzo floor intact, and there is much original work in the building's upper levels, which are given over – as originally – to the kitchen (now at the centre of the second floor) and staff accommodation. The former kitchen has been entirely modernised and is now used as another function room, with a bar counter at its north-west corner (in place of the larder), though the room retains its overall plan; the former staff room on its south is also a function room. Otherwise, the plans of these upper floors are generally unchanged; even the staff toilet remains on the landing at the south of the pub, between first and second floors.

Significance

The Bedford is a significant, ambitious public house by a notable architect, built for a prominent London brewery that was highly active in pub improvement during the inter-war years. Indeed, according to David Gutzke, Watney's was the leading pub improver of the time, undertaking 285 building/rebuilding projects between 1918 and 1939; in terms of numbers, the brewery's nearest competitors were Charrington's (with 170 projects) and Truman, Hanbury and Buxton (151 projects) (see pp. 90-91).²³ Alfred W. Blomfield (1879-1949) was an assistant architect at Watney's from 1919 and took over as chief architect from G. G. Macfarlane in 1929, holding the post until his retirement just before the Second World War; the Bedford was one of his earliest pub designs in this new position.²⁴ The work he produced for the brewery received a great deal of attention in

23 Gutzke, *Pubs and Progressives*, p. 202

24 See obituary of Blomfield in the RIBA Biographical File, which names various of the architect's works, including the Bedford. One of the drawings relating to the rebuilding of the Bedford, dated June 1929 and held in the LMA, is signed by G. G. Macfarlane, Blomfield's predecessor as Watney's in-house architect. The remainder of the drawings are signed by Blomfield.

the architectural press: for example, other of his designs featured in *Architectural Design and Construction's* article of 1934 were the Horns, Shoreditch (now a private club), the Mitre, Holland Park (internally altered), the Mail Coach, Uxbridge Road (demolished), the Angel, Edmonton (demolished; see Fig. 5.38), and the World Turned Upside Down, Old Kent Road (converted to flats).²⁵

Including the Bedford Hotel, ten of Blomfield's pubs were selected for further investigation as part of this project (see Appendix 2), and three have been added to the final list: the Bedford Hotel, the Prince of Wales, Covent Garden (1932; see section 12.28), and the Round House, Becontree (1936; see Fig. 5.16 and section 12.31). Other particularly notable designs by Blomfield were the Manor House pub in Finsbury Park (1930; converted to retail use; see Figs 9.12-9.13), the Northover, Catford (c. 1936; demolished; see Figs 8.1 and 9.1), and the Bull, East Sheen (1939; demolished; see Fig. 7.11). As these various projects illustrate, he was comfortable working in a range of styles – including Moderne (as at the Round House), Flemish Revival (the Manor House) and Neo-Classical (the Prince of Wales), but Neo-Georgian seems to have been the style that he used most. In terms of plan forms, Blomfield was equally versatile, and his designs were widely admired by his contemporaries. The classic study of the period, Basil Oliver's *Renaissance of the English Public House* (1947), devoted a page to Blomfield's work and commented that the Round House had 'an ingenious plan' (see Fig. 5.40); the page listed various of his pubs, including the Bedford Hotel.²⁶ At both the Round House and the Bedford, Blomfield experimented with the placement of unusually shaped rooms, spatial diversity clearly being something of an interest for him. Francis Yorke, author of another definitive study of pubs, also praised and illustrated Blomfield's buildings, including the Mitre and the Round House.²⁷ It might be noted, however, that despite Blomfield's prominence and productivity, none of his pubs are currently known to be included on the statutory list; even more surprisingly, nor are any of the inter-war builds/rebuilds carried out by Watney's.

Undoubtedly, the Bedford is a fine illustration of Blomfield's capabilities as a designer. The exterior makes a notable contribution to the streetscape, situated as the pub is in a busy central area of Balham, on a major thoroughfare, right next to the railway; this remains the major rail route from central London to Brighton and the south coast, which means that the Bedford is visible to many thousands of travellers every day. The pub survives extremely well, and shows the ambition and expense with which many pub rebuildings were approached in the inter-war years. Notable features of the plan include the provision (and survival) of a self-contained off sales shop/off licence, something which was comparatively rare in pub planning, it being more usual – and far less expensive – to include an off sales counter as part of the main pub (see pp. 69-71). Clearly, the off sales trade in this part of Balham was considered adequate to justify a specialised shop, with its own staff. Also of interest is the way in which Blomfield employed different floor levels – for example, the change in height on the Fernlea Road façade – and the way he managed to include so many rooms and facilities on what is a highly restricted site.

Most notable of all is the inclusion and survival of the circular double-height lounge,

25 *Architectural Design and Construction*, vol. 4, May 1934, pp. 217-227

26 Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 94

27 Yorke, *The Planning and Equipment of Public Houses*, p. 22, p. 110 and p. 112

effectively a free-standing feature to the pub's south-east, even though it is accessed and overlooked on the north and west. In terms of its form, this room seems to be unique among inter-war pubs; certainly, a similar feature has not been encountered as part of this project. The lounge was a new development of inter-war pub planning and was often the subject of elaboration in the period – for Francis Yorke, the room was 'of first importance in the larger modern public house'.²⁸ That at the Bedford must have been intended to attract affluent middle-class customers, of both sexes and of a range of ages, giving them a space in which to drink, eat, enjoy company and music. In this way, and in others, the pub reflects the aims of inter-war pub improvement (see Chapter 4). There can be no doubt that the building proved popular, and it remains so today; for instance, the ballroom is used for regular dance classes and club nights, while the former lounge – which has long been an acclaimed music venue, hosting bands such as The Clash and U2 – is now used as a theatre and venue for other forms of entertainment, such as comedy.²⁹

In other ways, the Bedford is a good exemplar of pub planning of the time, reflecting the breweries' efforts to widen their customer base, reduce the emphasis on alcohol, and provide facilities which made pubs attractive and enjoyable places to be. The Bedford is comparatively unusual in featuring three spacious main bars (public, private, saloon) plus a large lounge – an above-average provision – but followed trends of the time by including a central serving area, ensuring that the pub's landlord/manager and his staff had good visibility into the various ground-floor rooms (see pp. 57-58). The inclusion of a large first-floor function room was also typical, though the route of approach at the Bedford – via an entrance hall and large, attractive staircase – is notable, as is the versatile and spacious arrangement of ballroom with anteroom and buffet.

Overall, the building's major points of interest are:

- The quality of the architecture, design and craftsmanship, and the fact that it is one of the most intact surviving pubs designed by A.W. Blomfield for Watney's
- The high level of survival of its exterior architecture, and its contribution to the local streetscape
- The intactness of the plan and interior fittings, especially on the pub's upper floors, and the surviving separation of the public bar from the other ground-floor rooms
- The double-height circular lounge, which appears to be unique in inter-war pub planning, and the surviving off sales shop
- The pub's role in illustrating the aims of the improved public house movement, and general planning developments of the time.

Published sources

- 'The Contemporary Public House', *Architectural Design and Construction*, vol. 4, May 1934, pp. 227-8
- Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 94

Emily Cole

Assessment Team East, August and October 2014

28 *Ibid*, p. 110

29 www.thebedford.co.uk (accessed 7 August 2014)

Section 12.4

The Berkeley Arms Hotel, 745 Bath Road, Cranford, London Borough of Hounslow, TW5 9QE

Date: 1931-32
Architect: E. B. Musman
Brewery: Benskin's Watford Brewery

History and Context

The Berkeley Arms Hotel was built on the Bath Road (now part of the A4), which was long the main route from London to the west of England. It falls within Cranford, the manor of which was – from the early seventeenth century – owned by the Berkeley family. Until 1932, when Cranford house and park were sold to Hayes and Harlington Urban District Council, the area remained largely rural. It was gradually developed from the mid-1930s onwards, with much of the housing around the Berkeley Arms having been built by the mid-1960s.

The Berkeley Arms Hotel was built on a completely new site, which was before 1932 filled with trees, as with the areas to the south of the Bath Road. It was, however, only a few hundred yards from the site of a former Berkeley Arms Hotel, demolished as part of a road widening scheme.¹ The new building occupies a corner plot, with Bath Road on its south and The Avenue, leading to the historic centre of Cranford, on its east. At the time of its completion, the Berkeley Arms was seen as being more than just a public house (see Fig. 3.13): an article published in *Building* in 1932 saw it as a roadhouse, which it defined as being 'not exactly an inn, or a tavern or a hotel within the ordinary meanings of those words; it is not exactly a port-of-call for the traveller or motorist: yet it is all these'.² The article continued:

But especially it is a *venue* for the city dweller who can jump into his car in the evening, and take his dinner and refreshments in the more pleasant air of the suburban countryside. It is a sort of public country club, where one may call on the one hand for a "half-a-pint of mild", and on the other for a *filet de sole Normand*, and a bottle of *Veuve Cliquot*. Indeed, we have this excellent versatility of services admirably contained in the Berkeley Arms.³

It was further noted that, although various roadhouses had been built in recent years, 'the Berkeley Arms deserves special notice, for it is the first case on record where a licensed house has been as deliberately planned and decorated to serve this variety of purposes'.⁴ The building's position certainly ensured a wide and numerous clientele,

1 *Architects' Journal*, 13 April 1932, p. 490; 'The Berkeley Arms Hotel, Cranford', *The Pennant*, April 1932, p. 10

2 *Building*, vol. 7, April 1932, p. 172. Similarly, in 1936, *The Times* illustrated the Berkeley Arms as an example of 'the inn-cum-roadhouse – no one has yet invented an appropriate name for it – offering the advantages of a communal centre; with assembly hall and dance floor; luncheon and dining rooms, terraces and outdoor games, and bedrooms for guests': *The Times*, 10 October 1936, p. 9 and p. 16

3 *Building*, vol. 7, April 1932, p. 172

4 *Ibid*

and this was encouraged by its eye-catching design. *Architectural Design and Construction* stated that the Berkeley Arms was 'purposely made to interest the passing motorist', while the *Architects' Journal* noted that the 'external treatment forms an arresting landmark on the main road. The twin turrets, with their conical roofs, the inviting porches and rhythmic arrangement of the fenestration, blend themselves into a distinctive composition'.⁵ The use of the term 'hotel' lifted the building into a different class from pubs of a more traditional type and scale (see p. 10 and p. 39); referring to another Musman pub, the Comet Hotel, Basil Oliver noted that use of this word differentiated 'it from something more lowly'.⁶ Reflecting the pub's aspirations, the Berkeley Arms was placed under the management of P. C. Conti, previously in charge of the Café de Paris, Piccadilly.⁷

The project, undertaken by Benskin's Watford Brewery (see below), was ambitious and costly. According to David W. Gutzke, the building tender was £25,000, placing it among his list of 'superpubs'.⁸ For the building's design, Benskin's turned to E. B. Musman, who was 'the premier architect of interwar pubs'.⁹ Musman had already collaborated with Benskin's on projects including the Bull and Butcher in Whetstone, London (c. 1929), and the Greyhound in Wembley, London (1930). He went on to produce further influential and much-admired pubs for Benskin's – most notably, the Comet Hotel in Hatfield, Hertfordshire (1933; see Fig. 5.14), the Myllet Arms in Perivale, London (1935-36; see Fig. 5.1 and section 12.24), and the Nag's Head, Bishop's Stortford, Hertfordshire (1936; see Fig. 5.15).

Following its opening in March 1932, the Berkeley Arms Hotel attracted considerable attention in the architectural press. Indeed, the Berkeley Arms was one of the most written about of all inter-war pubs, being covered in articles in the *Architects' Journal*, *Building*, *Architecture Illustrated*, *Architectural Design and Construction* and *A Monthly Bulletin*.¹⁰ All of the contemporary articles included early photographs of the building, while ground-floor plans of the pub were included in the articles in *Architecture Illustrated* and *Architectural Design and Construction*, and the architect's original ground- and first-floor plans appeared in *Building* and the *Architects' Journal*.¹¹ Additionally, photographs

5 *Architectural Design and Construction*, May 1934, p. 232; *Architects' Journal*, 13 April 1932, p. 490

6 Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 38

7 *The Pennant*, April 1932, p. 14

8 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 250

9 *Ibid.*, p. 213

10 *Architects' Journal*, vol. 75, 13 April 1932, pp. 490-493; *Building*, vol. 7, April 1932, pp. 172-175; *Architecture Illustrated*, May 1932, pp. 141-144; *Architectural Design and Construction*, May 1934, p. 232; 'The Modern Public House (new series): V: Some Public Houses designed for Benskins Watford Brewery Ltd, by Mr E. B. Musman', *A Monthly Bulletin*, December 1935, vol. 5, no. 12, p. 188. The new pub was also covered in *The Pennant*, the in-house magazine of Benskin's brewery: 'The Berkeley Arms Hotel, Cranford', *The Pennant*, April 1932, pp. 10-14. A photograph of the building was the main feature of an advertisement for 'Helicon fire and sound resisting floors', published in 1937: *Architectural Review*, vol. 81, June 1937, p. xiii

11 *Architecture Illustrated*, May 1932, p. 143; *Architectural Design and Construction*, May 1934, p. 232; *Building*, vol. 7, April 1932, p. 173; *Architects' Journal*, 13 April 1932, p. 492. The plans published in *Building* bear Musman's signature and details. No other copies of these plans, or associated drawings, are known to survive. None are held, for instance, in the local archives, or among the Benskin's papers in Hertfordshire Record Office. Photographs of 1932 are held in the RIBA's collection, including a good exterior view; see: www.ribapix.com (accessed 3 September 2014)



12.4.1 A view showing the former Berkeley Arms Hotel on the right and, on the opposite side of the crossroads on the left of the image, one of the shopping parades which were built in 1934 in a design which imitates that of the pub. E. B. Musman successfully sued the architects of the shopping parades for copying his pub design. (© Historic England, Derek Kendall, DPI70182)

and the ground-floor plan of the Berkeley Arms were published in Basil Oliver's *The Renaissance of the English Public House* (1947), and the ground-floor plan also appeared in Francis Yorke's *The Planning and Equipment of Public Houses* (1949).¹²

The plans and images which appeared in these various publications make clear that the Berkeley Arms was built in at least two phases.¹³ Only a year after its initial completion – apparently in early 1933 – the restaurant in the south-west wing was extended, work which involved the replanning of the gardens (see below).¹⁴ E. B. Musman commented that 'the restaurant had originally been built merely as a dining room attached to a public house, but had developed into a popular restaurant'.¹⁵ Meanwhile, the area around the pub was also subject to change. Shortly after 1932, work began on the shopping parades on the opposite side of Bath Road and the associated housing. At the south-east and south-west corners of the crossroads of Bath Road, The Avenue and Berkeley Avenue, buildings were raised – known as Berkeley Parade – which exactly mirror the design and materials of the Berkeley Arms; these are dated 1934 (Fig. 12.4.1). On the surface, they appear to be the work of the same architect, but in fact they were copies, carried out as part of a separate project. An article of December 1935 noted that 'One wonders how much satisfaction he [E. B. Musman] derives from the copies of his design which have been made to serve as shops and flats on the opposite corner of the crossroads'.¹⁶

¹² Oliver, *The Renaissance of the English Public House*, p. 37 and plates 6-8; Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 47

¹³ Colonel Briggs, Chairman of Benskin's, stated at the opening of the Myllet Arms in 1936, 'The Berkeley Arms has been enlarged three times since it was opened': *The Pennant*, Christmas 1936, p. 7. The work carried out in the latter, third phase is not documented and has not been identified.

¹⁴ The opening of the 'new extension of the Restaurant' was celebrated in March 1933: *The Pennant*, April 1933, p. 44. However, the original restaurant and garden layout are still shown in the article published in: *Architectural Design and Construction*, May 1934, p. 232. The building as extended was illustrated in an advert in June 1937: *Architectural Review*, vol. 81, June 1937, p. xiii

¹⁵ Quoted in: Gutzke, *Pubs and Progressives*, p. 168

¹⁶ 'The Modern Public House (new series):V: Some Public Houses designed for Benskins Watford Brewery Ltd, by Mr E. B. Musman', *A Monthly Bulletin*, December 1935, vol. 5, no. 12, p. 188. An *Architectural Review* article of 1939 apparently termed these buildings 'ingenious architectural fun': <http://en.wikipedia.org/>



12.4.2 The former Berkeley Arms Hotel, seen from the A4 (Bath Road), with the modern hotel extension to its left. (© Historic England, Derek Kendall, DPI70177)

The answer was that Musman was not impressed: the architect successfully sued the developers for copying his design.¹⁷

The context of the Berkeley Arms has changed greatly over the years. In terms of the general area, Cranford is now closely associated with nearby Heathrow airport, with the flight path running overhead. The Bath Road has developed into a busier and more substantial thoroughfare, and modern buildings have been constructed along both sides, including Heathrow House, built on the site to the west of the Berkeley Arms in the late 1960s or early 1970s. It appears that the Berkeley Arms – which, along with Berkeley Parade, forms part of Cranford Village Conservation Area (designated 1991), though neither are locally listed¹⁸ – transformed gradually from being a pub/hotel into a building which catered more exclusively for the hotel trade. In 1971, Allied Breweries – the successor company to Benskin’s – applied to build an extension to the pub, providing an extra 40 bedrooms,¹⁹ and this work went ahead, blocks being constructed on the area to the west of the existing pub. By 1980, the complex was owned by Embassy Hotels,²⁰ and by 1994, it had been taken over by Jarvis Hotels.²¹ In 2006, the two- and three-storey 1970s hotel extension was demolished and replaced with a larger modern block, designed by Moren Gregory architects (Fig. 12.4.2).²² The modern interior of this hotel extends into the building of 1931-32, though the original pub interiors may have been lost in the 1970s. The hotel is now run by DoubleTree, a Hilton company.

wiki/Cranford,_London (accessed 29 August 2014)

17 Clive Aslet, 'Beer and Skittles in the Improved Public House', *Thirties Society Journal*, vol. 4 (1984), p. 4

18 The Berkeley Arms is, however, mentioned in the relevant Buildings of England volume: Bridget Cherry and Nikolaus Pevsner, *London 3: North West* (London, 1999 edn), p. 412

19 <http://www.hounslow.gov.uk/planning> (ref. 00083/745/P7) (accessed 29 August 2014)

20 *Ibid* (ref. 00083/745/P8) (accessed 29 August 2014)

21 *Ibid* (ref. 00083/745/P15) (accessed 29 August 2014)

22 *Ibid* (ref. 00083/745/P19-P21) (accessed 29 August 2014)

Description

Exterior

As has been noted, the Berkeley Arms Hotel occupies a corner site, bounded by the Bath Road on the south and The Avenue on the east. On all sides, the pub was divided from the main roadways by a 'draw in', with low railings on its outer face (Fig. 12.4.3, and see Fig. 3.13). A free-standing sign displaying the pub's name – designed by Musman – was placed to the immediate south of the central block.²³ The building is of a very striking design, Scottish Baronial in style, the central, canted façade having a crow-stepped gable containing the Berkeley arms and motto ('Dieu avec nous'), with cone-roofed turrets to either side. The style of the pub also nods to the design of French châteaux, and to plainer Georgian buildings.²⁴ The central block, facing onto the crossroads of Bath Road and The Avenue, has long wings running out to each side, forming a 'butterfly' or fan-shaped plan. The building is of two storeys with a pitched roof of 'Grasmere' Westmorland slate. It is built of brick finished in render ('Snowcrete'), with porches and dressings of Bath stone.²⁵



12.4.3 The central elevation, 'draw in' for cars and free-standing sign of the Berkeley Arms Hotel in a photograph of 1932, taken shortly after the building's initial completion. (© Architectural Press Archive/RIBA Library Photographs Collection)

Early photographs show that the central elevation contained a projecting porch (with Tuscan columns), which provided direct access to the saloon bar (see below). To either side of this and at first-floor level were three-light windows. The central crow-stepped gable contained the arms of the Berkeley family, while the turrets each contained single-light windows at ground- and first-floor levels. On the right, facing onto The Avenue, the east block was plainer, with seven two-light windows on the first floor (Fig. 12.4.4). Below, on the left (south), was a tripartite arrangement in timber, resembling a shop front, with a narrow window framed by glazed openings: that on the left allowed hotel residents to access their rooms on the first floor, while that on the right led to

23 *Architects' Journal*, 13 April 1932, p. 490

24 Of contemporary writers, the journalist for *Building* noted, for instance, that the building was 'suggestive of a French chateau': *Building*, vol. 7, April 1932, p. 172. The *Architects' Journal* also commented that 'the building has a strong affinity with the French chateau architecture' (*Architects' Journal*, 13 April 1932, p. 491), while Basil Oliver said the building was 'rather suggestive of a French chateau in miniature' (Basil Oliver, 'English Inns', *Journal of the RIBA*, 14 May 1932, p. 556).

25 *Building*, vol. 7, April 1932, p. 175; *Architectural Design and Construction*, May 1934, p. 232

capable of accommodating 'upwards of 200 cars', with a two-storey garage block to the immediate right (north) of the gateway.²⁹ Meanwhile, that facing Bath Road led to the hotel garden. Originally, the latter gateway was much closer to the main bars of the Berkeley Arms. Plans and a surviving photograph show that it led into a paved formal garden, with a loggia leading to the restaurant on the right (east) and a garden shelter on the left (west), at right-angles to the road.³⁰ An article noted that 'it would be difficult to imagine a more attractive setting for a meal in the open'.³¹ The garden was bounded on its north side by a low wall with an opening at the centre, leading to a further paved garden with a fountain as its centrepiece on the north side. This was planted with fruit trees, the pub having been built on the site of an orchard.³²

The extension of the restaurant (see above) involved the rebuilding of the left gateway to a site slightly further west. Indeed, this extension also involved the reworking of the gardens, and the removal and rebuilding of the garden shelter. The plans of the Berkeley Arms published by Basil Oliver and Francis Yorke show that the new area to the west of the restaurant was broadly on the lines of that which was created in 1931-32, a paved courtyard containing a central pool, with boundary walls on its north and with the shelter on the west.³³ A photograph published by Oliver appears to show this shelter, with a pergola at its centre.³⁴ To the north of this courtyard was a much enlarged area of garden, which seems to have been mostly laid to lawn, with formal paths.³⁵ It was presumably this area, or part of this area, that was given over to dancing,³⁶ though Basil Oliver names it a 'beer garden'.³⁷ Francis Yorke commended the overall garden layout, noting that the Berkeley Arms was 'a good example of a house catering for out-door trade'.³⁸ On the north-east of the main garden were the block of four garages and car park, while there was a service yard on the south-east, immediately to the rear of the pub's central section. An opening connected the car park and yard, but neither space appears to have been connected to the garden.

In terms of survival, the main elevations of the Berkeley Arms survive remarkably intact, considering the level of change to the use and context of the building. The windows and fenestration are, for instance, original, as are the Westmorland slate roofs, the elaborately

[org.uk/image/EPW040457](http://www.britainfromabove.org.uk/image/EPW040457); <http://www.britainfromabove.org.uk/image/EPW040460>; <http://www.britainfromabove.org.uk/image/EPW056594> (all accessed 5 November 2014).

29 *Architects' Journal*, 13 April 1932, p. 490. *The Pennant* similarly noted, 'Everywhere is a suggestion of space and two hundred cars at least can be parked off the highway': *The Pennant*, April 1932, p. 10

30 *Architecture Illustrated*, May 1932, p. 143; *Building*, vol. 7, April 1932, p. 175; *The Pennant*, April 1932, p. 11. For views of the pub's gardens, see also the aerial photographs cited above.

31 *Building*, vol. 7, April 1932, p. 175

32 *Architects' Journal*, 13 April 1932, pp. 490-1; *The Pennant*, April 1932, p. 12

33 Oliver, *The Renaissance of the English Public House*, p. 37; Yorke, *The Planning and Equipment of Public Houses*, p. 47

34 Oliver, *The Renaissance of the English Public House*, fig. 7 (opp. p. 36)

35 For a good view of this reworked garden, see: <http://www.britainfromabove.org.uk/image/EPW056594> (aerial view of March 1938, accessed 5 November 2014)

36 In 1937, it was said that 'Open-air dance floor [sic] is a great attraction at the Berkeley Arms Hotel ... "The garden is packed every night this fine weather," the head waiter said, "and dancing until midnight draws many people from London": *The Caterer and Hotel Keeper*, 13 August 1937, p. 2. See also: Gutzke, *Pubs and Progressives*, p. 168

37 Basil Oliver, 'English Inns', *Journal of the RIBA*, 14 May 1932, p. 556

38 Yorke, *The Planning and Equipment of Public Houses*, p. 47

decorated downpipes (which bear the date 1931), and the stone chimneys which rise from the roofs of the wings. However, the creation of the modern hotel has involved a number of changes to the façades. To the north of the right (east) wing, the five-light window of the meal room has been completely blocked up and rendered over, though the single-storey projection appears to survive (see Fig. 12.4.4). The wall to its north has been altered and an opening for vehicle access inserted. To the north of this, all trace of the original turreted gateway, and the associated boundary wall and garages, has gone. This area now forms the entrance to the hotel car park, a surface area to the rear (north) of the site which occupies the site of the original car park and part of the former garden.

In terms of the left (south) wing, the original work now ends at a point just beyond the original (pre-1933) restaurant. The single-storey extension to its west has been entirely demolished, along with the gateway, loggia and garden shelter. Rising in this area, and filling most of the area that was formerly occupied by the main part of the pub's garden, is a five-storey hotel (see Fig. 12.4.2).

Interior

As has been noted, the Berkeley Arms Hotel was built in phases, and has been subject to a great deal of internal change in more recent decades, but there is a great deal of information which elucidates the original arrangements. As constructed, the Berkeley Arms had a butterfly plan with wings of unequal length, and was represented by two quite different sides (Fig. 12.4.5). Regarding the building's plan, an article of 1932 commented that:

on the one wing, there is the public bar where one may play darts in the company of the local lads, and on the other wing there is the delicate sophistication of a Mayfair restaurant, complete with jazz band, skilful chef, and noiseless long-tailed waiters. These two poles of the building are joined together in the centre by the Saloon Bar and Lounge, which is as the corner-stone to the fabric of British enjoyment, and links all things together.³⁹

The same writer noted that the building's fan-shaped plan 'permits of most efficient service', since the staff areas were conveniently arranged behind the various rooms.⁴⁰ In the central block, a porch led into the saloon bar, an elegant room lined with panelling of 'vertical-reeded Queensland oak' and with a counter on its north-west side (see Fig. 5.49).⁴¹ Of the interiors as a whole, the *Architects' Journal* stated that 'Simplicity has been the keynote in the design of the internal finishings, and the absence of flamboyant detail has resulted in quiet dignity and comfortable rooms.'⁴² To the rear of the saloon's counter was an office, in the angle between the two wings, while beyond that was a kitchen, the

39 *Building*, vol. 7, April 1932, p. 172

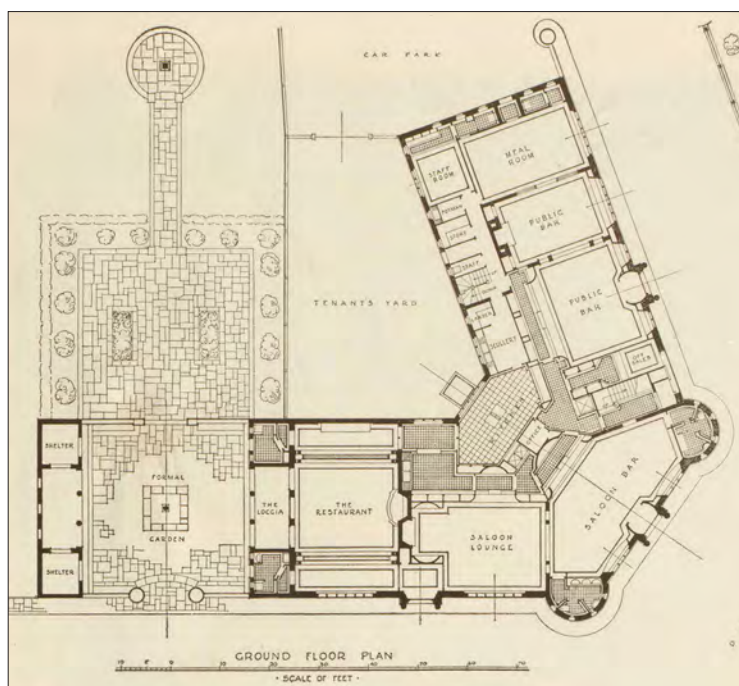
40 *Ibid*

41 *Ibid*, p. 175. For a photograph of the interior of the room, see: *ibid*, p. 174, and *Architects' Journal*, 13 April 1932, p. 493. A photograph of 1932 is also held in the RIBA's collection; see: www.ribapix.com (accessed 3 September 2014)

42 *Architects' Journal*, 13 April 1932, p. 490

walls and floor of which were tiled.⁴³ There were women's and men's lavatories opening off the saloon, placed respectively in the north and south turrets.

On the west, the saloon bar connected with the saloon lounge, which could also be entered from the porch and vestibule on the Bath Road side of the building.⁴⁴ This had a counter on its north side, a fireplace on the west and (like the saloon) panelling of Queensland oak. On the west, aligned north-south and also accessed from the Bath Road porch and vestibule, was the restaurant, the interior of which is shown in photographs published in *Building* and the *Architects' Journal* in 1932.⁴⁵ *The Pennant*, the Benskin's in-house magazine, described this room as 'a dignified apartment treated in the Florentine style with a primrose ceiling, furnished with all the comeliness and elegance the most hardened connoisseur could desire'.⁴⁶ Basil Oliver noted that meals in this room – as at Musman's Comet and Myllet Arms (see section 12.24) – were cooked by a French chef, 'for a rather special clientele for whose requirements these houses were primarily built'.⁴⁷ The restaurant had service areas on its north (including a pantry) and a loggia on its outer side, reached via French windows, with toilets at each end (men's to the south and women's to the north). The loggia led directly onto a paved formal garden, with a garden shelter opposite and the entrance gates on the south.



12.4.5 The ground-floor plan of the Berkeley Arms Hotel, as published in *Architecture Illustrated* in 1932, following the building's initial completion. North is at the top.

The Berkeley Arms's north-east wing effectively formed a separate block, there being no route of public access from the central area of the pub. On the immediate north of the saloon bar was a staircase, allowing guests to access their rooms on the first floor (see below); it was reached by a doorway from the east side of the building. On the right (north) of this was the off sales department, entered from the side of the building facing The Avenue. Adjacent to this was the public bar, formed of two inter-connected rooms, the outer one having a counter

43 Ibid, p. 491

44 For photographs of the interior of the room, see: *Architects' Journal*, 13 April 1932, p. 493, and *The Pennant*, April 1932, p. 13

45 *Building*, vol. 7, April 1932, p. 173; *Architects' Journal*, 13 April 1932, p. 493. There is also a photograph of this room in: *The Pennant*, April 1932, p. 13

46 *The Pennant*, April 1932, p. 12

47 Oliver, *The Renaissance of the English Public House*, pp. 37-38

on its west and the inner one a fireplace; an article commented that it gave 'a warm and welcome effect and is a great advance upon the usual type'.⁴⁸ From here, double doors led to the meal and games room in a single-storey projection at the north of the wing, with toilets on its north side. This room – apparently 'included for the special purpose of serving chauffeurs' and workmen's meals'⁴⁹ – also connected on its west side with the staff room and other service areas, including a staircase which led upstairs to the tenants' quarters. The walls of both the public bar and the meal room were lined with 'pleased brown tiles'.⁵⁰

Musman's plan of the first floor, published in 1932,⁵¹ shows that the area immediately above the saloon bar was occupied by a large club room, with semi-circular alcoves formed in the two turrets. A surviving photograph shows that the ceiling was barrel-vaulted.⁵² The room was described in 1932 as 'a banqueting room, seating some one hundred people'.⁵³ The club room was accessed by double doors from the landing of the stair, while filling the north-east wing were a cloakroom and accommodation for the tenant, his family and staff: four bedrooms, a bathroom and WC, and – at the far north-east corner – a sitting room. On the west, double doors connected the club room to a sitting room for visitors/guests, while the remainder of the south-west wing contained seven bedrooms for guests, a bathroom and WC. An article noted that the internal decoration of this wing was 'of particular interest', stating that:

The sitting room is furnished in warm tones, with paintwork of dull red lacquer. The club-room has rather a novel treatment, for the walls and ceilings have a Marb-l-cote texture, finished with silvery paint; while the surrounds to the doors and furniture are finished in emerald green.⁵⁴

The *Architects' Journal* commented similarly of the club room, 'Wall mirrors of special design and some interesting light fittings, together with specially designed furniture, complete a room of a very original character'.⁵⁵ Today, sadly, no trace of these original interiors seems to survive, and although the works carried out in 2006 appear to have been respectful to some of the original plan form – for instance, a meeting room was created in the space formerly occupied by the saloon bar⁵⁶ – there seems to have been further internal opening up in recent years. The building as it exists today is a shell, and the interiors are completely modern. For instance, the area formerly occupied by the saloon bar, saloon lounge and serveries to the rear is now the hotel restaurant and bar, and some of this rises through the original two storeys (see Fig. 9.6).

48 *Architects' Journal*, 13 April 1932, p. 490

49 Oliver, *The Renaissance of the English Public House*, p. 38. Another article noted that the room was also used by 'lorry drivers and others', such customers being able to obtain meals 'either during licensed hours or when the bars are closed': *Architects' Journal*, 13 April 1932, pp. 490-1. See also: *The Pennant*, April 1932, p. 12

50 *Building*, vol. 7, April 1932, p. 175

51 *Ibid.*, p. 173

52 *Ibid.*, p. 174; *Architects' Journal*, 13 April 1932, p. 493

53 *Architects' Journal*, 13 April 1932, p. 491; *The Pennant*, April 1932, p. 12

54 *Building*, vol. 7, April 1932, p. 172

55 *Architects' Journal*, 13 April 1932, p. 491. The sitting room was said to be 'finished with plastic paint walls and an interesting colour scheme in the furnishings'. See also: *The Pennant*, April 1932, p. 12

56 <http://www.hounslow.gov.uk/planning> (ref. 00083/745/P9-P21) (accessed 29 August 2014)

Significance

There can be no doubt as to the historical importance of the Berkeley Arms Hotel. It was, as has been mentioned, very well covered in the architectural press and in the general press also, being complimented not only for its design but also for its plan form, its quality and its versatility of function; the building is also regularly featured in secondary literature.⁵⁷ It is no exaggeration to say that the Berkeley Arms was among the top five inter-war pubs of its time, in terms of the interest and comment it attracted. This was even more the case because it was by no means a public house of traditional scale or arrangement, but instead a roadhouse or 'road hotel', constructed on 'improved' lines, providing a range of facilities and aiming to attract a broad customer base (especially motorists).⁵⁸ *The Pennant* noted that the Berkeley Arms 'is not only a house with an ideal but also an ideal house',⁵⁹ while in an article of 1932, a journalist commented that:

It is the policy of the clients – Messrs. Benskin's Brewery – to make the public-house a place where all men and women may go and meet, and a place that may be regarded as a cheerful social club. In this they are performing an important public service. If they can get rid of the stuffy bars which are often no more than drinking pens, and provide charming places like this one, it will add enormously to the amenities of British social life.⁶⁰

The article continued that 'Here the architect has quite skilfully captured the spirit of the place. He has managed somehow to express that it is a house of cheerful yet solid entertainment; and, with its touch of fantasy, it seems to suggest that there is no need to take life too seriously, either within or without the building'.⁶¹ The aim and nature of the Berkeley Arms was thus reflected in its external form, and it is notable that the building's exterior survives so well today, even though the level of alteration to its context, interior and grounds has been considerable. It might be noted that few other true roadhouses or road hotels survive at all, most having been demolished or substantially altered.⁶² The major exception is the Comet Hotel by Musman (see below), while another example – located away from London and the South East – is the Berkeley Hotel in Scunthorpe (see Fig. 5.4 and section 12.5).

Aside from being an outstanding example of its type, the Berkeley Arms Hotel is also notable as being a work by Ernest Brander Musman (1888-1972), probably the most admired and successful of inter-war pub architects. He was a Fellow of the RIBA, and

57 For example, a photograph of the exterior of the Berkeley Arms appears in: Kathryn A. Morrison and John Minnis, *Carscapes: The Motor Car, Architecture and Landscape in England* (New Haven and London, 2012), p. 300

58 In an article of 1937, E. B. Musman referred to this new type of building as a 'road hotel'. He wrote that 'This hybrid is neither a public house nor an inn, neither a roadhouse nor a hotel, but at its present stage combines certain aspects of them all. It has the bars of the public house, the restaurant and cocktail lounge of the hotel, the tearoom, the dance hall and outside sports amenities of the roadhouse. It has a number of bedrooms available not only for the travelling public, but also for those employed in the neighbourhood who wish to make a place of this kind their headquarters': E. B. Musman, 'Development of the English Inn', *Building*, no. 12 vol. 12, December 1937, p. 514

59 *The Pennant*, April 1932, p. 12

60 *Building*, vol. 7, April 1932, p. 175

61 *Ibid*

62 Morrison and Minnis, *Carscapes*, pp. 298-303; pers. comm. (John Minnis)

author of various articles on pub design; he worked not just for Benskin's, but also for Watney, Combe & Reid and Barclay Perkins. The largest and best-known of Musman's pub projects were the Berkeley Arms, the Comet Hotel, Hatfield, Hertfordshire (1933; listed grade II; see Fig. 5.14), and the Myllet Arms, Perivale, London (1935-36; see Fig. 5.1 and section 12.24). The Nag's Head in Bishop's Stortford, Hertfordshire (1936; grade II; see Fig. 5.15), also attracted particular attention, mainly on account of its striking Moderne design. In addition to these four buildings, six pubs by Musman were selected for further investigation as part of this project, the others – generally small in scale and Neo-Georgian in style – being: the Gipsy Queen, Kentish Town, London (c. 1927), the Bull and Butcher, Whetstone, London (c. 1929), the Greyhound, Wembley, London (1930), the Royal Oak, Edgware, London (c. 1934), the White Horse, Edmonton, London (c. 1937), and the New Jolly Caulkers, Rotherhithe, London (pre-1937) (see Appendix 2).⁶³ All of these were found to have been altered to a large degree, especially internally, and only the Berkeley Arms and the Myllet Arms were added to the final list. It might be noted that even the Comet has been greatly altered internally, only fragments of the original work remaining.

The Comet and the Nag's Head are the two Musman pubs that are currently included on the statutory list. Both are particularly notable for being built in the Moderne style, a form which was not particularly common for pubs in the inter-war years (see p. 49). However, as will be clear from the information set out above, neither is particularly representative of Musman's work as a whole. Almost all of his other pub commissions were carried out in a Neo-Georgian style, the major exception being the Berkeley Arms. The style of this building was unique, and – in representing a break from the more traditional styles of Neo-Georgian and Brewers' Tudor – it must have encouraged experimentalism among other pub architects and brewers; a journalist of 1932 certainly hoped that the design of the Berkeley Arms would help others to 'see their way to even greater freedom in design'.⁶⁴ The fact that the main façades of the Berkeley Arms survive largely intact allows the original design, and its impact, to be fully appreciated even now.

Alas, the complete reworking of the interior of the Berkeley Arms, and of its grounds, means that the surviving building cannot play a role in illuminating Musman's approach to pub planning and interior decoration, or of inter-war pub planning and interior decoration as a whole. The part that survives (that is, the shell of the exterior, with the 'draw ins' surrounding the building), intact though it may be, is an element in a larger composition. However, it is the major element, and is notable for its appearance and impact. As a major landmark on the Bath Road, the Berkeley Arms has long been known to a wide range of people – both locals and travellers. The regard in which it is held is no doubt reflected by the survival of its exterior, even though the pub itself closed decades ago. Its prominence as a landmark is emphasised by the pub's mirror images on the south side of Bath Road, Berkeley Parade (see pp. 161-2 and Fig. 12.4.1); effectively, there are three versions of the pub on three corners of a crossroads. Even the Berkeley Arms's transition from 'road hotel' to conventional hotel is of interest: although this has led to radical alterations internally, it is part of the story, and reflects the aims – and the success

63 Two other Musman pubs were identified but not selected for investigation, these being the King's Arms, Greenwich, London (pre-1938), and the King's Arms, Amersham, Buckinghamshire (1936), the latter being a rebuilding of an earlier pub.

64 *Building*, vol. 7, April 1932, p. 175

– of the original building.

Overall, the building's major points of interest are:

- Its role in the architectural and historical development of Cranford, and its relationship to Berkeley Parade
- Its status as a pub designed by E. B. Musman, and one which is unique in terms of his overall oeuvre and in inter-war pub design as a whole
- Its status as a major project undertaken by Benskin's Watford Brewery
- Its design, ambition, cost and the quality of its architecture, and the fact that it has attracted so much attention and comment, both contemporaneously and in more recent years
- The high level of survival of the main three façades of the building
- Its status as an inter-war 'road hotel' (or pub/roadhouse), and its rarity in this regard
- Its role in reflecting the ideals of pub improvement and pub design in the inter-war years.

Published sources

- *Architects' Journal*, vol. 75, 13 April 1932, pp. 490-493
- *Building*, vol. 7, April 1932, pp. 172-175
- 'The Berkeley Arms Hotel, Cranford', *The Pennant*, April 1932, pp. 10-14
- *Architecture Illustrated*, May 1932, pp. 141-144
- Basil Oliver, 'English Inns', *Journal of the RIBA*, 14 May 1932, p. 556
- *Architectural Design and Construction*, May 1934, p. 232
- 'The Modern Public House (new series):V: Some Public Houses designed for Benskins Watford Brewery Ltd, by Mr E. B. Musman', *A Monthly Bulletin*, December 1935, vol. 5, no. 12, p. 188
- *Architectural Review*, vol. 81, June 1937, p. xiii
- E. B. Musman, 'Development of the English Inn', *Building*, no. 12 vol. 12, December 1937, pp. 513-515
- E. B. Musman, 'Public Houses: Design and Construction', *Architects' Journal*, 24 November 1938, vol. 88, pp. 833-838
- Basil Oliver, *The Renaissance of the English Public House* (London, 1947), pp. 98-99
- Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 100
- Bridget Cherry and Nikolaus Pevsner, *London 3: North West* (London, 1999 edn), p. 412

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Section 12.5

The Berkeley Hotel, Doncaster Road, Scunthorpe, North Lincolnshire, DN15 7DS

Date: 1938-40
Architect: Scott and Clark
Brewery: Samuel Smith's

History and Context

The Berkeley Hotel is situated on the north-west edge of Scunthorpe, around two miles from the town centre. The town itself was established in the 1860s, and developed around its ironworks and steelworks; it was recognisably urban by the early twentieth century, and its status was underlined by the granting of a borough charter in 1936.¹ Scunthorpe came to be known as 'the industrial garden town', partly on account of the work undertaken and recommended by the renowned town planner Patrick Abercrombie; it was he, for instance, who suggested the town centre be moved westward, work which was carried out in the late 1920s and 1930s.² The town remained a major industrial centre until the early 1980s, when all of the local mines and the major iron and steelworks were closed.

The Berkeley Hotel fronts onto the A18, a trunk road built in 1933 as the western extension of Doncaster Road, which had been completed ten years before; to the west, the A18 crosses the River Trent at Keadby. The time of the Berkeley's construction saw the building of other similar enterprises: for example, the Royal Hotel on Doncaster Road



12.5.1 A night-time view of the main elevation of the Berkeley Hotel. (© Historic England, Derek Kendall, DPI52409)

¹ David J. Taylor, *Scunthorpe and District* (Stroud, 2010), pp. 5-6

² *Ibid.*, p. 6; ed. M. Elizabeth Armstrong, *An Industrial Island: A History of Scunthorpe* (Scunthorpe, 1981), pp. 138-143

to the east was also built in the 1930s.³ The Berkeley is a substantial detached building set in its own grounds, facing south-east, with a spacious forecourt/car park at the front and left side, and gardens to the right and rear (Fig. 12.5.1, and see Figs 5.4 and 6.3). In function, it was more than just a pub, also serving as a hotel; it is what was known at the time as a 'roadhouse' (see below). For many years, the building was surrounded by land that was largely rural and agricultural. By 1950, semi-detached housing in Burn Road had been built to the north of the site; by 1963, the area of housing to the north-east, known as Berkeley, had been completed, and there was also housing on the pub's west; the nearest housing, in Wilkie Close to the immediate west, was added in the late 1960s or 1970s.

The Berkeley is said to take its name from Sir Berkeley Sheffield (1876-1946), 6th baronet, the Sheffield family home being Normanby Hall, five miles north of the centre of Scunthorpe. Sir Berkeley was a figure of prominence in the history of the town, serving as MP for Brigg in 1907-10 and 1922-29 and being appointed Scunthorpe's first Charter Mayor in 1936. The Berkeley is unusual in apparently being the product of a joint initiative: the land on which the hotel was built was sold to Samuel Smith's Old Brewery in September 1938 by Mrs Edith Kennedy, the wife of a local councillor (see below), who had owned it since the preceding year.⁴ An article of 27 September 1940, recording the opening of the new hotel/pub, stated that behind the Berkeley's construction 'lies several years of work by Mrs [E.] Kennedy and Coun. S. Kennedy'.⁵ The Berkeley was apparently proposed by the licensee, Edith Kennedy, and 'she determined that the interior decorations should be quite distinctive, and in order to satisfy her own tastes undertook this part of the selection herself'. It was said of the resulting building that 'Allied to the skill of architect and builder ... is a woman's taste', something which made 'all the difference between a mere building and a warm hospitable home from home'.⁶ Clearly, however, the formal owner of the land and the building was Samuel Smith's, and the brewery – founded in 1758 and based in Tadcaster, North Yorkshire – still owns the Berkeley today.

Work seems to have begun in late 1938, though the project was clearly in hand by 1937.⁷ The Berkeley opened on 26 September 1940, and was described as Scunthorpe's 'newest and most modern hotel'.⁸ An advertisement for the new building invited customers to

3 This building survives today, still in use as the Royal Hotel. It is more traditional in design than the Berkeley and seems to have been modernised internally. Another contemporary development was the Queensway hotel/public house at the junction of Kingsway and Queensway, to the south-east of the Berkeley. This is now a Hungry Horse pub and has been greatly modernised.

4 I am very grateful to Christian Horton of Samuel Smith's brewery for providing me with this information, which derives from the Berkeley's title deeds. Previously, it was thought that Sam Smith's had only taken over ownership of the Berkeley in the 1950s.

5 *Scunthorpe Evening Telegraph*, 27 September 1940, p. 5. I am very grateful to Tim Davies of North Lincolnshire Library for locating this article for me. Edith Kennedy was born Edith Moore. Her first husband was Charles Webster; she married Samuel Kennedy shortly after her first husband's death in 1936 (information kindly supplied by Christian Horton).

6 *Scunthorpe Evening Telegraph*, 27 September 1940, p. 5

7 An entry in the local paper noted that a licence for the sale of intoxicants at the Berkeley Hotel had been granted in 1937; an application for a temporary music, singing and dancing licence (to cover the ballroom, dining room and lounge) was granted in September 1940, shortly before the pub's opening: *Scunthorpe Evening Telegraph*, 18 September 1940, p. 1

8 *Scunthorpe Evening Telegraph*, 27 September 1940, p. 5



12.5.2-12.5.3 The ground- and first-floor plans of the Berkeley Hotel, based on drawings of c. 1937, probably prepared by the building's architects, Scott and Clark. (© Historic England, Philip Sinton)

'adopt the new slogan: "Meet me at the Berkeley"', and included the catchphrase 'The Luxury Hotel with the Cosy Atmosphere'; the advert bore a retouched photograph of the main façade.⁹ Edith Kennedy worked with Samuel Smith's and the architects Scott and Clark of Wednesbury, near Walsall, West Midlands (see below). Products, including 'Taddy ales', were supplied by Samuel Smith's brewery from the outset.

The Berkeley is on CAMRA's inventory as having a historic interior of national importance, and the building has an entry in Dave Gamston's book *Yorkshire Real Heritage Pubs* (2011), which draws upon the CAMRA inventory.¹⁰ No copies of the Berkeley's plans are known to survive in the county record office, or any other documents relevant to the building, and the Berkeley does not seem to have been mentioned in architectural journals or related articles, aside from the account in the local newspaper cited above. However, the archive of Samuel Smith's includes copies of plans of the ground and first floors of the 'proposed new hotel'; these bear the name of Sayes & Co. Ltd, heating specialists, but are clearly based on the architects' drawings, and must date from c. 1937 (Figs 12.5.2-12.5.3). They accord with the Berkeley as built in almost every respect. The Samuel Smith's archive also includes plans relating to a proposed alteration of the off sales compartment, dated February 1957, and plans of July 1960 relating to the extension of the women's lavatories, in addition to various photographs post-dating the late 1950s.¹¹ The Berkeley is not located in a conservation area, and the local council (North Lincolnshire) does not maintain a local list.

Description

Exterior

The Berkeley Hotel, mainly of two storeys, is roughly U-shape in plan, with a main front facing south-east onto a roundabout on the A18 Doncaster Road. Wings of unequal length and form project to the rear, both running north-west, the open area of the U being taken up by a courtyard; the north-east wing, containing the ballroom, is single-storey in height, as is the rear of the main block, containing the dining room. The building is of brick with pitched tiled roofs (see Figs 5.4 and 12.5.1).¹² The central section projects – it is of a single storey, and pantiled – and contains the main entrance and cloakrooms/lavatories to either side. Behind this, a central frontispiece includes an arch-headed window and, in its upper part, the Berkeley's name. To either side of this are blocks containing windows set in relieving arches. The façade is not symmetrical, an extra bay on the right (north-east) containing the staircase leading to the manager's accommodation. Overall, the building is plain in style, with a Neo-Georgian inspiration and some details which reveal the influence of Moderne and Art Deco. It exemplifies very well the simple and uncluttered exteriors promoted by those in favour of pub improvement, especially in

9 Ibid. The image appears to be a photograph on which certain lines have been drawn in, including the Berkeley's name. Presumably, the photograph was taken before the building was quite finished.

10 Dave Gamston, *Yorkshire Real Heritage Pubs: Pub Interiors of Special Historic Interest in Yorkshire and Humber* (St Albans, 2011), p. 35

11 Copies of the various plans were kindly supplied to me by Christian Horton of Samuel Smith's.

12 The contractor responsible for the bricks (Richard Thomas and Co. Ltd) is named in the *Evening Telegraph* article of 1940, along with various other contractors who carried out work at the new building: *Scunthorpe Evening Telegraph*, 27 September 1940, p. 5

this late part of the inter-war period.

The left (south-west) elevation continues this theme, but makes no attempt at symmetry (see Fig. 6.3). It contains two doorways set in relieving arches, each having a fanlight above; the first (on the south-west) led to the off sales department, while the other (on the north-west) forms the entrance to the public bar. The rear two-bay block in which this latter doorway is set show signs of rebuilding at the upper levels; a single-storey extension was built adjoining this area in c. 1960, extending the provision of women's lavatories (see below). Within the courtyard, the façades are varied: the areas on the south-east (dining room) and north-east (ballroom) are single-storey, set with French windows with Diocletian windows above, and the wing on the south-west is of two storeys, with a canted corner block (containing garden servery below and a bathroom above). On the other side of the north-east block, the main feature is again the French doors of the ballroom, with Diocletian windows above. To the south-east of this, towards the forecourt and road, is a service yard, bounded by a single-storey brick wall and having a detached structure on its outer (north-east) side, possibly housing a coal shed.

The Berkeley's exterior survives almost completely intact. The glazing is, for instance, original, windows having complex, decorative leadwork. Some areas of brickwork have been rebuilt or repaired, but this has not affected the building's overall design. A photograph (retouched by hand) of 1940 shows that the main façade is certainly largely as built. The circular brick piers which frame the entranceway are, for instance, original – the spherical lamps are not, though are of an appropriate style – but the original steps up to the entrance have now been replaced or covered with a stone ramp, providing level access to the building. Within the courtyard to the rear, on the left (south-west) side, there is a modern fire escape, with a fire door at its top. However, an external staircase is shown in this position on the plans of c. 1937, so even this is an original feature.

Today, the Berkeley has no formal gardens. It is surrounded by a large area of lawn on its north-east and north-west, sloping down to the north. Historic maps show no obvious areas of planting or other enclosures, and it is not known what form the gardens took following the building's completion in 1940. There is, however, a line of Poplar trees running around the site's perimeter – both to the front and to the rear right (east) – and these seem to be part of the original scheme. Clearly, the forecourt was always intended as a car park and 'draw in' for visitors arriving by motor car, and remains in use today (see Fig. 6.3). It is likely that the car park on the south-west side is also an original feature.¹³ the architect E. B. Musman recommended that, wherever possible, architects of large pubs arranged 'parking all round the house, as the motorist, who thinks of stopping for a drink, would prefer to park his car near the bar he wishes to enter'.¹⁴ With this in mind, the south-west car park would have been used by patrons of the public bar and off sales area in the left wing.

13 This was certainly the case at the Stewponey and Foley Arms Hotel in Stourton, another 1930s roadhouse designed by Scott and Clark. A photograph shows that the side elevation, very similar to that of the Berkeley Hotel, faced onto a car park: *The Brick Builder*, June 1939, p. 31

14 E. B. Musman, 'Public Houses: Design and Construction', *Architects' Journal*, 24 November 1938, vol. 88, p. 835

Interior

As was standard at the time, the Berkeley had two public entrances, used by customers of different social standing: typically, working-class people would have used the public bar, at the building's north-west, while the other rooms, accessed via the main door on the south-east elevation, were for those of higher social standing or pretension (see Fig. 12.5.2). The Berkeley's public bar or taproom is self-contained – again, something that was absolutely standard in pubs at this time – and adjoins lavatories for each sex on its garden (north-west) side. The lobby to the lavatories has its original terrazzo floor; the men's urinals have original tilework on the walls, and both lavatories have original entrance doors, though that to the ladies' must have been reset in this position. Originally, the women's toilets seem to have been entered directly from the public bar (via a door at its north-east corner).¹⁵ In July 1960 plans were drawn up for the extension of the women's lavatories; a larger facility for women had clearly been envisaged at an earlier stage, for an extension in this area is included on the plans of c. 1937. In the rebuilt plan, two cubicles were increased to four, presumably reflecting the higher than expected use of the public bar by female customers, and the door to the toilets was moved to the lobby.¹⁶

The interior of the public bar is simple, with plain walls and ceiling (see Fig. 5.19); it has original fixed seating along its outer (south-west) side, a fireplace at the south-east and a counter adjacent to this. The fireplace and counter are plain in form, influenced by the Moderne and Art Deco styles. It is known that the counter – the work, like the pub's other decorative joinery, of Messrs Harris and Sheldon Ltd of Birmingham¹⁷ – has been shortened. Original plans of the Berkeley show that the public bar's counter continued further to the left, covering an opening which led to a garden servery on the north-east.¹⁸ This garden servery – on the outer side (north-west) of the servery fronting the dining room (see below) – had two sliding windows which opened onto the courtyard: these survive, and are the only sash windows at the Berkeley.¹⁹ They enabled the provision of refreshments to customers in the courtyard and garden, while a hatch in the wall beneath one of the sash windows seems to have provided access to drinks from the cellar, via a chute. Originally, this servery could only be reached through the service area of the public bar; today, it is reached through the wall at the north-west of the dining room's servery/counter, and is in use as a store room.

The original arrangement of the counter in the public bar is illustrated in a photograph

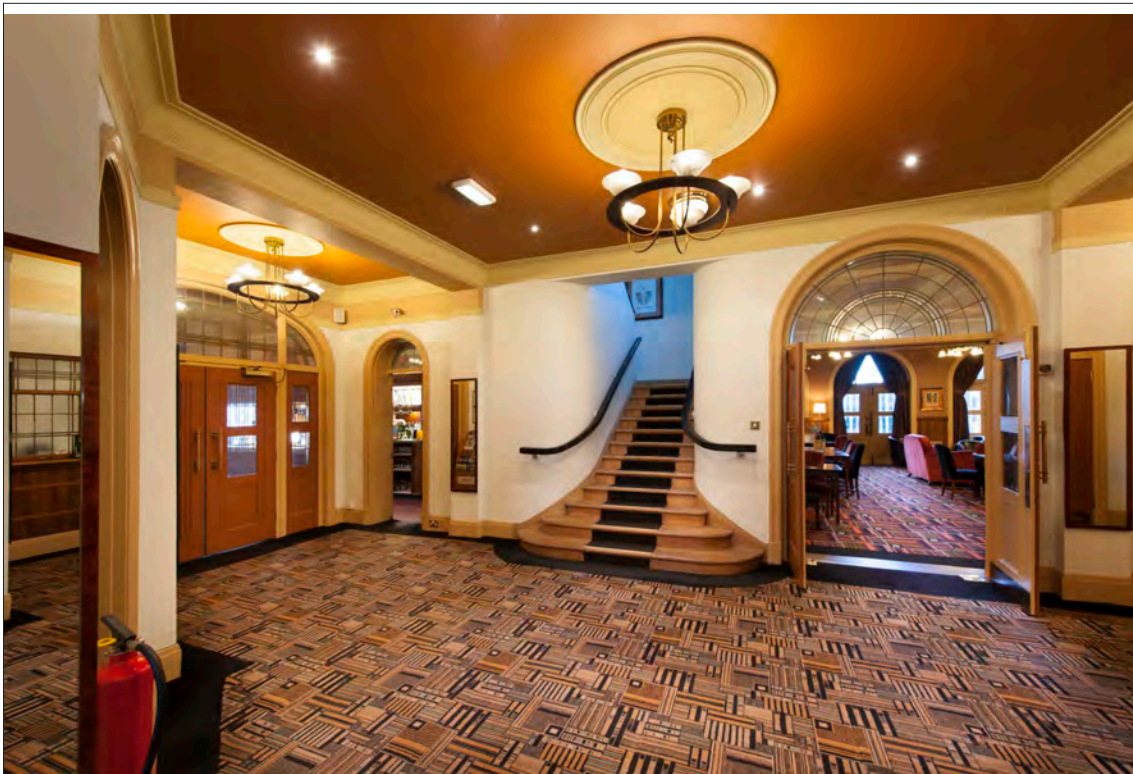
15 The door is shown in this position on the plans of 1960 illustrating the lavatories 'as existing' (see below), even though the plans of c. 1937 show the entrance to the women's toilets being in their present position, opening off the north-east side of the lobby. A blocked door shown at the right corner of the public bar in a photograph of 1990 (kindly supplied by Christian Horton) is presumably that which originally accessed the women's lavatories.

16 Plans survive, kindly supplied by Christian Horton, showing the public bar's lavatories as existing and as proposed. These drawings are dated July 1960.

17 *Scunthorpe Evening Telegraph*, 27 September 1940, p. 5

18 This arrangement is shown on at least three sets of plans, all kindly supplied by Christian Horton: those for the 'new hotel' (c. 1937), those relating to a rebuilding of the off sales (of 1957) and those relating to the extension of the women's lavatories (1960).

19 Pers. comm. (Christian Horton, July 2014). The words 'garden service' are written on the garden servery on the plan of 1957, confirming its usage.



12.5.4 *The entrance hall of the Berkeley Hotel. The doors on the left lead to the lounge and those on the right to the dining room, while the staircase at the centre provides guest access to the first-floor hotel accommodation. (© Historic England, Derek Kendall, DPI52450)*

of c. 1975.²⁰ In 1990, the doorway to the garden servery was blocked and the counter shortened; the canted section was simply moved back (to the south-east), and a hinged opening moved from the front to the side of the counter.²¹ The bar back is as originally created, there having been no need for alteration (see Fig. 11.22). CAMRA have stated that the fireplace in the public bar is a replacement.²² However, the existing fireplace was certainly in situ in c. 1975, when the room appears to have survived largely as built, and there is no reason to suspect that it had been replaced before that date. In form, it resembles that which was originally in the lounge (see below).

Adjacent to the public bar, though not accessible from it, was the off sales area (see Fig. 9.21). This was accessed directly from the south-west façade via its own door and was divided from the service area by a simple counter; behind this was a hoist, which connected the area directly with the cellar below.²³ In 1957, it was proposed that the arrangement be altered slightly, the counter being moved further out, presumably to allow greater space for staff.²⁴ It is notable that this compartment survives at the Berkeley; it is now used for general storage. The compartment has an Art Deco-style picture rail with waved decoration on three of its sides; there has been some alteration and insertion of larger partitions at the north-east end (probably carried out in the

20 Kindly supplied by Christian Horton

21 The work of 1990 also involved the lowering of the public bar's ceiling, but this has since been re-raised and restored: pers. comm. (Christian Horton, July 2014)

22 www.heritagepubs.org.uk (CAMRA entry on the Berkeley Hotel; accessed 24 September 2014)

23 The original arrangement is shown on the plans of c. 1937 and 1957.

24 The plans relating to this proposed alteration are dated July 1957; they were kindly supplied by Christian Horton.

1970s, to comply with fire regulations). To the south-east of this, a doorway leads down to the cellar.

The main route of entry to the Berkeley was from the south-east side. Here, a set of double doors led into a spacious T-shaped entrance hall or foyer, narrow at first and then opening out to either side (Fig. 12.5.4). Flanking the narrow section, and extending into a single-storey projection on the main front, were lavatories for men (on the south-west) and women (on the north-east). Next to these were cloakrooms, each set of toilets and cloakrooms being accessed by a doorway from the hall. This general arrangement remains, though the openings to the cloakrooms were closed up in the 1970s²⁵ and the cloakroom areas have been converted into a disabled toilet (on the women's side) and a store room (on the men's side); these rooms are now separately accessed from the hallway by inserted doorways, in the style of the original work. The interiors of the toilets themselves have been modernised.

On the left (south-west) of the hallway is the lounge, entered through a large double doorway with arch-headed leaded window above and windows to either side (Fig. 12.5.5).²⁶ This room has a ceiling with impressive, Art Deco-influenced plasterwork; the curve-ended features seem originally to have had decorative work at their centres, and this may survive beneath later infill.²⁷ At the room's north-east corner, in a compartment adjacent to the off sales, is the servery and counter, lit by a window from the south-west. This has its original bar back, picture rail with waved decoration, and the woodwork of the counter is also convincingly of the 1930s. However, photographs show that the counter is in fact an addition of c. 1990; its lower part was originally decorated with two horizontal stripes, like the work in adjacent areas of the Berkeley (e.g. the dining room).²⁸ The lounge's fireplace, with a large timber surround, is also an import of c. 1990; a photograph of the room in c. 1975 shows that the original fireplace resembled that in the public bar but was slightly more elaborate.²⁹ The majority of the lounge's original fixed seating survives, though small sections are now missing.

On the right of the hallway, adjacent to the women's cloakroom, is a hatch retaining its glazed, leaded liftable screen, with a panelled section below, the design of which matches the work in the dining room and that originally on the counter in the lounge. This served the office/hotel reception, a room which has now been subdivided but remains in its original use. Immediately opposite the main entrance to the Berkeley, on the north-west of the hallway, is the staircase leading to the guests' rooms on the first floor; in c. 1975,

25 Pers. comm. (Christian Horton, July 2014)

26 CAMRA have claimed that the entrance screenwork and glazing of the lounge, and the light fittings, 'are excellent "recreations" of how these might have looked in the 1930s': Dave Gamston, *Yorkshire Real Heritage Pubs*, p. 35. However, this is apparently not the case; the screenwork was entirely covered over in c. 1975, probably on account of fire regulations, and has since been uncovered: pers. comm. (Christian Horton, July 2014)

27 Pers. comm. (Christian Horton, July 2014). A photograph of 1989 shows one of these decorative strips.

28 This original counter can be glimpsed in a photograph of c. 1975, kindly provided by Christian Horton. It is more clearly shown in a photograph of 1989, by which time the counter had been altered further (e.g. replacement of upper part).

29 Ibid. The fireplace had been given a plain brick surround by 1989. The fact that the present fireplace is an import is noted in: Dave Gamston, *Yorkshire Real Heritage Pubs*, p. 35, and on: www.heritage-pubs.org.uk (accessed 24 September 2014)



12.5.5 The interior of the lounge, with its distinctive decoration. The counter and fireplace are sympathetic replacements of c. 1990. (© Michael Slaughter LRPS)



12.5.6 The dining room of the Berkeley Hotel, which retains original features including panelling and servery. The large set of 'in and out' doors on the room's far side lead to the ballroom, while those on the right lead to the kitchen/service area. (© Historic England, Derek Kendall, DPI52472)



12.5.7 The ballroom, looking towards the stage. The room, floored in maple, was one of the 'largest ballrooms in the town' at the time of its completion in 1940. (© Historic England, Derek Kendall, DPI52476)

this area was closed off at the stair's half-landing by a decorative gate, and this seems to have been original work, though the gate has since been lost.³⁰

To the right of this staircase are two large sets of double doors accessing the dining room. This spacious room (Fig. 12.5.6, and see Figs 4.5 and 8.5) is lit from the north-west, having four openings – windows to either side, and two French doorways at the centre.³¹ On the right (north-east) are two further sets of double doors, leading to the ballroom, with arch-headed leaded windows above. To the right of these, two smaller and simpler doorways provide 'in and out' access to/from the kitchen; from here, waiters served luncheons, dinners and teas.³² The dining room is panelled in high-quality timber – with bell pushes inset – and has a counter on its left (south-west), all of this woodwork having two horizontal stripes. The bar back is original. At the rear, the serving area connects through to the serveries of the public bar and lounge and the off sales. The dining room's ceiling is formed of compartments and the cornice has an Art Deco-style waved profile; the room seems always to have been served by central heating alone, and does not feature a fireplace.

Accessed from the dining room is the ballroom, filling the Berkeley's north-east wing (Fig. 12.5.7). This is large and impressive – indeed, it was apparently 'one of the largest ballrooms in the town' at the time of its completion in 1940.³³ It has its original maple

30 The gate, with decorative ironwork, can be seen in a photograph of c. 1975, kindly supplied by Christian Horton. The photograph also shows that the stair had a chrome handrail at its lower level; this has now been replaced with large black handrails on both sides, but a chrome handrail, presumably original inter-war work, survives on the stair's upper half.

31 An article published on the pub's opening noted that this room was thirty feet square: *Scunthorpe Evening Telegraph*, 27 September 1940, p. 5

32 Ibid (advertisement for the Berkeley)

33 Ibid. The article further noted that the ballroom had 'a fine maple floor' and measured 'sixty feet by



12.5.8 The guest staircase at the centre of the pub's plan, seen from the first-floor landing. The glazed screening on the left is an insertion of the 1970s, added for fire safety reasons. (© Historic England, Derek Kendall, DPI52482)

floor (the preferred material for dancing), a ceiling divided by beams into sections and featuring waved/shaped decoration, and a raised stage at its outer (north-west) end, set in an alcove. The room is lit on both sides by windows and French doors, and on its inner (south-east) side retains the original 'in and out' doors leading to the kitchen. Its decoration has apparently been comprehensively upgraded in recent years, though the original features are all apparently retained.³⁴

The plans of c. 1937 show that the kitchen was originally a large space to the south-east of the ballroom, lit by windows on the building's main front, with a range/fireplace on its left and two rooms opening off the kitchen's north-east corner (probably a scullery and pantry or larder) (see Fig. 12.5.2). An article of 1940 noted that it was 'a large kitchen fitted with up to date equipment'.³⁵ From here, a passage led out to the service yard and stairs leading down to the cellar and up to the manager's rooms on the first floor. This (private) area of the Berkeley was not inspected, and the level of survival of the interior decoration is therefore not clear.

A major feature of the Berkeley was (and is) its inclusion of first-floor rooms for guest accommodation (see Figs 5.28 and 12.5.3). These were accessed via the staircase leading up from the hallway or foyer (Fig. 12.5.8) and were situated at the south-west end of the building's main block and in the north-west wing. There were nine bedrooms in total; guests shared bathrooms, and had use of a shared 'large writing lounge', with fireplace, on the other side of the stair hall.³⁶ An article of 1940 noted that 'Each bedroom has its own individual colour scheme, and here, as throughout the building, will be found outstanding examples of the use of plastic paint'.³⁷ In the 1970s, the guests' bedrooms were divided from the staircase by a glazed partition, installed for fire safety reasons. Aside from this, however, the guest area remains largely as built, original features including the doors to the guest rooms; even the bathrooms are intact, though they have been altered so as

thirty feet'. The room's dimensions were again given in an advertisement for the Berkeley, on the same page.

34 www.heritagepubs.org.uk (accessed 24 September 2014)

35 *Scunthorpe Evening Telegraph*, 27 September 1940, p. 5

36 *Ibid.* The first-floor plan of the pub, dating from c. 1937, was kindly supplied by Christian Horton. The Berkeley now has eight guest bedrooms, the most north-easterly bedroom now being in use by the manager: pers. comm. (Christian Horton)

37 *Scunthorpe Evening Telegraph*, 27 September 1940, p. 5

to provide en suite bathrooms in some of the bedrooms. The rooms are still in use by guests today. On the right (north-east) of this was the manager's accommodation, and this area remains in the use for which it was built; it now incorporates the room formerly used as the guests' writing lounge.

Significance

At the time of its opening, the Berkeley Hotel was described as 'a most modern example of the roadhouse catering for both a local and visiting trade', and was said to exhibit 'novel ideas'.³⁸ As this makes clear, the Berkeley was not just a conventional public house: in line with a number of other such buildings of the inter-war period, it combined various different functions, providing spaces for drinking, dining, dancing, special events and parties, as well as guest accommodation.³⁹ In this respect, it accorded with what at the time were known as roadhouses or 'road hotels', a term used by the most renowned pub architect of the inter-war period, E. B. Musman.⁴⁰ Other buildings of this type included the Berkeley Arms Hotel, Cranford, London (1931-32; see Fig. 3.13 and section 12.4), the Comet Hotel in Hatfield, Hertfordshire (1933; listed grade II; see Fig. 5.14), and the Myllet Arms, Perivale, London (1935-36; see Fig. 5.1 and section 12.24), all designed by Musman. Such pubs-cum-roadhouses were comparatively rare, and very few survive today – the three by Musman being the only ones, aside from the Berkeley Hotel, which are known to continue in anything like the use for which they were built. Meanwhile, many pubs of the inter-war period called themselves 'hotels', but only a limited number actually included guest accommodation.

The Berkeley, and other buildings of this type/scale, accorded with the general movement for pub improvement (see Chapter 4) by aiming to widen facilities and thereby encourage a broader and 'better' class of customer, including a greater number of women and families, making the pub a respectable destination for people of all types. This was a major change from pubs pre-dating the First World War. Typical provisions at 'improved' pubs were large, modern kitchens, dining/refreshment rooms, assembly rooms/ballrooms, generous lavatory provisions for both sexes, and ample car parks and gardens – all of which can be found at the Berkeley. Such pubs, together with roadhouses/road hotels, were essentially a phenomenon of the inter-war years, brought into being by ideas surrounding pub improvement which were, on the whole, halted by the social, financial and other changes which followed the Second World War.

38 Ibid

39 In 1936, *The Times* wrote of the emergence of 'the inn-cum-roadhouse – no one has yet invented an appropriate name for it – offering the advantages of a communal centre; with assembly hall and dance floor; luncheon and dining rooms, terraces and outdoor games, and bedrooms for guests': *The Times*, 10 October 1936, p. 9

40 In an article of 1937, E. B. Musman wrote of the 'road hotel' in the following terms: 'This hybrid is neither a public house nor an inn, neither a roadhouse nor a hotel, but at its present stage combines certain aspects of them all. It has the bars of the public house, the restaurant and cocktail lounge of the hotel, the tearoom, the dance hall and outside sports amenities of the roadhouse. It has a number of bedrooms available not only for the travelling public, but also for those employed in the neighbourhood who wish to make a place of this kind their headquarters': E. B. Musman, 'Development of the English Inn', *Building*, no. 12 vol. 12, December 1937, p. 514

As a building type, therefore, the Berkeley was not especially novel or unique. What makes it extraordinary today is its level of integrity – and indeed the fact that it survives at all, the majority of large roadhouses/road hotels having been demolished or substantially altered.⁴¹ The changes carried out to the building's exterior and interior are comparatively minor and few: for example, the extension of the women's lavatories in c. 1960, the conversion of the cloakrooms in the 1970s, and the replacement of the lounge's original counter and fireplace in c. 1990. Where changes have been carried out in the past (for instance, the covering over of the screenwork surrounding the door to the lounge), the original work – or something as close to the original work as possible – has been sensitively and carefully restored by Samuel Smith's brewery. The Berkeley's various rooms include original joinery, glazing, door furniture and plasterwork, the exterior remains uncluttered by signage (a notable feature of pubs built in the inter-war years, though one often obscured by later additions), and the building also retains its grounds and forecourt, there having been no redevelopment of any part of the plot.

The Berkeley's original plan form also survives almost completely intact. It is particularly unusual to find that the off sales compartment and the garden servery survive, and, even more so, that the first-floor areas remain, including the original guest bedrooms. At comparable buildings – for example, the Comet and the Myllet Arms – the guest accommodation has been entirely reworked. Indeed, it is difficult to think of another roadhouse/road hotel of the Berkeley's type and scale which retains anything close to its original plan, taking in both ground and first floors. The result is that the Berkeley gives the modern visitor a close to authentic impression of how such buildings appeared and functioned during the inter-war period, and this gives it a high degree of importance at a national level.

Other inter-war pubs with a comparable level of intactness are the Margaret Catchpole, Ipswich, Suffolk (1936; see Fig. 10.6), the Eastbrook, Dagenham, London (1937; see Fig. 10.7), and the Test Match, West Bridgford, Nottinghamshire (1938; see Fig. 10.8) – all listed at grade II* – though none of these included facilities for guest accommodation, being more conventional 'improved' pubs; moreover, none of the three even approaches the Berkeley in terms of scale and plot size. With regard to the Berkeley's Moderne and Art Deco-influenced design, the building can be compared with pubs including the Three Pigeons, Halifax (1932; see Fig. 5.52), the Three Magpies, Birmingham (1935), the Vale Hotel, Nottingham (1935-37), the Nag's Head, Bishop's Stortford, Hertfordshire (1936; see Fig. 5.15), the Doctor Johnson, Barking, London (1937-38), the Pilot Inn, Coventry (1938-39; see Fig. 10.9), and the Prospect Inn, Minster-in-Thanet, Kent (1939), all listed grade II, and the Round House, Becontree, London (1936; see Fig. 5.16 and section 12.31). On the whole, the use of Moderne as a style was not common in pub architecture, Neo-Georgian and Tudor being far more common (see pp. 43-49).

The fact that the Berkeley has survived at all is due not only to the sensitive management of Samuel Smith's, but also to its situation and locality. The building occupies a very large plot which must be valuable and a target for developers in Scunthorpe, but in London, the south-east or any other major city would surely have been redeveloped many decades ago. The building still has an active, local clientele, and is a prominent local

41 Dave Gamston has commented on this, describing the Berkeley as 'A classic brick roadhouse-cum-hotel of rare intactness': Gamston, *Yorkshire Real Heritage Pubs*, p. 35

landmark, situated as it is on the corner of a major road junction at the town's edge. Its place within the history of Scunthorpe is of note: the Berkeley reflects the prosperity of the town in the inter-war years, when the iron and steelworks were flourishing, both wars leading to a large influx of workers to the town.⁴² It was probably the needs and size of this population that enabled construction of the Berkeley to continue despite the outbreak of the Second World War in September 1939, when building work was still a year away from being complete. It might also be noted that the Berkeley is in an area of England that was not (unlike Birmingham, for instance) a centre for pub improvement, so it is unusual in this way, and this gives it added significance.

Of special note is the fact that the Berkeley was the outcome of a partnership between a brewery and a private individual – and in this case, a woman. It was Edith Kennedy who acquired the land initially, and she probably negotiated the sale to Samuel Smith's, who would have provided the means to build the Berkeley – her own pet project, as the press coverage at the time makes clear (see above). Clearly, the brewery was happy to cooperate with Mrs Kennedy's ideas and decorative schemes. Following its completion, Edith and Samuel Kennedy apparently ran the pub/hotel together, though Edith was the formal licensee.⁴³

Almost certainly, it was Edith Kennedy who selected the architects of the new Berkeley – Scott and Clark – and the general scale and form the building would take, though Samuel Smith's would also have been involved.⁴⁴ Scott and Clark was a prominent, prolific and versatile firm from Wednesbury, West Midlands. The two partners – (John) Percy Clark (1885-1953) and (Alfred) Irving Scott (*fl.* 1914-26) – had gone into practice in 1909.⁴⁵ The partnership was dissolved in 1914, but its name continued to be used by Percy Clark, who was later joined in practice by T. McKay Galbraith and then by his son, John Forbes Clark. The firm of Scott and Clark was probably selected on account of their expertise in the construction and remodelling of public houses. Other works carried out by the firm, of much more modest scale, included various pubs in West Bromwich – for instance, the White Swan Inn (1921), the Stone Cross Inn (1932), the Crown and Anchor (1935), the Vine Inn (1936) and the Old Hop Pole (1937) – together with the New Navigation, Oldbury (1931; listed grade II in 2013), and the Vine and Railway, Cradley Heath (1938-40). Most comparable to the Berkeley Hotel are Scott and Clark's Stewpony and Foley Arms Hotel, Stourton, near Stourbridge (pre-1937), and the Gough Arms, West Bromwich (pre-1938).⁴⁶ The former, generally known as the Stewpony Hotel, is very similar in form to the Berkeley, though it was larger and was a roadhouse proper – at least, with regard to the modern understanding of that term (see p. 8) – in that its grounds included a lido;⁴⁷ the building was demolished in 2002 to make way for housing.

42 Ed. Armstrong, *An Industrial Island: A History of Scunthorpe*, pp. 138, 141 and 145

43 Pers. comm. (Christian Horton, July 2014); *Scunthorpe Evening Telegraph*, 18 September 1940, p. 1

44 A spokesperson from Samuel Smith's has suggested that it is unlikely that the brewery would themselves have chosen to build such a large pub, or that they would have commissioned a firm of architects based in the West Midlands. Pers. comm. (Christian Horton, October 2014)

45 RIBA biographical file. Percy Clark was elected a Fellow of the RIBA in 1925.

46 'Types of Modern Inns, designed by Messrs Scott and Clark, and others', *The Brick Builder*, June 1939, p. 31

47 Various photographs, including one of the lido, appear in: *Architectural Design and Construction*, December 1937, p. 550. It might be noted that the Stewpony Hotel was not included in the current project on account of its rural location.

The Gough Arms was selected for further investigation as part of this project (see Appendix 2), but it was found that the building had been much altered: for instance, a whole new porch has been added at ground-floor level, and the exposed brickwork has been painted white.

Overall, the building's major points of interest are:

- Its place within the history of Scunthorpe, greatly developed in the inter-war and immediate post-war years
- Its status as a partnership project undertaken by Samuel Smith's brewery and a local woman, Mrs Edith Kennedy, and its rarity in this regard
- Its status as a building designed by Scott and Clark, a prominent firm of architects
- The level of intactness – far above average – of the Berkeley's interior and exterior
- The quality of the design and interior work, including joinery and plasterwork
- The near complete survival of the building's plan, both at ground- and first-floor level (including off sales compartment, self-contained public bar, garden servery and guest bedrooms)
- The integrity of the building's plot (gardens and forecourt)
- Its status as an inter-war roadhouse or road hotel
- The building's considerable rarity in a national context, taking all of the above into account
- Its ability, on account of its level of integrity, to inform understanding of the building type as a whole
- The Berkeley's survival in the use for which it was built.

Published sources

- *Scunthorpe Evening Telegraph*, 27 September 1940, p. 5
- M. Elizabeth Armstrong, *An Industrial Island: A History of Scunthorpe* (Scunthorpe, 1981), p. 143
- Dave Gamston, *Yorkshire Real Heritage Pubs: Pub Interiors of Special Historic Interest in Yorkshire and Humber* (St Albans, 2011), p. 35

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Section 12.6

The Biggin Hall Hotel, 214 Binley Road, Coventry, West Midlands, CV3 IHG

Date: 1923
Architect: T. F. Tickner
Brewery: Marston, Thompson & Evershed Ltd

History and Context

The Biggin Hall Hotel is a detached public house on the east of Coventry, forming part of the suburb of Stoke (Fig. 12.6.1). Opened in 1923, it is part of a larger development of suburban housing and building initiated in Stoke after the First World War. The area was middle-class but was also home to workers of the nearby munitions factory and local industries, including the huge telephone works (later known as the GEC works) which was located just to the south of the Biggin Hall Hotel.

The Biggin Hall Hotel was built for the brewery Marston, Thompson & Evershed, known as such since 1905 and based in Burton upon Trent, Staffordshire, having a portfolio of properties mainly located in the East Midlands, the North West and North Wales.¹ Although named a 'hotel' since the time of its opening, the building does not appear to have included guest accommodation; it is an example of the term being used to give status and respectability to a public house, and to broaden the class of its clientele (see p. 10 and p. 39). The 'Biggin Hall' part of the pub's title derives from its having been



12.6.1 The main (north) elevation of the Biggin Hall Hotel. (© Michael Slaughter LRPS)

¹ Marston, Thompson & Evershed was acquired by in 1999 by Wolverhampton & Dudley Breweries; the company changed its name to Marston's in 2007.



12.6.2 The ground-floor plan of the Biggin Hall Hotel, based on that produced by the pub's architect, T. F. Tickner, in c. 1921. (© Historic England, Philip Sinton)

constructed on the Biggin Hall Estate, itself built near the site of an ancient moated manor house of that name.²

The Biggin Hall Hotel is included in the CAMRA national inventory as having an interior of regional importance.³ There are plans of all floors and sections of the building of c. 1921 and c. 1932, held by the city's archives, Culture Coventry. Also surviving is a brochure of around the 1930s.⁴ The pub is not known to have been featured in any architectural journals or related texts of the inter-war period. It is, however, mentioned in the book *Licensed to Sell*, by Geoff Brandwood, Andrew Davison and Michael Slaughter, as being a good example of a Brewers' Tudor style pub.⁵ The Biggin Hall Hotel is not located in a conservation area, and is not included on the local list of buildings maintained

2 Culture Coventry, 1691/23/79 (note of 26 July 1923 by T. F. Tickner, the pub's architect)

3 www.heritagepubs.org.uk (CAMRA entry on Biggin Hall Hotel; accessed 15 August 2014)

4 The records held by Culture Coventry are as follows: 9664 (drainage plans of c. 1921); 16172 (licensed premises plans of c. 1932, comprising a redrawing of the earlier plans); PA1691/21/1 (brochure of around the 1930s, *Biggin Hall Hotel, Stoke, Coventry*); 55482 (bye-law plan of 1961 relating to a garage); 61530 (bye-law plan of 1983 relating to toilet improvement); PA1691/23/77-9 (notes and photographs of the late twentieth century)

5 Geoff Brandwood, Andrew Davison and Michael Slaughter, *Licensed to Sell: The History and Heritage of the Public House* (revised edn; Swindon, 2011), pp. 80-81

by Coventry City Council.

Description

Exterior

The Biggin Hall Hotel – of two main storeys plus cellar and attics – is on the south side of Binley Road, nearly opposite the junction with Anthony Way. From the time of its opening until around the early 1940s, the pub faced an open area (cricket ground, tennis courts and the Triumph recreation ground), but now faces terraces of housing. The area remains primarily residential.

The building is irregular in plan, but has a roughly rectangular main block with a projecting extension at the south-west (Fig. 12.6.2). Its exterior is Brewers' Tudor in style, with

vertical and horizontal timbering – mainly at first-floor level – giving the impression of stud work (see Fig. 12.6.1). The upper levels are rendered and the lower levels are of exposed brick and stone. The north front, facing Binley Road, has a central frontispiece with entranceway in a canted projection at ground-floor level and a bay window above, topped by a timbered gable. Either side of this, the main part of the façade has two bays on the east and two on the west, the block set beneath a steeply pitched tiled roof. At the left (east) of the elevation is a doorway that originally led to the off sales department, while on the right (west) is a matching doorway providing access to the entrance hall, toilets and stairway to the upper levels. Each of these doorways are set within single-storey blocks with sloped tiled roofs. Behind them, of a lesser height than the pub's main building and set back from the main façade, are smaller blocks – of a single bay on the east and of two bays on the west. Both have timbering at first-floor level.

The area to the rear (south-east) of the pub is now a car park, but the plans of c. 1932 show that it was originally a garden, with gravelled paths and an area of hard-standing immediately to the east of the pub's off sales department. This would have been entered through the large, double gates shown on the plan and in an early photograph (see below) as having been joined to the pub's east side; to the left (east) of the gateway, the garden was sectioned off with tall fencing.

At the south-east of the building, the elevations are simpler, asymmetrical and more domestic in character than the main façade on the north. A bay window at ground-floor level lights the lounge, while the extension at the south-west of the building contained – and still contains – the kitchen and related rooms. There has been some modernisation in this area, and a metal fire stair has been added on the building's east side, but generally the pub's exterior remains largely unchanged, as is shown by a comparison of its modern elevations with an early photograph in the collections of Culture Coventry.⁶ Even the pub sign hangs in its original location, above the main entrance door, and retains its decorative woodwork on the upper part of the sign bracket. This was described in a brochure of around the 1930s as 'an exquisitely-wrought bracket patterned with a portcullis and Tudor roses'.⁷

6 Culture Coventry, I691/23/79

7 *Biggin Hall Hotel, Stoke, Coventry*, p. 10 (Culture Coventry, PA1691/21/1)



Interior

As has been noted, the original plans of the pub survive, signed by the architect T. F. Tickner. These show that the main entrance at the centre of the façade led via a lobby to the 'bar' – that is, the public bar – with a counter at its south-east and fireplace on the west. This room survives, with its fireplace, baffles or timber screens either side of the entrance door, protecting customers from draughts, and its fixed benching. The counter is in the original location, but has seemingly been replaced and shortened at its west end, or at least refaced; a photograph of the room published around the 1930s shows that the original counter was of a similar form to that which survives in the lounge (see below) and that it had a curved corner, as is shown on the plans of c. 1932.⁸ The bar back also seems to be modern, as is the tiling on the floor in front of the counter. At its east end, the room has been enlarged through the incorporation of the former off sales area, placed in the single-storey projection at the north-east corner of the pub.

12.6.3 *The curved servery opening onto the hallway between the lounge and smoke room. A counter of this form is not shown on the original plans of the pub, but if the feature was an addition, it dates from shortly after the pub's completion in 1923. (© Historic England, Steven Baker, DPI64978)*



12.6.4 *The lounge of the Biggin Hall Hotel, with its panelled inglenook fireplace. The large table in front of the inglenook has been a feature of the room since at least the 1930s, and some of the other furniture may also be original to the pub. (© Historic England, Steven Baker, DPI64979)*

⁸ Ibid, p. 11. This brochure describes the 'Bar' as a 'bright pleasant' room 'well provided with oak seating and tables': *ibid*, p. 12

12.6.5 *The first-floor club room or 'concert hall', with its unusually elaborate serving hatch on the right of the picture. (© Historic England, Steven Baker, DPI64984)*



At the south-west corner of the public bar, a doorway leads into the entrance hall, the main entrance to which was at the right of the main façade. This hallway leads on the west to lavatories (which remain in their original location), and continues south – beyond the pub's bars – to the kitchen, further lavatories and the stairway accessing the upper levels and also the cellar. Today, the main feature of this hallway is a quadrant shaped bar counter, made of timber, on the south of the main, central servery; the opening is topped by glazed screening (Fig. 12.6.3). This counter is not shown on the early plans – these show a hatch placed flush with the wall – but is almost certainly a feature of the inter-war years. Although the way its upper part cuts across the hallway's cornice suggests it is a (slightly) later insertion, the counter may be original, representing a late diversion from the plans. Its function must have been to serve those customers seated in the smoke room, across the hallway at the pub's south-west, and also to ensure that this area was adequately supervised by bar staff. The smoke room, now featuring a pool table, retains its half-height panelling, curved window looking west and fireplace, though there have been alterations. The room was formerly accessed through its north partition wall, but the entrance here has been closed up and a large window inserted, giving borrowed light to the hallway. Also, most of its east partition wall has been entirely removed, opening the room up to the hallway and lounge opposite.⁹

At the south-east corner of the Biggin Hall Hotel is the lounge, so named in the brochure published soon after the pub's completion.¹⁰ This was clearly its highest-status room, and remains its most impressive (Fig. 12.6.4). Here, customers would have been provided with tables and chairs, though the fixed benching on the room's sides is also original.¹¹ The lounge's most notable feature is an inglenook fireplace, placed in a recess lined with full-height timber panelling. This panelling also covers the inglenook's archway, and extends either side at the front. A photograph published around the 1930s shows that the inglenook has been very little altered.¹² The room's counter – at its north-west

9 According to CAMRA, this work was carried out in 2005: www.heritagepubs.org.uk (entry on Biggin Hall Hotel, accessed 15 August 2014)

10 *Biggin Hall Hotel, Stoke, Coventry*, p. 7

11 The benching does not appear on the plans of c. 1932, but can be seen in a photograph published in the brochure of around the 1930s: *Ibid.*, p. 7

12 *Ibid.*, p. 5

– is also original, though its bar back is new (according to CAMRA).¹³ CAMRA have suggested that some of the tables and chairs may even be original – especially the large ‘coffin shaped’ table in the middle of the room – and indeed, in this latter guess they are correct, for the large table is shown in a photograph of the lounge dating from the 1930s.¹⁴ On the west side of the room, part of the partition wall has been removed, opening the lounge up to the stairway and entrance hall. The beamed ceiling survives, the lower part of the beams running east/west being covered with timber panelling, and there is also full-height panelling to the left of the bar counter.

The staircase in this area – which is original work, its walls lined with half-height panelling – provides access to the first-floor public rooms. The largest of these is the club room or ‘concert hall’, lit by windows on the north, with the bay at its centre (now sectioned off as a stage); a view of this room from the west was published in the 1930s.¹⁵ Shown in this photograph is the bar counter or servery on the east of the room; this survives and is impressive, with decorative glazed screens – which can be lowered to cover the hatch – set within a timber frontispiece (Fig. 12.6.5). The fireplace which was formerly on the west of the room has been removed, but the doorway next to the stack is original; this led (and still leads) to lavatories. In the area to the east of the staircase, a corridor led to a ‘dining and tea room’ (so named on the plans of c. 1932), served by a door on the north, leading to the counter. To the east of this was a sitting room. Today, these two rooms have been unified, but include original features such as cornices, doorways and fireplaces, that in the former sitting room being situated at the south-east corner. The rooms on the other side of the stairway – above the smoke room and kitchen – were private, and remain so, while further bedrooms were located on the attic floor.

Significance

The Biggin Hall Hotel plays a notable part in the historical development of Stoke as a suburb of Coventry, and does much to reflect the status and population of the local area. Its architect, Thomas Francis Tickner (1864-1924), a Fellow of the Royal Institute of British Architects, was based in Coventry and was active in the area: his work includes the war memorial in Memorial Park near Coventry station (built 1925-27). The Biggin Hall Hotel must have been among his last projects, and is a successful design, being a particularly good example of Brewers’ Tudor applied to a comparatively modest building.

It is the level of survival – both external and internal – which makes the Biggin Hall Hotel notable in a national context. The pub remains largely as built in 1923 and is a very good example of its type and date. It is especially notable in exhibiting some of the features promoted by those in favour of pub improvement (see Chapters 4 and 5). For instance, it has a central service area, with clear lines of supervision provided to the three main ground-floor rooms (public bar, lounge and smoke room), a kitchen for the provision of meals and lighter refreshments, and a large first-floor club room for the holding of meetings and special events. The Biggin Hall Hotel is also noteworthy for being an early example of an inter-war improved pub, the original plans having been drawn up in c. 1921.

13 www.heritagepubs.org.uk (entry on Biggin Hall Hotel, accessed 15 August 2014)

14 *Ibid*; *Biggin Hall Hotel, Stoke, Coventry*, p. 7

15 *Biggin Hall Hotel, Stoke, Coventry*, p. 9

Features of particular note are the curved bar counter projecting into the hallway by the smoke room, the panelled inglenook in the lounge and the servery of the club room, with its sliding glazed screens. Whilst there have been alterations, these are minor and do not inhibit a full understanding of the plan: the former location of the off sales department, for example, is shown by the entrance door from the north, even though the compartment itself has been opened up.

Overall, the building's major points of interest are:

- Its place in the history of the development of Stoke as a suburb of Coventry
- The high level of survival of its exterior, interior and plan, and the quality of much of the work, including the inglenook fireplace in the lounge
- Its Brewers' Tudor design, applied to a detached building of comparatively modest scale and undertaken by a prominent Coventry architect
- Its status as an early example of an inter-war improved pub, and the light it sheds on pub planning and decoration of the period.

Published sources

- Geoff Brandwood, Andrew Davison and Michael Slaughter, *Licensed to Sell: The History and Heritage of the Public House* (revised edn; Swindon, 2011), pp. 80-81

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Section 12.7

The Black Horse public house, Bristol Road South, Northfield, Birmingham, West Midlands B31 2QT

Date: 1929
Architect: Francis Goldsbrough (of Bateman & Bateman)
Brewery: John Davenport & Sons Ltd

History and Context

The Black Horse is a vast public house built in suburban Birmingham in the Neo-Tudor style (Fig. 12.7.1, and see Fig. 2.7). It is a product of the 'fewer and better' policy followed in the area, whereby numerous inner-city licenses were surrendered by brewers in exchange for permission to build single large pubs on suburban sites. This policy had its origins in the early twentieth century, but enjoyed its most successful phase in the 1920s and 1930s.¹ Although the policy was followed to a certain extent in London (notably, by the London County Council), it was connected overwhelmingly with Birmingham, and is a product of certain individuals and breweries – most prominently of all, William Waters Butler and Mitchells & Butlers.

The Black Horse was, however, a project not of Mitchells & Butlers, but of John Davenport & Sons Ltd, a Birmingham-based brewery with a history stretching back to the early nineteenth century. It received attention in the architectural press, a full article –



12.7.1 The main elevation of the Black Horse, fronting onto Bristol Road South. The pub was built on an especially lavish scale, of high-quality materials. It is one of the country's most important examples of the Brewers' Tudor style. (© Historic England, James O. Davies, DPI66423)

¹ For a full discussion of this policy and its various phases, see: David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), pp. 71-73. Gutzke argues that the earlier phase, which he dates to 1905-21, was ultimately a failure. See also: Alan Crawford and Robert Thorne, *Birmingham Pubs 1890-1939* (Birmingham, 1975) [n.p.]; Alan Crawford, Michael Dunn and Robert Thorne, *Birmingham Pubs, 1880-1939* (Gloucester, 1986), pp. 40-42 and pp. 48-49

with the architects' original ground- and first-floor plans and a section – being published in the *Architects' Journal* (1930) and the pub being further illustrated in *Building* (1933) and *Architecture Illustrated* (1933).² The pub was also mentioned in a list of 'public houses worthy of further study' included in Francis Yorke's *The Planning and Equipment of Public Houses* (1949).³ It was well covered in Basil Oliver's definitive study *The Renaissance of the English Public House* (1947): this included a ground-floor plan, two views of the rear elevation and an account of its architecture.⁴ Oliver cited the Black Horse's plan as a prime example of 'the typical local type' of inter-war pub, and noted, 'This surely must be one of the most sumptuous inns in the district, if not in England'.⁵

The pub was listed grade II in 1981, the list description noting that it was:

The grandest of the post First World War "reformed pubs" built on a vast scale in a picturesque highly successful Vernacular Revival combining Midlands half timbering and Cotswold stone, giving the impression, in its loose planning, of a gradual evolution from late medieval to Jacobean. The quality of detailing and materials embodies the best of the Birmingham Arts and Crafts tradition.

The Black Horse is a prime example of a 'reformed pub' – not just in Birmingham, but across the whole of England.⁶ With reference to the Black Horse, the *Architects' Journal* noted that 'The intention is to encourage the erection of places of refreshment that shall be well and easily supervised by the manager, his staff and the police, that shall be convenient and pleasing inside and outside, and that shall offer such added attractions as a garden, bowling green and shelters, etc., for the summer months, together with an adequate draw-up space for motor cars in front'.⁷

The style of the building – Neo-Tudor, or Brewers' Tudor – consciously drew upon traditional forms of English architecture, which were felt to embody the traditional idea of the English inn and to epitomise hospitality. This was fully exploited by Davenports in a brochure marking the opening of the Black Horse, which stated that 'This half-timbered gable-surmounted mullion-windowed, Tudor-doorwayed building – a pleasant vision of merrie England – is surely some stately baronial hall bequeathed to us by Elizabethan days'.⁸ For Alan Crawford and Robert Thorne, the pub was 'Goldsbrough's masterpiece'. They described how the architect 'took the manor houses of the West Midlands and distilled from them all their most romantically appealing effects, all the dreams of English rural tradition with which the English city dweller lives: the long, loose-limbed plan, the suave and mellow tones of 'traditional' materials'.⁹ The craftsmanship was of very high

2 *Architects' Journal*, vol. 72, December 1930, pp. 976-978; *Building*, vol. 8, 1933, p. 142; *Architecture Illustrated*, April 1933, p. 110

3 Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 201

4 Basil Oliver, *The Renaissance of the English Public House* (London, 1947), pp. 84-86, plates 20-21

5 *Ibid*, pp. 84-86

6 In a page dedicated to reformed pubs, Andy Foster writes of the Black Horse as 'the most spectacular result' of the drive for pub reform in Birmingham: Andy Foster, *Birmingham* (Pevsner Architectural Guides, New Haven and London, 2005), p. 25. The pub falls outside of the scope of the book, so is not described in detail.

7 *Architects' Journal*, vol. 72, December 1930, p. 977

8 Cited in: Crawford and Thorne, *Birmingham Pubs 1890-1939* [n.p.]

9 *Ibid*, no. 6

quality, workmen including Sidney Smithin, the stone carver, and Jean Hahn, responsible for the decorative woodwork.¹⁰ The Black Horse is on CAMRA's inventory as having a historic pub interior of national importance.¹¹ It does not form part of a conservation area.

Description

Exterior

Alan Crawford and Robert Thorne have written that, 'One of the most distinctive features of the reformed pub is the way it stands in isolation, by some important arterial road ... there would be a large drawing-up space for cars in front of the pub ... At the back there would be a loggia and a paved terrace, with benches and tables for drinking, and then the garden'.¹² The Black Horse accords with all of these ideals. It is a detached building on a corner site, bordered by Bristol Road South on the east and Frankley Beeches Road on the north. The front of the building – on the Bristol Road side – has a large draw-in or car park, which was originally gravelled (see Figs 2.7 and 12.7.1). To the rear, on the west, there is a large garden, with terrace and bowling green. The housing estates in the neighbouring roads were largely developed around the same time as the pub – in the 1920s.

The pub is half-timbered on a Cotswold stone base, with roofs of Cotswold slates, lattice casements, chimneystacks with decorated shafts, and carved timber detailing by Jean Hahn. Today, the timbering is coloured black; originally, it was silver-grey in colour.¹³ The building's form is irregular, consisting of blocks of different height and scale, giving an overall feel of an Elizabethan manor house which was developed in stages. At the far left (south) is the manager's house, followed by a slightly taller close-studded section with two projecting gabled bays which contained (on the left) men's lavatories with a staircase above and (on the right) women's lavatories. The entrance at the centre of this block provided access, via an entrance hall, to the ground-floor dining room and club or assembly room on the first floor. To the right of this – taller again, with a sweeping roof – is the pub's main block, containing public bar at ground-floor level and club room above. Entrances here led (on the left) to the public bar and (on the right) to the former outdoor or off sales department. Projecting to the north-east, in the form of a cross wing, is a gabled block housing the mixed smoke room below and the committee room above. Finally, at the north end, is a lower block with a gable on its north side; this contained an entrance hall at ground-floor level and a men's cloakroom and lavatories above.

The rear elevation of the Black Horse is, as Alan Crawford and Robert Thorne have noted, 'less carefully staged', with some sections of plain Cotswold stone and others of half-timbering (Fig. 12.7.2).¹⁴ Most of the blocks carry gables – that at the north, containing the gentlemen's smoke room, projects – but the roof of the main, central

10 Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 6

11 See entry on: www.heritagepubs.org.uk (accessed 3 September 2014)

12 Crawford and Thorne, *Birmingham Pubs 1890-1939* [n.p.]

13 *Architecture Illustrated*, April 1933, p. 110

14 Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 6

section sweeps down, and is continued in a projecting single-storey block which formed a loggia. The area to the right (south) of this is of stone, with the projecting single-storey block of the dining room and then a three-storey recessed section resembling a late medieval tower. The manager's house to the right is again half-timbered.

According to Crawford and Thorne, the first design for the pub's garden was a formal layout of beds and paths, with three pavilions at the end, respectively containing men's lavatories, women's lavatories and space for garden tools.¹⁵ However, this plan was abandoned in 1930 for the executed design, which consists of a bowling green taking up the majority of the garden, with a pavilion on its west side (see Fig. 6.6).¹⁶ Basil Oliver notes how this thatched pavilion had separate and self-contained bars, with their own cellarage; part of the intention was to provide for 'charabanc parties which need not thus invade and congest the licensed rooms of the house'.¹⁷ From this building, both tea and beer were served.¹⁸ It was divided from the bowling green itself by a pillared screen of Cotswold stone, topped by thin stone blocks laid horizontally as lintels. To the immediate north of the bowling green was a path leading to the pavilion, an area of grass and some tables and chairs, while the east side of the bowling green area was divided from the pub by another pillared screen, which extended past the rear of the manager's house on the south.¹⁹ Within this, on the pub side, were paved areas with seating.

The exterior of the Black Horse survives remarkably unaltered, a fact which must be due in part to its comparatively early listing (in 1981). The glazing is original, for instance, as is the timbering and the slate roofs. On the main front, the only notable alteration to have been carried out – at the north of the central section – is the blocking of the doorway to the former off sales department and the upper two tiers of windows to its left. So sensitive has been the handling of this change that it is almost undetectable,



12.7.2 The rear elevation of the Black Horse, with the bowling green in the foreground. The pillared screen is original, but it has lost its horizontal lintel stones. (© Historic England, James O. Davies, DPI66446)

15 Ibid

16 A photograph of this pavilion appears in: *Architects' Journal*, vol. 72, December 1930, p. 977

17 Oliver, *The Renaissance of the English Public House*, p. 86

18 Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 6

19 This screen, and the whole rear elevation of the Black Horse, is especially well shown in: Oliver, *The Renaissance of the English Public House*, plate 21

without photographs or plans of the pub as built. On the rear elevation, the changes are also comparatively minor. The former loggia has been infilled with glazing and, at its north end, blocked, a dormer/vent has been added at the north end of the roof of the club room, and a spiral stair for use as a fire escape has been added on the north side of the projecting dining room. Also, the bowling pavilion has lost its thatch – it is now tiled – and its open central section is now infilled with doors and glazing. Both pillared screens survive, but that to the immediate west of the pub has lost its horizontal lintel stones. The bowling green is still in use.

Interior

The plan of the Black Horse – although on a far greater scale than for most pubs – was typical of its type, date and region, in providing a central public bar with smoke rooms and dining room placed in projecting wings (see Fig. 5.46).²⁰ The interrelationship of the various parts was carefully considered, with a social grading apparent in the pub's layout. Originally, the public bar was self-contained. It was entered via a doorway (and vestibule) close to the centre of the main front, and had a counter running along its west side. The ceiling was timbered, and was of a lower height at the bar's south end; this area featured a fireplace with a carved horse in a roundel above (see Fig. 11.2), and formed a recess.²¹ There was no connection between the public bar and the off sales area to its immediate north; this was entered from its own doorway (now blocked; see above), and was served by an extension of the same counter that ran north-south through the public bar.

On the north, the same counter extended across the west end of the 'mixed smoke room' (used especially by women), which – like the public bar – featured the 'sign of the inn' over the fireplace and a beamed ceiling.²² This spacious chamber was entered via an entrance hall on its north, with men's and women's lavatories opening off this to west and east and a staircase leading to the north end of the first floor. The hall also provided access to a smoke room devoted to the use of gentlemen only, on the west side, served by a hatch from the main counter area (see Fig. 5.24). On the south of the men's smoke room, a doorway led to the covered loggia, and from thence to the garden and bowling green, the dining room at the loggia's south end and the south entrance hall. The loggia thus served to connect the smoke rooms to other areas of the pub of similar status.

The men's smoke room was placed in a projection of a single storey, with pitched gabled roof, while to its south projected the dining or assembly room, also of a single storey but with a flat roof. This room was connected to the main service area by a hatch at its north-east corner, while the kitchen was on its south, divided from it by a lobby and an area for food service. The main entrance to the dining room was the entrance hall on the north of the manager's house. Lavatories for men and women opened from this hall, while a doorway on the west led to the kitchen and a staircase led from the south side towards the first-floor rooms. The manager's house was separate, being entered from a doorway at the south end of the main façade, although there was a connection with the

20 Basil Oliver; 'The Modern Public House II: Good Pioneer Work in Birmingham and Carlisle', *A Monthly Bulletin*, November 1933, vol. 3 no. 11, p. 171; Crawford, Dunn and Thorne, *Birmingham Pubs, 1880-1939*, p. 51

21 A photograph of this room was published in: *Architects' Journal*, vol. 72, December 1930, p. 978

22 *Ibid.* In the accompanying article, the room was named a ladies' smoke room: *ibid.*, p. 977

main part of the pub both at ground- and first-floor levels.²³ On the ground floor, the manager's house contained a sitting room and at first-floor level had five bedrooms with a bathroom and WC.

The staircase at the south end of the pub's public areas led first to an antechamber or crush hall, termed the 'landing' on the architects' plans (see Fig. 5.35).²⁴ On its west side, this room was linked by 'in and out' doors to a room devoted to food service, joined to the kitchen below by a lift. Meanwhile, on the east side of the antechamber were the women's lavatories. The main feature of the Black Horse's first floor was the club or assembly room, of huge scale (see below). On the north of the club room, a panelled passage gave access to the committee room, placed in the projecting wing at the pub's north-east. Opposite this, on the west, was a room devoted to bar service. From here, stairs led down to the north entrance hall, while on the left (west) was a gentlemen's cloakroom, with lavatories at the far north of the range. Of this first floor area as a whole, the *Architects' Journal* noted that the pub contained 'a hall for dinners, luncheons, concerts and dances, with cloak-rooms and service rooms and lifts, en suite; and a committee room, for bowling club and other societies' meetings'.²⁵ Basil Oliver also commented on the 'large and very attractive assembly room' on the first floor, with committee room, and noted that these were 'much used for wedding receptions, and so forth, by the district'.²⁶

The level of survival of the interiors of the Black Horse has not been fully appreciated before now. The list description, for instance, simply states that they 'have been largely modernised' and have 'lowered ceilings', drawing attention only to one of the smoke rooms – and failing to mention all other rooms, including the first-floor club or assembly room. Alan Crawford and Robert Thorne have also stated that 'Much of the inside of the Black Horse has been changed', although they do note that the gentlemen's smoke room 'retains its full height to show how much the feeling of a medieval hall was sought after' and that 'you can still appreciate the detailing' (see Fig. 5.24).²⁷ The interiors were refurbished by Wetherspoon's, who reopened the pub in its new guise in July 2010.

In fact, it is highly notable that most of the interior rooms survive largely unchanged. Subject to most alteration has been the public bar. The counter here is not original, although it is in its original position and the timber post dates from 1929, though it has been encased in modern panelling at its lower level. The ceiling here is also original – and not lowered – as is the lowered recess at the public bar's south end, which retains its stone chimneypiece with carved prancing horse and carved overmantel (see Fig. 11.2). On the east side of the bar, the glazed entrance vestibule is modern work, though it replaces a much smaller entrance vestibule which was built in this general location in 1929.²⁸ The most significant alteration to the pub's planning is the removal of the off sales

23 The article published in the *Architects' Journal* drew particular attention to the pub's 'compact manager's house': *Architects' Journal*, vol. 72, December 1930, pp. 976-7

24 Ibid, p. 976

25 Ibid, p. 977

26 Oliver, *The Renaissance of the English Public House*, p. 86

27 Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 6

28 The modern glazed vestibule may date from 1980, just before the building was listed. An application for a new entrance lobby was submitted in that year: www.birmingham.gov.uk/planningonline (ref. 15570004; accessed 3 September 2014)

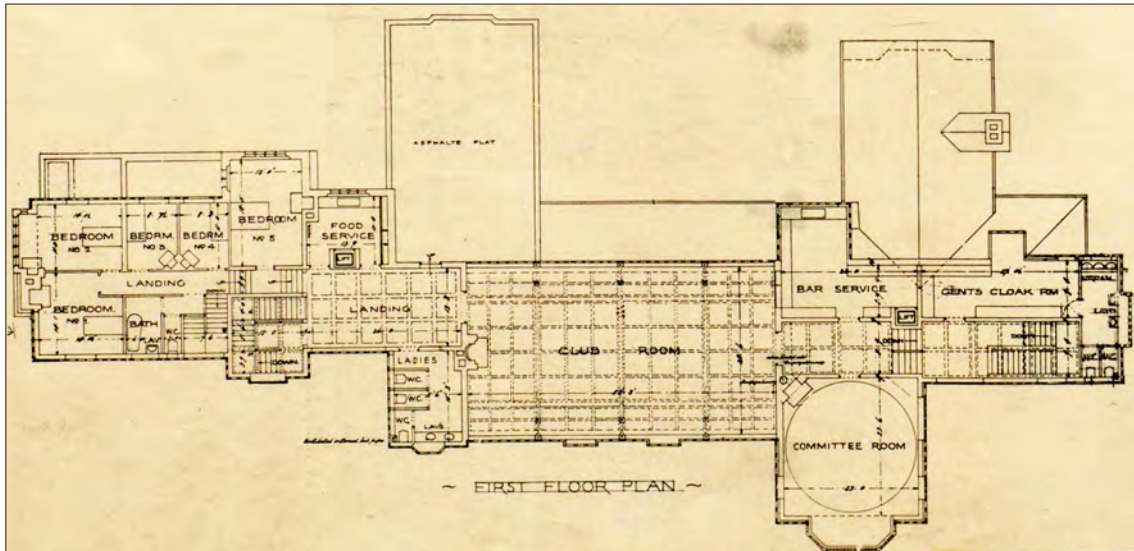


12.7.3 The barrel-vaulted anteroom at the foot of the staircase leading to the first-floor entertainment suite, including the assembly or club room. It is Neo-Classical in influence, and has intricate detailing, including decorative plasterwork. The double doors on the right lead to the dining room. (© Michael Slaughter LRPS)

area – a change which it shares with a great many pubs, the need for off sales having declined and then disappeared in the post-war period. The former division between public bar and off sales department is, however, visible, the upper part of the wall remaining. On the north, the former division between off sales and mixed smoke room has been opened up, although again, the original layout can be traced in the fabric. To serve this large open area, the (modern) counter extends right across the west side – as it effectively did in the original plan.

Although the west end of the mixed smoke room is now a through route, it retains its character as a separate space. The main part of the beamed ceiling is original, although it has been lowered on the room's north and south sides – presumably to allow for pipes or ventilation. This work involved the covering over of the carved horse, but the rest of the stone chimneypiece (now painted) survives – with fine carved work around the fire opening and on the lower part of the overmantel – as does the room's panelling. At the rear of the pub, the gentlemen's smoke room also survives, with its open timber roof and carved stone fireplace (see Fig. 5.24), although a modern bar counter has been inserted at the room's south-east corner. The north entrance hall has been modernised, but is still a hallway, with associated lavatories.

In terms of the plan, there has been alteration at the south-west corner of the public bar. This has been opened up, providing a through route west to the former loggia, gardens and dining hall, and south to the entrance hall – an interventionist but logical change, considering the evolution of pub usage (see below). As has been noted, the open arches of the former loggia have now been infilled with glazing, while large areas of the dining



12.7.4 The first-floor plan of the Black Horse, as published in the *Architects' Journal* in 1930. North is to the right. For the accompanying ground-floor plan, see Fig. 5.46.

room's ceiling have been lowered. This certainly detracts from the room's original effect, but the room's dimensions remain, as do the decorative cornices, and it is still in the usage for which it was built. On the east, the south entrance hall survives intact and is an impressive space, with decorated cornice (including figurines), barrel-vaulted ceiling – the ribs of which are highly decorated, including hops – and three-quarter height panelling (Fig. 12.7.3). The arrangement on the hall's south side, with an arched opening to the stair framed by Ionic pilasters and doorways, is complete, and the canted door surround on the hall's north – which was originally used only by staff – is also original. The lobby survives on the hall's west side, and the kitchen is still in the position of 1929; even the modern lift is in the position of its inter-war predecessor.

The first floor of the Black Horse is especially remarkable (Fig. 12.7.4). A handsome staircase leads to a landing with original balustrading and then on to an antechamber or crush hall, entered through its original door (see Fig. 5.35). This resembles the ground-floor entrance hall in having a barrel-vaulted ceiling with elaborately decorated ribs (bearing vines and a variety of figurines, shown drinking; see Fig. 11.17); on the walls, instead of panelling, it has rustic exposed adzed timbering. On the room's west side, the 'in and out' doorways (but not the doors) remain, and there is also the doorway at the room's south-west corner, which led through to the manager's house. On the north-east, the area originally taken up with the women's lavatories now houses a bar, with counters opening west (onto the antechamber) and north (onto the club room).

The club or assembly room is the *pièce de résistance* of the Black Horse, and is one of the most impressive public house function rooms in the country (see below) (Fig. 12.7.5 and see Fig. 5.32). It is lit on its east and west sides by continuous glazing, giving the impression of a clerestory, and has an open timber roof with three cross beams, supported by timber posts on each side. The corbels between the piers and cross beams are highly decorated, carved as figurines by Jean Hahn (see Fig. 11.3); these figures, each different and of very high quality, seem to represent different countries or races of people and include a Japanese/Chinese lady with a fan, a Native American with a pipe,



12.7.5 The interior of the first-floor assembly or club room, perhaps the most notable – and certainly the largest – space within the Black Horse. (© Historic England, James O. Davies, DPI66430)



12.7.6 The first-floor committee room, placed adjacent to the assembly or club room. The design of the space, with its Neo-Classical detailing, is in contrast to the Neo-Tudor style which is used for much of the pub. (© Michael Slaughter LRPS)

and a Viking with a tankard. On the south, a stone fireplace rises through the room's full height; it is elaborately carved above the fire opening (including vines), while the upper area bears a carved black horse. This was the work of the carver Sidney Smithin, whose death during the course of the pub's building – on 22 January 1929 – is recorded in an inscription on the fireplace's west side; it was apparently left incomplete in his memory.²⁹ The upper part of the fireplace now bears a bust of Baron John Davenport (1969-1939), Chairman of the brewery responsible for the pub's building.

The original double doors survive on both the south and the north sides of the club room. The latter lead to a panelled passage and from thence to the committee room in the projecting wing (Fig. 12.7.6), on the north-east of the club room. Alan Crawford and Robert Thorne note that this was 'done flauntingly in English Renaissance' style, something that was typical of Bateman's keenness for using a variety of forms, even within a single building.³⁰ The room, still used for meetings, retains its plaster ceiling with decorated roundel, and also its panelling (now painted).³¹ At the slightly lower level, the doorway to the gentlemen's lavatories remains, and this is in its original use, though a doorway to its north has been inserted and women's lavatories inserted in some of the space originally occupied by men's cloakroom and toilets.

Significance

The Black Horse is a striking building of exceptional size and quality, and is of great significance in terms of inter-war pub building. For Alan Crawford and Robert Thorne, 'Nothing built later approaches the swagger and panache of the Black Horse'; 'Facility had always been a characteristic of the architecture of Bateman and Bateman, and here it reached extremes'.³² It is often cited as the example *par excellence* of Brewers' Tudor, and represents the pinnacle of the popularity of the Neo-Tudor style for pub building.³³ An information board at the pub itself states, with justification, that 'The half timbered inn is one of the largest and finest examples of a "Brewers' Tudor" style public house in the country', while Geoff Brandwood has described it as 'Without doubt one of the greatest and most magnificent pubs created between the wars'.³⁴ Nor was it just 'sham' Neo-Tudor building, of the type abhorred by architects such as Basil Oliver (see p. 47). The work was carried out using traditional methods, and is notable for its high quality craftsmanship, which set a benchmark for other comparable pubs built around the country. Margaret Bondfield, Minister of Labour in the Labour government of 1929-31, apparently wrote in the pub's visitors' book, 'This is one of the most beautiful houses I

29 Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 6

30 Ibid

31 For an interior view of this room, see also: www.heritagepubs.org.uk (accessed 3 September 2014)

32 Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 6; Crawford, Dunn and Thorne, *Birmingham Pubs, 1880-1939*, p. 89

33 For instance, in Geoff Brandwood, Andrew Davison and Michael Slaughter's *Licensed to Sell: The History and Heritage of the Public House* (revised edn; Swindon, 2011), p. 83, the Black Horse is named as being the most extraordinary example of the Brewers' Tudor style. This is similarly the case in Clive Aslet's article 'Refuelling the Body, the Soul and the Morris: Road Houses of the 1920s and 1930s', in *Time Gentlemen Please!* (SAVE, London, 1983), p. 23.

34 Geoff Brandwood, *Britain's Best Real Heritage Pubs: Pub Interiors of Outstanding Historic Interest* (St Albans, 2013), p. 166

have ever seen'.³⁵ For the architect Basil Oliver, writing in 1933, the Black Horse was 'One of the finest inns in the [Birmingham] district, if not in England'.³⁶

As has been noted, the Black Horse is invaluable in illustrating the various ideals of inter-war pub improvement (see Chapters 4 and 5). For instance, it met these new standards by including a dedicated kitchen (in this case, at ground-floor level) with adjacent dining room, and also included smoke rooms for both men and women – helping to attract customers of both sexes – and a handsome first-floor assembly room, ensuring the pub had a use for the whole community. It was also notable as a project which included careful garden design, and the provision of outdoor spaces and facilities for customers, including a bowling green, a feature that was of particular popularity in Birmingham and the North West. The Black Horse typifies the most important pubs built in the inter-war period by being situated on a major arterial road, in a suburban area, close to estates of inter-war housing. Its spacious 'draw-in' or car park helped to attract passing motorists, while the building's striking external design made it a prominent landmark.³⁷ In terms of the development of pubs in Birmingham, the Black Horse is especially important, since it is of the characteristic local plan and sums up better than any other pub the policy of 'fewer and better' (see above).³⁸ With London, Birmingham was the focus of more inter-war building and rebuilding than any other part of the country, and there can be no doubt that the Black Horse attracted interest and admiration and that it influenced the design of inter-war pubs throughout England, especially those built on improved lines.

The firm of architects responsible for the Black Horse, Bateman & Bateman, were highly notable and greatly admired. David W. Gutzke has written that 'No architectural firm did more to shape Birmingham's distinctive improved pubs than Bateman & Bateman'.³⁹ Following a paper read by C. E. (Charles) Bateman in 1935, a member of the audience commented that 'Mr Bateman was responsible in a very large measure for the improvement in the architecture of the public houses in Birmingham and District. When anyone thought of a public house in Birmingham Mr Bateman's name immediately sprang to the mind'.⁴⁰ Francis Goldsbrough was thus working for a prestigious firm, and rose to prominence in his own right, authoring a paper on the improved public house in 1935, a work which was subsequently published in two journals. This stated his intentions, and that of many of the breweries for which he worked: 'The modern public house ... has to provide not only refreshment for the traveller but also recreation and enjoyment for the local inhabitants, and for all classes'.⁴¹ Goldsbrough set out the importance of a well

35 Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 6

36 Oliver, 'The Modern Public House II', *A Monthly Bulletin*, op. cit., p. 171

37 A contemporary, H.V. Morton, commented of the Black Horse that 'King of these new palaces of refreshment is this splendid exercise in Elizabethan architecture beside an arterial road': cited in: Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 6

38 For examples of the Black Horse being used as an example of Birmingham inter-war pub design and planning, see: Oliver, 'The Modern Public House II', *A Monthly Bulletin*, op. cit., p. 171, and Robert Elwall, *Bricks and Beer: English Pub Architecture 1830-1939* (London, 1983), pp. 38-39

39 Gutzke, *Pubs and Progressives*, p. 212. Similarly, Basil Oliver noted that Batemans had 'designed more licensed houses in and around Birmingham than any other local firm': Oliver, 'The Modern Public House II', *A Monthly Bulletin*, op. cit., p. 171

40 Francis Goldsbrough (paper read by C. E. Bateman in March 1935), 'The Modern Public House', *Journal of the Incorporated Brewers' Guild*, vol. 21, July 1935, p. 201

41 Ibid, and see also: Francis Goldsbrough, 'The Modern Public House' (new series), *A Monthly Bulletin*, August 1935, vol. 5 no. 8, p. 123

laid-out garden, proper 'draw-up' space and quality workmanship. He stated that a pub must 'be very good to look at. Anything artificial must be cut out. It must not be fake. If it is timber it must be genuine construction and not merely applied. If we wish to copy a Tudor house let us construct it as the Tudor builders did' – comments which must surely refer directly to the Black Horse.⁴² Goldsbrough wrote, 'I am trying to better the public house and make it a place for us all to visit', and he certainly succeeded with this particular project.⁴³

Aside from its design, size, quality and planning, and its status as a work by Batemans, the Black Horse is most notable for its level of survival. The exterior remains virtually unchanged, as does the pub's context – with car park at the front and gardens at the rear, including the bowling green with associated pavilion. As has been set out, the interior also survives to a great extent – an extent far greater than has been previously recognised – and is notable for including some very impressive rooms, such as the south entrance hall, first-floor antechamber, assembly room and committee room. Even the modern changes form part of the story of modern pub evolution, showing that the segregation of pubs including the Black Horse for use by different sexes and customers of different social strata was something that was, by the later twentieth century, irrelevant, and also inconvenient.

These various components come together to give the Black Horse a position of extreme rarity. No other inter-war pub of its size, ambition and quality survives to such a great extent, externally, internally and with its original gardens and setting. It is especially encouraging to find the pub in its original use, and though its continued popularity has led to certain inevitable and understandable changes – such as the opening up of the plan in certain rooms, to connect areas that were once separate – it remains very much the building that was completed in 1929.

In terms of the statutory list, it is worth noting that only three inter-war pubs are at present listed at grade II* (see Appendix 6). These are as follows: the Margaret Catchpole, Ipswich, Suffolk (1936); the Eastbrook, Dagenham, London (1937); and the Test Match, West Bridgford, Nottinghamshire (1938) (see Figs 10.6-10.8). All of these are comparatively small pubs and are notable for their level of survival, rather than for their architectural and/or historical significance. None of the three are Brewers' Tudor in style. Of inter-war pubs, the only other building designed by Batemans to be listed (at grade II) seems to be the Tyburn House, Castle Vale, Birmingham (1930), which is of a smaller scale to the Black Horse, not Brewers' Tudor in style and has been much modernised; a listed pub of an earlier date is the Red Lion, Kings Heath, Birmingham, designed by Bateman in 1903-4. In all, eleven pubs by the firm were selected for investigation as part of this project (see Appendix 2), all but one of them being located in Birmingham.⁴⁴ With the exception of the Tyburn and the Black Horse, these pubs were found to have been either greatly altered or entirely demolished.⁴⁵

42 Goldsbrough, 'The Modern Public House', *Journal of the Incorporated Brewers' Guild*, op. cit., pp. 198-199

43 Ibid, p. 199

44 The exception is the Nelson Hotel, Wallasey, Merseyside, built in 1931.

45 The pubs demolished include the Traveller's Rest Inn in Northfield (1925) and the Kingstanding (1934), while those greatly altered include the Stockland Inn (1923-24) and the Baldwin (1937).

Overall, the major points of interest of the Black Horse are:

- Its status as a design by Francis Goldsbrough for Bateman & Bateman, Birmingham's major architectural firm, and as a showcase public house for Davenports Brewery
- Its size and prominence, which make it of national note, the Black Horse being one of the largest pubs ever built
- Its striking exterior design and style, which make the Black Horse a national exemplar of the use of Brewers' Tudor for public houses
- The quality of the planning and craftsmanship, both external and internal
- The level of survival with regard to the pub's interior; exterior; gardens and setting
- Its place within the history of Birmingham, one of the major centres for inter-war pub building and rebuilding
- Its role in illuminating the ideals, design and planning of the 'improved' pub of the inter-war years, and the practice of the 'fewer and better' policy in Birmingham.

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- Nikolaus Pevsner and Alexandra Wedgwood, *The Buildings of England: Warwickshire* (Harmondsworth, 1966, 1986 reprint), p. 195
- Alan Crawford and Robert Thorne, *Birmingham Pubs 1890-1939* (Birmingham, 1975), no. 6
- Alan Crawford, Michael Dunn and Robert Thorne, *Birmingham Pubs, 1880-1939* (Gloucester, 1986), pp. 88-89
- Andy Foster, *Birmingham* (Pevsner Architectural Guides, New Haven and London, 2005), p. 25
- Geoff Brandwood, *Britain's Best Real Heritage Pubs: Pub Interiors of Outstanding Historic Interest* (St Albans, 2013), p. 129 and pp. 166-7

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September 2014

Section 12.8

The Blackburne Arms public house, 24 Catharine Street, Liverpool, Merseyside, L8 7NL

Date: 1927
Architect: Harold E. Davies & Son
Brewery: Daniel Higson Ltd

History and Context

The Blackburne Arms is a pub in central Liverpool, on a prominent corner site near the Anglican cathedral, forming part of the extensive residential development laid out around Canning Street in the first half of the nineteenth century (Fig. 12.8.1). It is a rebuilding of an earlier pub of the same name and on the same site (probably built c. 1840, in association with the surrounding buildings), and adjoins a terrace of houses on the west in Falkner Street, dating from the 1820s and slightly later. To the rear, on the south side of Blackburne Place, is the Roman Catholic Church of St Philip Neri, designed by P. S. Gilby and built in 1914-20. Today, the Blackburne Arms – refurbished internally in 2013 – is an ‘eatery’ and gastropub, while the upstairs rooms function as a boutique hotel, named 24 Catharine Street.

The Blackburne Arms is the work of Harold E. Davies & Son, the major pub designers active in the Liverpool area in the inter-war years (see below). The building was carried out for Daniel Higson Ltd, a Liverpool-based brewery originally founded in 1780 and acquired by Daniel Higson in 1875. The Davies firm undertook a fair amount of work for Higson’s, other commissions being the Clubmoor Hotel, Clubmoor, Liverpool (c. 1932), the Elephant Hotel, Woolton, Liverpool (pre-1934), the Royal Oak Hotel, Norris Green, Liverpool (pre-1938), and the Bridge Inn, Gateacre, Liverpool (pre-1938).

Sadly, original drawings recording the original plan of the Blackburne Arms are not known to survive or to have been published; nothing relevant appears to be included in the Liverpool Record Office, for instance, which also holds the collections of Daniel Higson brewery.¹ However, there are early photographs showing the pub’s exterior: one – taken from the north-west, on the other side of Catharine Street – dates from c. 1930 (Fig. 12.8.2),² while another photograph of similar date shows the same façade, seen more directly from the west. The latter was published in *The Book of the Liverpool School of Architecture* (1932), together with images of other pubs by the Davies firm, and was reproduced in *The Builder* in the same year.³ A similar photograph of the exterior of the

1 Drainage plans survive in the Record Office but are not arranged in any logical sequence and are currently uncatalogued; in the future, it is possible that a plan of the Blackburne Arms may be identified. Liverpool City Council’s building control records date back only as far as 1989.

2 This image was taken by Edward Chambré Hardman; copyright is held by the National Trust and a copy is held by Liverpool City Archives (770 ECH/111/0352). It has been reproduced in various publications, including: Joseph Sharples, Alan Powers, Michael Shippobottom, *Charles Reilly and the Liverpool School of Architecture, 1904-1933* (Liverpool, 1996), p. 31

3 Ed. Lionel B. Budden, *The Book of the Liverpool School of Architecture* (Liverpool and London, 1932), plate CXXV; *The Builder*, 29 July 1932, p. 176



12.8.1 *The Blackburne Arms in 2014. (© Historic England, Emily Cole)*



12.8.2 *The Blackburne Arms in a photograph taken shortly after the pub's completion, in c. 1930. On the left of the picture is the Church of St Philip Neri, built in 1914-20. (© National Trust Images/ Edward Chambré Hardman Collection)*

pub was published in the *Architect and Building News* in 1931.⁴ The Blackburne Arms falls within the Canning Street Conservation Area (designated in 1971). Liverpool City Council does not maintain a local list, but considers the pub to be a historic asset 'as referred to in the National Planning Policy Framework, Section 12'.⁵

Description

Exterior

The Blackburne Arms is positioned at the east end of a terrace, with façades facing north (onto Falkner Street), east (onto Catharine Street) and south (onto Blackburne Place). The building – of brick with stone dressings – is Neo-Georgian in style with Neo-Classical details (see Fig. 12.8.1). It is taller than its immediate neighbours, having three main storeys plus attic and a stone string course between ground- and first-floor levels. The front to Falkner Street, two bays wide, is topped by a parapet and has a canted bay window at ground-floor level, with a doorway on its right and an arched window opening on its left.

The main façade is on the east to Catharine Street, where the design incorporates two pedimented doorways framing a large three-light window and two storeys of windows above, placed beneath a large pediment with central hexagonal window. To the south of this, the façade takes the form of a screen wall, topped by a stone parapet, with urns on the main part and shaping to the left. Other Neo-Classical details include the decorative arch-headed tympana of the first-floor windows to all three façades (containing swags and urns) and the carved panel to the rear of the pub's side elevation (also containing a swag).

The rear elevation – facing what is effectively a mews, with the rear of the Falkner Street properties on its west – is utilitarian. The main block of the pub has a single-storey extension to its south, hidden from Catharine Street by the screen wall. The rear façade of the main block includes Neo-Classical details such as hexagonal windows and decorative tympana, but the single-storey south wall is largely plain. The pub has no garden.

Early photographs make clear that the exterior of the Blackburne Arms survives almost completely unchanged: in terms of the two principal elevations, the only alteration has been the blocking up of the doorway on the right (north) of the Catharine Street façade. The pub is now entered from the doorway on the left of this, and also from the doorway opening onto Falkner Street.

Interior

There is very little historical information regarding the interior of the Blackburne Arms. As has been noted, no original plans of the pub are known to survive, nor are there known to be any interior photographs recording its inter-war appearance. It must have always been a small pub, of modest pretension, although designed to cater for the

4 *Architect and Building News*, vol. 125, 13 February 1931, p. 259

5 Pers. comm. (Wendy Morgan, Liverpool City Council)



12.8.3 *The modernised interior of the Blackburne Arms, looking from north to south. (© Historic England, Emily Cole)*

comparatively affluent residents of Liverpool's Georgian residential district. Probably, it included just a public bar, saloon bar and off sales department, with service areas, though there may have been a luncheon/tea room or smoke room at the rear, in the single-storey extension. Today, this area contains the kitchen, lavatories and related spaces. Nothing is known about the original layout of the pub's upper floors, though they would certainly have included accommodation for the landlord/tenant. There may also have been a kitchen, serving any ground-floor dining/tea rooms via a dumb waiter.

The interior of the pub has been much modernised – most recently, in a refurbishment carried out in 2013 (Fig. 12.8.3). It now has a single main space, with toilets to the rear (south) and bar counter on the west. The counter and bar back are both modern, although the fireplace to the right of this area – near the door opening from Falkner Street – may be original, as may the surrounding panelling (now painted).

Significance

The interest of the Blackburne Arms lies not in its plan form or interior, but in its exterior – which survives exceptionally well – and in the substantial contribution the building makes to the local streetscape. The pub was an integral part of the area from around the mid-nineteenth century, and in its inter-war form was carefully designed by the Davies firm to harmonise with the existing buildings, especially the terraced houses on the south of Falkner Street, which were listed grade II in 1975. The pub also contributes significantly to the view of the Byzantine-style church of St Philip Neri on the

south, a building which was listed grade II* in 2000.

Furthermore, the Blackburne Arms is highly notable as a building designed by the firm of Harold E. Davies & Son, who made a specialism of public houses. Harold Edward Davies (1877-1952) was a prominent architect who was active in Liverpool public life, serving as a local councillor, alderman and magistrate;⁶ his status serves to reflect the extent to which pub architecture became increasingly respectable during the inter-war period. Meanwhile, the 'son' of the title was Harold Hinchcliffe Davies (1900-60), who became an architect of national importance and an Associate of the RIBA. The younger Davies was a former student of Charles Reilly at the acclaimed Liverpool School of Architecture, which he attended in 1919-20, and joined his father's firm in 1925. Probably, the Blackburne Arms was among the earliest commissions for which he was responsible. Later, the younger Davies designed buildings such as Liverpool's rebuilt Corn Exchange (1953-59). In some instances, as with the Farmers' Arms in Clubmoor (see Fig. 5.5 and section 12.19), the Davies firm was responsible for designing not just the pub's architecture but also the furniture, fittings and even decorative schemes. The pubs designed by Harold E. Davies & Son – often in the Neo-Georgian and Neo-Classical styles – were much covered in the architectural press. For instance, articles on the firm's work were published in the *Architects' Journal* and *The Brick Builder* in 1929,⁷ and their buildings – including the Blackburne Arms – were also well covered in *The Book of the Liverpool School of Architecture* (1932).⁸

The quality of the firm's designs was widely admired – one journalist described one of Harold Hinchcliffe Davies's pubs as 'so balanced and chaste' that it resembled 'an art gallery', while another wrote of his pubs as being 'of the most advanced type'.⁹ An article of 1929 stated that the firm's designs 'are particularly happy in conveying that impression of solid comfort which has been referred to as the distinguishing attribute of the pick of the old-world hostel'.¹⁰ The majority of the Davies pubs were built on improved lines, in terms of their planning and the facilities they included. They helped to transform the image and clientele of the pub in the Liverpool area: in 1926, a journalist spared no praise for the city's pubs – especially those designed by Davies – writing that the 'beautiful public-houses in Liverpool must rank in the eternal judgment with oases in desert places, or the sudden beauty of sunshine flooding our dark and rain-swept streets'.¹¹ Both Basil Oliver and Francis Yorke illustrated buildings by Harold E. Davies & Son as exemplars; indeed, Oliver, in his classic work *The Renaissance of the English Public House* (1947), dedicated several pages to the work of Davies and his father, and in an article of 1934

6 For more on the elder Davies, see: *The Builder*, 21 March 1952, p. 453

7 'Three inns designed for Liverpool owners by Harold E. Davies & Son', *Architects' Journal*, 20 March 1929, pp. 462-464; 'The New Type of English Inn: Recent buildings by Messrs. Harold Davies and Son, Liverpool', *The Brick Builder*, March 1929, pp. 40-44

8 Ed. Budden, *The Book of the Liverpool School of Architecture* (1932). This includes nine illustrations of pubs by Davies, all in Liverpool, namely the Blackburne Arms, the Farmers' Arms (Clubmoor), the Clubmoor Hotel, the Elephant, the Clock Inn and the Crown Hotel.

9 Quoted in: Sharples, Powers, Shippobottom, *Charles Reilly and the Liverpool School of Architecture 1904-1933*, p. 109; Frederic Towndrow, 'Some new public-houses in Liverpool', *Architects' Journal*, 2 June 1926, p. 749

10 *The Brick Builder*, March 1929, p. 40

11 Frederic Towndrow, 'Some new public-houses in Liverpool', *Architects' Journal*, 2 June 1926, p. 749

mentioned the Blackburne Arms among other of the firm's pub buildings.¹² The Farmers' Arms in Huyton (pre-1934; demolished) was, in particular, held up as a model of its type, illustrating the classic 'Liverpool plan'.¹³ In 1952, *The Builder* wrote of the elder Davies as 'one of the pioneers in a movement to improve public-houses and inns', and noted that these had 'served as models for similar ventures all over the country'.¹⁴

In all, 18 pubs designed by the firm of Harold E. Davies & Son have been identified as part of this project, and 15 of these were selected for further investigation (see Appendix 2), emphasising the stature of the Davies firm and the significance of their pub buildings.¹⁵ In addition to the Blackburne Arms, these were: the Gardeners' Arms, Broad Green, Liverpool (1925; demolished); the Farmers' Arms, Clubmoor, Liverpool (c. 1925; see Fig. 5.5 and section 12.19); the Rose of Mossley, Mossley Hill, Liverpool (1926; altered); the Hermitage Tavern, Walton, Liverpool (c. 1926; altered); the Carlton Tavern, Chester (c. 1929; listed grade II); the Clock Inn, Liverpool (pre-1932; altered); the Clubmoor Hotel, Clubmoor (c. 1932; altered); the Crown Hotel, Walton, Liverpool (c. 1932; demolished; see Figs 7.5-7.6); the Farmers' Arms, Huyton, Liverpool (pre-1934; demolished); the Elephant, Woolton, Liverpool (pre-1934; listed grade II); the Aintree Hotel, Aintree, Liverpool (pre-1935; demolished); the Bridge Inn, Gateacre, Liverpool (c. 1938; altered); the Royal Oak Hotel, Norris Green, Liverpool (pre-1938; altered); and the Jolly Miller, West Derby, Liverpool (pre-1938; altered). Only two of the Davies pubs were added to the final list – the Farmers' Arms and the Blackburne Arms – reflecting the high degree of alteration that has been carried out to the pubs, and the demolition of others.

At present, as will be seen, only two of the Davies inter-war pubs are listed, both at grade II: the Carlton Tavern in Chester and the Elephant Hotel, Woolton, Liverpool (see Appendix 6). However, the latter was listed mainly on the grounds of being early nineteenth-century in date (it was rebuilt by Davies), and neither of the relevant list descriptions names Davies as the architect. The importance of the Davies firm to pub design, especially in the north-west, can hardly be overstated: their various buildings were highly influential, both in themselves and through the articles in which they were mentioned and illustrated, setting a benchmark for other architects, especially those who worked in the Neo-Classical influenced Neo-Georgian style.

The Blackburne Arms was by no means the most ambitious of Davies's pubs: that credit probably goes to the Crown Hotel in Walton, much altered in the late twentieth century and sadly demolished in c. 2006. On the contrary, the Blackburne Arms was a modest project, designed along traditional lines – as far as can be ascertained, it had none of the obvious hallmarks of the 'improved' pub, such as a function room, car park or garden. However, the building is highly notable for its assured design, good level of external survival, and role within the streetscape; the relevant Buildings of England volume cites

12 Basil Oliver, *The Renaissance of the English Public House* (London, 1947), pp. 107-110; Basil Oliver, 'The Modern Public House: Liverpool Requirements', *A Monthly Bulletin*, vol. 4 no. 1, January 1934, p. 14

13 See, for instance: Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 21

14 *The Builder*, 21 March 1952, p. 453

15 The pubs that were not selected are: the Travellers' Rest, New Brighton, Liverpool (c. 1929; altered); the Woodcroft Hotel, Liverpool (c. 1929; now a restaurant); and the Jolly Farmers, Sefton, Merseyside (c. 1935).

the Blackburne Arms as an example of H. Hinchcliffe Davies's pubs being 'lovingly Neo-Georgian when gently inserted into Liverpool's early C19 townscape'.¹⁶ The Blackburne Arms is also valuable in illustrating the fact that not all pubs were improved in the inter-war period and that the tradition of the Victorian and Edwardian pub continued, even in Liverpool, where pub improvement was a major force.

Overall, the building's major points of interest are:

- The quality of its architecture, its status as a surviving pub designed by Harold E. Davies & Son, and its rarity in this regard
- The high level of survival of its exterior
- Its place within the history of the Canning Street area of Liverpool, and the significant contribution the building makes to the streetscape, including a number of listed buildings.

Published sources

- *Architect and Building News*, vol. 125, 13 February 1931, p. 259
- Ed. Lionel B. Budden, *The Book of the Liverpool School of Architecture* (Liverpool and London, 1932), plate CXXV
- *The Builder*, 29 July 1932, p. 176
- Basil Oliver, 'The Modern Public House: Liverpool Requirements', *A Monthly Bulletin*, vol. 4 no. 1, January 1934, p. 14
- Basil Oliver, *The Renaissance of the English Public House* (London, 1947), pp. 107-110
- Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 21 and p. 69
- Joseph Sharples, Alan Powers, Michael Shippobottom, *Charles Reilly and the Liverpool School of Architecture, 1904-1933* (Liverpool, 1996), p. 31
- Joseph Sharples, *Pevsner Architectural Guides: Liverpool* (New Haven and London, 2004), p. 218, and p. 237
- Richard Pollard and Nicholas Pevsner, *Lancashire: Liverpool and the South-West* (New Haven and London, 2006), p. 99 and p. 374

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¹⁶ Richard Pollard and Nicholas Pevsner, *Lancashire: Liverpool and the South-West* (New Haven and London, 2006), p. 99

Section 12.9

The Brookhill Tavern, 484 Alum Rock Road, Alum Rock, Birmingham, West Midlands B8 3HX

Date: 1927-28
Architect: George Bernard Cox (of Harrison & Cox)
Brewery: Mitchells & Butlers

History and Context

The Brookhill Tavern occupies a site on the corner of Alum Road Road and Brook Hill Road. The pub – which apparently opened in January 1928¹ – was built by the Birmingham-based brewery Mitchells & Butlers, which was highly active in public house improvement during the inter-war years. According to David W. Gutzke, Mitchells & Butlers was responsible for a total of 142 building projects in the period 1918-39 – a number surpassed by only five companies (Watney, Combe & Reid; Charrington's; Ind Coope; Truman's; and Barclay Perkins).² Mitchells & Butlers helped to ensure that Birmingham was, with London, the focus for public house improvement in England (see pp. 91-92), and the company's Managing Director, William Waters Butler, was a figure of major significance to the movement for reform. All of the pubs built by Mitchells & Butlers are, therefore, worthy of special note.

The Brookhill Tavern is situated in the Washwood Heath ward, and is part of Alum Rock, a suburb around two miles east of Birmingham city centre; today, the area is home to a large Asian population.³ The Brookhill dates from a time of rapid expansion for Alum Rock; most of the houses around the pub, for instance in Brook Hill Road and Watson Road, were built in the 1920s and the first half of the 1930s.

It is notable that the Brookhill Tavern was featured in the Mitchells & Butlers celebratory publication *Fifty Years of Brewing*, published in 1929.⁴ This work included photographs of the pub's main façade (Fig. 12.9.1), the interiors of the (gentlemen's) smoke room (see Fig. 5.21) and the assembly room, and the gardens and pavilion (see Fig. 6.8). The Brookhill was also described and illustrated in *The Brick Builder* in March 1933, along with other Mitchells & Butlers pubs.⁵ The article noted that the Brookhill was 'a typical example of the modern type of up-to-date house, where members of the public can find rest and refreshment under comfortable conditions at all seasons of the year'.⁶ A plan showing the ground floor of the Brookhill and the layout of its extensive gardens was included in Basil Oliver's seminal study *The Renaissance of the English Public House* (1947), and also in one

1 Information from the Brewery History Society's database of defunct brewery liveries, available on www.breweryhistory.com (accessed 11 September 2014)

2 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 202

3 According to census information for the Washwood Heath ward in 2011, members of the Asian and British-Asian community represent 74.5% of the local population: 2011 Key Statistics Quick Ward Profile published on ward information page of www.birmingham.gov.uk (accessed 12 September 2014)

4 *Fifty Years of Brewing: 1879-1929* (Birmingham, 1929), pp. 79-82

5 'Transforming the Provincial Hotel: Some Midland Examples', *The Brick Builder*, March 1933, pp. 13-16. The illustration (on p. 14) shows the main elevation of the Brookhill.

6 *Ibid.*, p. 13



12.9.1 *The Brookhill Tavern in a photograph published in 1929, shortly after the pub's completion. (Image courtesy of the National Brewery Centre, Burton on Trent)*

of the articles on which this book was based.⁷ In 1949, the Brookhill was mentioned in a list of 'public houses worthy of further study' included in Francis Yorke's *The Planning and Equipment of Public Houses*.⁸ A historic photograph of the pub's gardens was reproduced in Alan Crawford, Michael Dunn and Robert Thorne's *Birmingham Pubs, 1880-1939* (1986).⁹ The pub was also mentioned in Robert Elwall's 1983 study of pubs.¹⁰ No original architects' or drainage plans of the building have been traced.

The Brookhill was closed at the end of March 2014, and – at the time of writing – its lease is on the market. It is unlikely that the building will reopen as a public house, reflecting the demographics of modern Alum Rock and the needs of the local community. Access was not gained to the pub's interior, nor to its gardens, and so further investigation is required to fully assess its quality and importance. The pub is not in a conservation area, but does appear on the local list maintained by Birmingham City Council; it has been graded A, meaning that the Council considers it to be of 'statutory list quality' and that, should the building be threatened, the Council will 'seek national listing or serve a Building Preservation Notice'.¹¹

Description

Exterior

The site of the Brookhill Tavern clearly presented challenges for the architect. It was noted in 1933 that 'The planning of "The Brookhill" needed very special handling to cater for the requirements of the district, and to overcome the natural difficulties of the

7 Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 87 (plan 18); Basil Oliver, 'English Inns', *Journal of the RIBA*, May 1932, p. 558. The plan published in Oliver's book contains a great amount of technical information about the garden, and is clearly an original architect's drawing.

8 Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 201

9 Alan Crawford, Michael Dunn and Robert Thorne, *Birmingham Pubs, 1880-1939* (Gloucester, 1986), p. 49

10 Robert Elwall, *Bricks and Beer: English Pub Architecture 1830-1939* (London, 1983), p. 38

11 <http://www.birmingham.gov.uk/locallist> (accessed 23 October 2014)

site due to its situation at an acute corner of two roads, and the steep slope of the land towards the rear of the site'.¹² The same article stated that 'The view of the front of the house, with its draw-up and forecourt for motor traffic, shows a well balanced elevation, the main front of which faces the intersection of the Alum Rock and Brookhill roads'.¹³ The pub is detached and faces west, having its gardens ranged behind it on sloping ground, alongside Brook Hill Road. On the site to the south-east, facing Alum Rock Road, is a terrace of late Victorian houses. Originally, the large open area of ground on the opposite corner to the pub housed the Charford Mills surgical dressing works, which survived until at least the early 1970s. All trace of these buildings has now gone, but the surrounding housing – and the pub – were presumably intended for use by the workers.

The Brookhill Tavern is built of brick – 'hand-made dragged-face bricks', it was noted in 1933 – with a plinth of grey-brown bricks and dressings of Hollington stone, with mullion and transom windows (Fig. 12.9.2 and see Fig. 2.8).¹⁴ The building's style is Jacobean Revival, one which was highly popular with Mitchells & Butlers in the inter-war years (see below). The pub is of two storeys and has a form of butterfly plan, with the main front having wings which embrace a forecourt. The central section – having a stone doorway (to the public bar) in a frontispiece that projects very slightly and is topped by a pinnacle – is framed by chimneystacks, which feature brick diapering/patterning. The lower part of the stack on the left (north) contains a second doorway, which originally provided access to the gentlemen's smoking room.

To either side of the central section, gabled wings project forwards (to the north and south), with two-tiered oriel windows at first-floor level, the lower part of the tiers being formed by blind stone panels. The wing on the south forms a continuous façade with a lower block to the east; this has a steeply pitched roof with two dormer windows and contains a doorway, which provided access via a hall to the assembly hall (see below). Beyond this, a gateway flanked by brick piers led directly to the pub's gardens. On the east side of the north wing, beyond a canted bay with windows to ground- and first-floor levels, is another lower block with a steeply pitched roof containing two dormers. At street level, this area originally comprised two doorways – one leading to the off sales area, the other to the rooms reserved for staff and the manager – with two adjacent windows. To the left (east) again is a lower service block – the height of the overall composition making allowances for the upward slope of the land. To the side of this is a wide gateway with tall brick piers; this led to an enclosed yard, while on the left was an attached brick building, containing a room for tools and men's lavatories, accessed via a door opening onto Brook Hill Road. At the rear of the pub, the area between the two side wings was filled with a single-storey assembly room, with a canted bay window on its garden (east) side.

Overall, the exterior of the pub survives extremely well, and the boundary wall at the corner of the site is also of 1927-28, with its gate piers. Original features include the downpipes and rainwater heads (bearing the Mitchells & Butlers monogram), the chimneys, the doors and gates, and the windows; the lattice-work glazing mostly survives, though has been (sensitively) replaced on the pub's central façade. The main area of

12 'Transforming the Provincial Hotel: Some Midland Examples', *The Brick Builder*, March 1933, p. 13

13 *Ibid*

14 *Ibid*



12.9.2 *The Brookhill Tavern in April 2014, seen from Brook Hill Road. The shopfront on the left of the image seems to have been inserted around the late 1950s, and probably served as an off licence. It occupies the site of the pub's original off sales compartment. (© Historic England, Emily Cole)*

change has been the block to the left (east) of the north wing, fronting onto Brook Hill Road. A surviving photograph shows that at some point before c. 1960, a projecting shopfront was inserted into this area, almost certainly to serve as an off licence.¹⁵ This involved the insertion of a new doorway in the position of that which originally led to the off sales area, and the removal of the adjacent doorway which accessed the staff and manager's accommodation. One of the two windows of this block was also removed to make way for the shopfront, though that to the east was left intact. The shopfront has a covering of grey vitreous mosaic, typical of that used on shops in the late 1950s and early 1960s (see Fig. 12.9.2). Despite being a change from the original plan, this alteration is of historical interest in itself, helping to illuminate the development of off sales provision; clearly, trade was sufficiently large at the Brookhill to justify a purpose-designed shop. At around the same time, alterations seem to have been carried out to the assembly room and the pub's rear elevation. Ordnance Survey maps show that, at some point between 1937 and 1974, the room's canted bay was removed and a semi-circular extension was added, projecting east into the lower terrace (see below). As far as can be seen from photographs, this glazed extension survives intact, and has the appearance of dating from the late 1950s.¹⁶

On the east side of the Brookhill Tavern were formal gardens and a bowling green (Fig. 12.9.3). Despite the comparatively modest scale of the pub, these gardens were unusually extensive, as is shown by Ordnance Survey maps and the layout plan published by Basil Oliver.¹⁷ To the immediate rear (east) of the pub was a low terrace, from which steps ascended to another enclosed terrace, with seating and planting. To the north of this was

¹⁵ A photograph of around the 1950s has been posted on www.birminghamforum.co.uk (accessed 11 September 2014). The shopfront can be glimpsed on the left of the image.

¹⁶ The rear elevation of the pub is shown as part of the estate agents' particulars on: www.property-linkestateagents.com (accessed 12 September 2014)

¹⁷ Oliver, *The Renaissance of the English Public House*, p. 87 (plan 18)



12.9.3 Aerial view of 1931 showing the extensive gardens of the Brookhill Tavern. The pub is on the left of the image; the gardens ascend gradually behind it, culminating in the bowling green with a stepped terrace beyond. (© Historic England. Aerofilms Collection.)

the enclosed service yard, accessed via the gateway from Brook Hill Road and having an outbuilding on its east side. Steps then rose again to a formal garden on a sloping site named 'the quadrant' on account of its layout. At the north-west of the quadrant were men's and women's lavatories, placed in the rear (east) part of the detached outbuilding. To the east of the quadrant was 'the yew garden', with paving and hedging, as well as trees, and paved recesses to the north and south. A raised walkway on the east side of this rectangular garden, reached via twinned curved steps, is named 'the promenade' on the plan published by Oliver. Direct access to this area was provided by a brick gateway opening from Brook Hill Road; this survives, and has an arched opening and pitched tiled coping.

The promenade was divided from the bowling green by a thatched pavilion; this was open at its centre both on west and east, and had dressing rooms at either end, lit by windows. A photograph of the pavilion and the yew garden was published in the Mitchells & Butlers history of 1929 (see Fig. 6.8).¹⁸ Also visible in the photograph is a thatched building at the south-west corner of the bowling green, backing onto private houses, with a projecting, gabled central section. According to the layout plan, this served as a 'dispense bar', a facility which allowed the quick and convenient service of drinks to users of the garden and bowling green. In a symmetrical position at the north-west corner of the green was another building. This does not appear in the photograph of 1929 but can be seen in an aerial photograph of 1931 (see below). It seems to have been of a similar design to the dispense bar, with a pitched roof, though it was smaller and the plan form was slightly different; the building contained a groundsman's store on the west and lavatories on the east. The bowling green was large, measuring 40 yards (36.6 metres) square. There were canted areas of seating on its south and east sides, and a smaller rectangular seating enclosure on the north. The bank on the east of the green was formed into stepped terraces; the layout plan states that these were 'for planting shrubs', and such planting can be glimpsed in the photograph published in 1929. The green had its own access via the gateway fronting Brook Hill Road. The garden as a whole is very well shown on an aerial photograph of 1931, taken from the south (see Fig. 6.7).¹⁹ The terraced bank at the east of the green is particularly prominent, as is the bowling green. The overall layout is also made clear on the Ordnance Survey maps dating

18 *Fifty Years of Brewing*, p. 80

19 <http://www.britainfromabove.org.uk/image/EPW035897> (accessed 11 September 2014)

from between 1937 and 1978.

Although the garden has fallen into some disuse and is much overgrown, it is highly notable that it survives at all, considering its scale and ambition. The garden buildings are all still there, though the thatch of the pavilion has been replaced with tiles and the building is currently boarded up. The buildings to its north and south are now invisible in aerial views on account of the undergrowth and trees, and cannot be seen from the road; their current status is therefore unknown. The bowling green was in use by the local community until shortly before the Brookhill Tavern closed in March 2014.²⁰ A car park now occupies the site of the yew garden, but the shaping of the quadrant can still be made out (e.g. some of the original low boundary walls survive) and this area remained in use as a terrace until the closure of the pub.²¹ The two terraces to the west were affected by the extension of the pub in the 1950s, but areas survive, apparently with their original paving.

Interior

The ground-floor plan of the Brookhill published in Oliver's book of 1947 shows that it had a butterfly plan, with two unequal wings linked together by a central block at the front and, at the rear, by a single-storey assembly room. Aside from this, the primary evidence for the layout of the pub comes from an article of 1933, and the relevant passages will be cited here in full:

The plan of the house is grouped around the central bar servery, from which every department of the house is catered for, giving direct supervision and service to the public bar, gentleman's smoke room, mixed smoke room, large assembly room and lounge hall. This arrangement of the plan makes for efficiency in supervision and in quick service to customers. All the public rooms are provided with ample accommodation in the shape of up-to-date white tiled lavatories for both sexes ... Opening out from the central servery is a private entrance hall and staircase, giving access to the manager's quarters. On the ground floor are provided a comfortable staff dining room, adjoining a large cooking kitchen and scullery for the purpose of catering and serving meals in the assembly room. On the first floor are placed the manager's living room, bedroom and bedrooms [sic], with every modern comfort and convenience for the staff.²²

At the heart of the Brookhill, entered from the central doorway at the front of the building, was the public bar. This seems to have been entirely self-contained – as was typical at the time – and had a bar counter on its east. On the right (south) of this, a doorway led from the forecourt into a passageway, and this then led on the left to the mixed smoking room, adjacent to the public bar. To the east, the passageway led into a spacious lounge hall: the plan shows that this contained a fireplace and had a servery on its north-west side, though it also functioned as a through-route to the lavatories on

20 Pers. comm. (local resident)

21 See photograph of the rear of the pub on: www.propertylinkestateagents.com (accessed 12 September 2014)

22 'Transforming the Provincial Hotel: Some Midland Examples', *The Brick Builder*, March 1933, p. 16

the south-east and the assembly room, placed in the area behind the public bar. The assembly room, the interior of which was illustrated in the Mitchells & Butlers history of 1929, had a beamed ceiling and half-height panelling; the canted bay window had the same lattice glazing that survives on the pub's main elevations.²³ There was a fireplace in the room's west wall, and a servery to the right (north-east) of this, with access through to the service areas and the staircase to the manager's rooms.

On the left (north) of the public bar was the gentlemen's smoking room, accessed directly from the forecourt. The illustration published in the Mitchells & Butlers history of 1929 (see Fig. 5.21) shows that the room had a simple timber fireplace and half-height panelling, with a decorative plasterwork cornice and beams.²⁴ The room was divided from the main servery by a screen with latticework glazing and a doorway on its left side. Another doorway connected the room to urinals positioned in the canted bay. Immediately adjacent to this room, on the north-east, but not accessible from it, was the off sales area, which had its own counter, opening from the main servery. Beyond this, in the remainder of the range fronting Brook Hill Road, was a living/dining room for staff, a kitchen, scullery, larder, WC and coal store. A doorway from Brook Hill Road, adjacent to that leading to the off sales, provided private access to this area and to the staircase leading up to the manager's accommodation. A doorway also opened from this area onto the enclosed yard.

As it has not been possible to access the interior of the Brookhill, it is unclear how much of these rooms remains, in terms of both the decoration and fittings and the plan form. Writing in 2013, the Brewery History Society stated that 'The front bars have fine ceilings with moulded beams: the central bar beams have numerous examples of "M&B", deers leaping, and drinkers with foaming tankards.'²⁵ Also in 2013, another visitor gave the following account:

The interior has a nesting of rooms. You enter a large bar room, with green bench seats. It is in red and cream, with a red tile floor and fairly impressive red beamed ceiling. There is an impressive wood serving bar. Off to the left, is a small irregular shaped room in white and wood. It had a bunch of blokes in, playing dominoes. Off to the right is another irregular shaped room that is in red and cream, which has wood bench seating and has a pool table and dart board ... A nicer pub than I expected – it would have been good to see in its heyday.²⁶

From these accounts, it would seem that not only does some of the internal decoration survive, but that much of the original plan form survives also, accounts seeming to describe the public bar with smoke rooms to either side. This is reflected by the fact that there has been no (obvious) blocking of doorways or windows.

23 *Fifty Years of Brewing*, p. 82

24 *Ibid*, p. 81

25 Information from Brewery History Society's database of defunct brewery liveries, available on www.breweryhistory.com (accessed 11 September 2014)

26 <http://www.pubsgalore.co.uk/pubs/55576/> (accessed 11 September 2014)

Significance

As a Mitchells & Butlers pub of the inter-war period, the Brookhill Tavern is immediately worthy of note. As has been stated, Mitchells & Butlers was highly active in pub improvement, and all of the brewery's newly built public houses set new standards in design and planning, often being the work of notable and talented architects, who produced buildings of considerable scale and ambition. The brewery was especially renowned for its approach to garden design. In the history of the brewery published in 1929, pleasure gardens were described as being 'an integral part of the scheme of improvement'. The gardens of Mitchells & Butlers pubs were:

open and 'formal' in style, laid out with broad flagged walks, between wide flower beds or close clipped hedges, and with large bowling greens which are true enough to satisfy the most fastidious bowler. On a fine evening in summer there will be scores of people of all ages enjoying themselves in these gardens, which are the best approach to the open-air restaurant that our capricious climate allows.²⁷

The provision of bowling greens was especially popular in Birmingham, the West Midlands and the North-West, but they are becoming an increasingly rare survival: a number of greens have been redeveloped with housing or other buildings, while others have fallen out of use. In this context, the survival of the original bowling green at the Brookhill is of great note. It is of even greater significance that the green survives alongside much of the original garden – or at least, its basic layout and provisions, including the pavilion and adjacent buildings. Few other inter-war pub gardens survive in the Birmingham area, especially among buildings that are not protected by listing.

In terms of statutory designation, there are currently eight inter-war Mitchells & Butlers pubs listed, all at grade II.²⁸ Four of these are Jacobean Revival in style; of the others, two are Neo-Georgian, one is Arts and Crafts, and the other is Moderne.²⁹ In addition to these eight and the Brookhill Tavern, 16 Mitchells & Butlers pubs were selected for investigation as part of this project – representing the major new builds and significant remodellings carried out by the brewery in the inter-war period (see Appendix 2).³⁰ Of

27 *Fifty Years of Brewing*, p. 69

28 The pubs are as follows: the Rose Villa Tavern, Warstone Lane (1919-20, by Wood and Kendrick); the Antelope, Stratford Road (1922, by Holland W. Hobbiss); the British Oak, Stirchley (1923-24, by James and Lister Lea); the Abbey, Sandwell (1931, by E. F. Reynolds); the Wernley, Sandwell (1933-4, by E. F. Reynolds); the Three Magpies, Hall Green (1935, by Wood, Kendrick and Reynolds); the King George V, Northfield (1935, by John Burgess Surman); the Crystal Fountain, Cannock (1937, by Linford's).

29 The Jacobean Revival style was used at the Antelope, the British Oak, the Wernley and the King George V. The Rose Villa Tavern is Arts and Crafts/Queen Anne in style; the Crystal Fountain is simple Neo-Georgian, with elements of Moderne; the Abbey is pure Neo-Georgian; and the Three Magpies is pure Moderne.

30 The pubs are as follows: the Stockland, Erdington (1923-24; altered); the Travellers' Rest Inn, Northfield (1925; demolished); the Redhill Tavern, Yardley (pre-1929; added to shortlist); the Speedwell, Acocks Green (1929; demolished); the Bagot Arms, Erdington (1930s; altered); the Hazelwell, King's Heath (1930s; altered); the Blue Gates, Smethwick (1930; added to shortlist); the Hare and Hounds, Perry Barr (1931-2; added to shortlist); the Grant Arms, King's Norton (1932; altered); the Uplands, Handsworth (1932; demolished); the Court Oak, Quinton (1932; added to final list); the Dolphin, Acocks Green (c. 1933; demolished); the Two Brewers, Smethwick (c. 1933; demolished); the Kingstanding, Perry Barr (c. 1934; demolished); the Baldwin, Hall Green (1937; altered); the Towers, Perry Barr (c. 1937; altered). In addition, a six Mitchells & Butlers pubs were investigated to a lesser degree, as follows: the Cape of Good

these, six were found to have been demolished and six substantially altered. Including the Brookhill, five were added to the shortlist (see Appendix 4), but it was then found that the Blue Gates had been greatly altered internally, and the Redhill and the Hare and Hounds had likewise been altered and closed; the Brookhill Tavern and the Court Oak (see Fig. 5.17 and section 12.13), another pub by G. B. Cox, were thus the only Mitchells & Butlers pubs added to the final list.

It has been noted that, of the listed Mitchells & Butlers pubs, the majority were built in the Jacobean Revival style. This remains true for Mitchells & Butlers pubs as a whole, though other forms of architecture were sometimes used. The Brookhill Tavern is thus very characteristic of Mitchells & Butlers' pub design – it is especially close in resemblance to the Antelope, Stratford Road (1922), by Holland W. Hobbiss (listed grade II) – although no other inter-war pub buildings by its architect, George Bernard Cox (1886-1978), are currently listed. A pupil of Arthur Harrison, Cox had entered into private practice in 1909; he was admitted as a Fellow of the RIBA in 1925, and retired in 1967.³¹ Cox made use of the Jacobean Revival style in the design of at least one other pub: the Uplands, Handsworth, built for Mitchells & Butlers in 1932, but demolished in 2009 to make way for flats. His other pub of 1932, the Court Oak (see Fig. 5.17 and section 12.13), seems to be unique among Mitchells & Butlers pubs in being built in the Spanish style. Cox was also known for his Italianate designs, as employed at Roman Catholic churches including the Church of the Sacred Heart and St Margaret Mary, Aston (1922; listed grade II).

Overall, the building's major points of interest are:

- Its status as a typical Mitchells & Butlers pub of the inter-war period, built in the Jacobean Revival style and to a typical Birmingham plan, with a central block and side smoke rooms
- Its status as an 'improved' pub, including facilities such as an assembly room, a kitchen, generous lavatory provisions, facilities for both sexes, extensive gardens and a draw-up for motor vehicles
- Its prominent position on Alum Rock Road and its role in the development of the area
- Its status as a work by G. B. Cox for Mitchells & Butlers, and the quality of the pub's architecture, with a creative use of design and layout
- The high level of survival of its exterior architecture, including boundary walls and gates
- The apparent survival of some (possibly, many) elements of its plan form and interior decoration
- The scale and ambition of the layout of its grounds, and the survival of the gardens, with garden buildings (including pavilion and dispense bar) and a functioning bowling green, all now rare in terms of national levels of survival.

Hope, Smethwick (1925; demolished); the Valley, King's Heath (1920s; status unclear); the Yew Tree Inn, Yardley (pre-1929; demolished); the Bromford, Bromford Bridge (pre-1929; closed and altered); the Peacock, Highgate (1933-35; altered); and the Drake's Drum, Great Barr (1938; altered).

31 RIBA biographical file

Published sources

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- Basil Oliver, 'English Inns', *Journal of the RIBA*, May 1932, pp. 556-8
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- Robert Elwall, *Bricks and Beer: English Pub Architecture 1830-1939* (London, 1983), p. 38
- Alan Crawford, Michael Dunn and Robert Thorne, *Birmingham Pubs, 1880-1939* (Gloucester, 1986), p. 49

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Section 12.10

The Carlton Tavern, 33A Carlton Vale, Maida Vale, City of Westminster, London, NW6 5EU

Date: 1920-21
Architect: Frank J. Potter
Brewery: Charrington & Co. Ltd

History and Context

The Carlton Tavern was an early rebuilding project in the inter-war period undertaken by the important East London brewery Charrington & Co. A record card on the Carlton Tavern in the collections of the National Brewery Centre, dated June 1924 and including an exterior photograph (see Fig. 5.29), states that the pub was rebuilt in 1920-21 at a cost of £11,610 to designs by 'Potter'.¹ This architect has been identified as Frank J. Potter, who carried out work for Charrington's (see below). Occupying a corner plot on Carlton Vale (formerly Carlton Road), the Carlton Tavern is on the site of an earlier pub of the same name. From the evidence of a surviving photograph of c. 1910, this earlier pub dated from around the 1860s;² it was a three-storey building with a curved corner, adjoined on its west by a terrace of houses of about the same date, running up to Kilburn Park Road. There was a similar terrace on the north-west of Carlton Vale, and larger villa-style houses of around the same date to the east. The Victorian Carlton pub was destroyed



12.10.1 *The Carlton Tavern, seen from Carlton Vale. The luncheon and tea room extension at the rear is hidden from view. (© Historic England, Derek Kendall, DPI70137)*

1 A copy of the card with its photograph was kindly supplied by Vanessa Winstone of the National Brewery Centre.

2 This photo is also in the collections of the National Brewery Centre.

by a German Zeppelin bomb in May 1918;³ though the surrounding terraces survived this attack.⁴

Like its predecessor, the Carlton Tavern of 1920-21 has two principal frontages: north and east (Fig. 12.10.1). The latter was built facing a lane leading to Paddington Recreation Ground, a large open expanse to the pub's rear (south). Laid out in 1888-89, this park included, by the time of the Second World War, cricket grounds, cycle and running tracks, a lacrosse and hockey ground, a children's playground and tennis courts.⁵ The pub probably drew a substantial portion of its custom from users of this recreation space. To the north, the Carlton Tavern faces the Church of St Augustine (listed grade I), built in 1870-77 to designs by J. L. Pearson; originally, the pub and the church were more closely connected than they are today, a south-east extension of Rudolph Road opening off the north side of Carlton Vale – directly opposite the pub – and running up to Kilburn Park Road.

The area around the Carlton Tavern was greatly affected by air raids during the Second World War, with much of the surrounding nineteenth-century housing being destroyed. Around the mid-1960s, the remaining Victorian buildings around the pub were demolished to make way for high-rise residential blocks, including Melrose House, Keith House and Peebles House, and the south extension of Rudolph Road was closed off. The pub now pre-dates all of the immediate surrounding buildings on Carlton Vale.

There appear to be no surviving original plans or architectural drawings of the Carlton Tavern, and the pub is not known to have been included in any contemporary architectural journals. However, photographs of the pub in 1924 (see Fig. 5.29) and 1960 survive in the collections of the National Brewery Centre, and the Carlton Tavern is included on CAMRA's inventory as having a historic interior of regional importance.⁶ It is also featured in Geoff Brandwood and Jane Jephcote's *London Heritage Pubs* (2008), with focus given to the integrity of many of the pub's internal fixtures and the arrangement of the plan form, with a series of three distinct rooms.⁷ The Carlton Tavern falls just outside of the Maida Vale Conservation Area (designated 1968, extended 1996), which takes in a portion of Carlton Vale to the north-east at the junction with Randolph Avenue. Westminster City Council does not maintain a list of buildings of special local interest.

Description

Exterior

The Carlton Tavern is formed of two main storeys, with attic and cellar along with a single-storey projection to the rear of the pub which served as a luncheon and tea room. Sited on a triangular plot of land, the pub has a V-shaped plan. Since the demolition after

3 The date of the pub's destruction is given on the Charrington's record card of June 1924 in the collections of the National Brewery Centre.

4 The date of the pub's destruction is given on the Charrington's record card of June 1924 in the collections of the National Brewery Centre.

5 Evidence from the Ordnance Survey map of 1936.

6 See entry on: www.heritagepubs.org.uk (accessed 1 October 2014)

7 Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), pp. 92-93

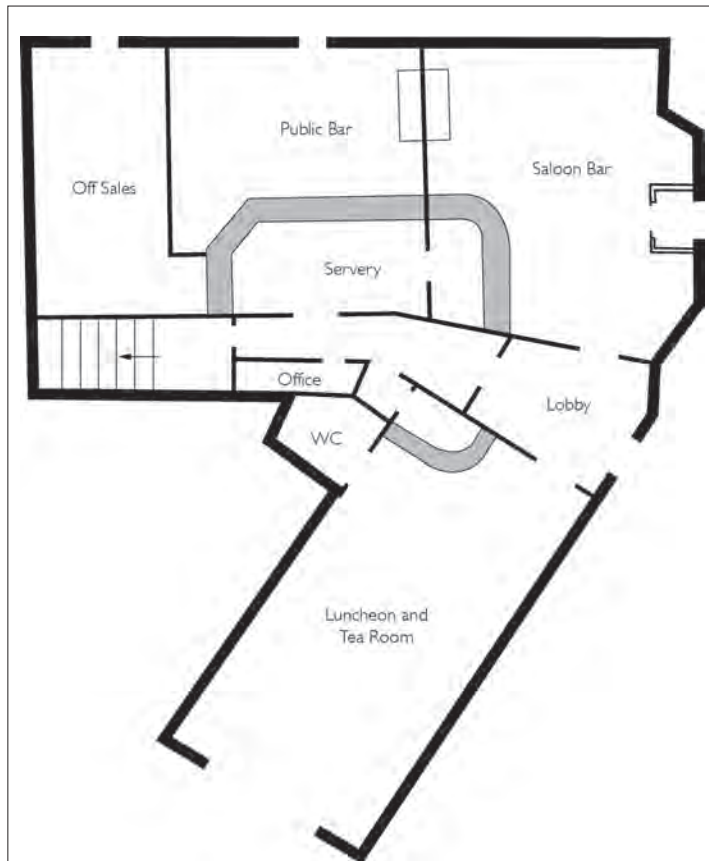
bombing of the adjoining terrace of houses to the west, the Carlton Tavern has been detached, being divided from the adjacent post-war housing block (Keith House) by a narrow gap. However, although the Carlton Vale terrace has been lost, part of the wall of the former building adjoining the pub is retained in the west gable, the brickwork here rising above the pub's roof pitch and the chimneystacks surviving (see Fig. 12.10.1).

The Carlton Tavern is designed in a plain vernacular style, which draws upon Neo-Georgian and Arts and Crafts forms of architecture. It is built of brick with a tiled gambrel roof, and its principal elevations are faced with unglazed, stone-coloured terracotta at ground-floor level. Within this, the areas above and below the windows feature brown (oxblood) glazed tiles. The tilework above the windows takes the form of a horizontal fascia, including in cream lettering the name of the pub and brewery with the north façade including an advertisement for 'Charrington's Sparkling Ales and Famous Stout'. There are further tilework panels on the upper levels of the pub's main frontages, bearing the name of the pub and brewery – in this case, the lettering being brown on a cream-coloured background. A similar panel appears on the side of the single-storey extension (see below), and here the lower tier of bricks are also glazed red/brown. Comparison with the photograph of 1924 shows that the tilework, and the pub's exterior as a whole, survives as built, though some of the ground-floor windows have modern plain glazing (especially on the north façade).

The main elevation, facing north onto Carlton Vale, is of three bays, with multi-paned casement windows at first-floor level and a central attic gable flanked by a pair of dormer windows inset into the roof pitch. On the ground floor there are three separate sections divided by terracotta-clad piers: each of the bays have leaded and mottle-glazed upper sections beneath the tiled fascia and in the centre of this arrangement is the doorway which provides access to the public bar. A further door that was formerly set to the right (west) has since been replaced by a window, and the tilework added beneath this has been convincingly matched with the original work. The surviving photograph of 1960 shows that there was originally a display window to the right of this doorway, and the entrance therefore almost certainly served an off sales compartment (see below).

The east frontage, which faces the original north access route to Paddington Recreation Ground, rises fully through three storeys, the upper window lighting the end of the attic level and set in the gable end of the gambrel roof. The saloon bar occupies the ground floor and this area projects slightly, forming a canted bay. At the centre of this is a vestibule entrance, with brown (oxblood) coloured tilework to each side. Set above this are a pair of casement windows, while the single window at attic level is topped by an arch inset with decorative herringbone brickwork. A flagpole on the east frontage appears in the 1924 photograph; this feature is retained in the same position, though the fixture is a modern replacement.

The east frontage turns back on itself to the south-west, being formed of a single-storey projection with a steeply pitched tiled roof. Originally, as is shown in the photograph of 1924 (see Fig. 5.29), this block faced directly onto one of the lanes leading to Paddington Recreation Ground. By 1960, however, the lane had been closed off by a gate, and had been incorporated into the pub's grounds, work which involved the removal of boundary



12.10.2 A reconstruction of the original ground-floor plan of the Carlton Tavern. (© Historic England, Philip Sinton)

walls which formerly stood on the outer (south) side of the single-storey extension. Original tiled signage on the block's east wall – placed beneath a terracotta parapet – announces its function as the 'Carlton Luncheon and Tea Room'. The main entrance to this room is at the north end of the east wall; this opens onto a lobby, also giving access to the landlord's/tenant's quarters and service rooms on the pub's upper floors. The doorway is original, with its original leaded glazing and surrounding margin windows and elegant brass door handles. Another

doorway to the south, leading directly into the tea room, is a later insertion, though it follows the style of the original work; it replaces an earlier central window, shown in the photograph of 1924. The large set of doors in the end (south) wall of the tea room is also a modern insertion, though these seem to replace a comparable opening created as part of the original work.

The rear (south) elevation of the pub is plain in detail and is partially obscured by the single-storey luncheon/tea room, meaning that only the upper two levels can be seen from the rear garden. The roof tiling is substantially original and a set of three dormer windows are set centrally, with a further single dormer placed on the west side of the roof. To the rear of the pub there is a small garden area.

Interior

The interior of the Carlton Tavern is now formed of three distinct rooms: a public bar, a saloon bar, and a luncheon and tea room, now in use as a function room (Fig. 12.10.2). The central and right-hand bays of the principal elevation facing Carlton Vale are occupied by the public bar. Originally, this part of the pub was occupied by two distinct areas, as is signified by the presence of two doorways, shown on the photographs of 1924 and 1960. The latter image, which shows a display window on the right of the pub's main façade and part of an internal partition, makes clear that the narrow area on the west was for off sales. It was probably an L-shaped compartment, served by the west (end) section of the public bar counter, though it would have been completely distinct from the neighbouring bar area. Clearly, the off sales compartment was removed at



12.10.3 A photograph looking from the public bar, with the original servery on the left, towards the part of the pub that formerly contained the off sales compartment. (© Historic England, Derek Kendall, DPI70162)



12.10.4 The saloon bar, with its original counter, bar back and decorative plasterwork. (© Historic England, Derek Kendall, DPI70161)

some point after 1960, and the public bar extended to the west.

The public bar retains an original counter with fielded panelling (Fig. 12.10.3); set behind are good quality oak bar back fittings positioned either side of a central doorway with a shallow arched head, which leads to a rear passage, cellar stairs and a small private publican's office. The counter extends halfway along the present public bar, and originally probably also served the off sales compartment (see above). At the north-west corner of the public bar – in what was originally part of the off sales compartment – a modern set of stairs have been added, immediately adjacent to the windows and former doorway; these lead down to the men's and women's lavatories in the cellar. It is unclear where the original lavatories serving the public bar would have been positioned, if indeed any were provided at all in this section of the pub.⁸

⁸ The Ordnance Survey map of 1936 shows a small block positioned immediately to the south-east of the Carlton Tavern. It is possible that this served as external lavatories for use of the pub's customers. By 1954, this block had been removed and new facilities had been provided in Paddington Recreation Ground.

Adjoining the public bar to the east is the saloon bar, which can be entered through the original vestibule on the east frontage or through an inserted door from the public bar; originally, the two bars would not have been interconnected. The vestibule entrance contains the original chequered floor tiles, and has its original door with elegant brass fixtures, most notably the curved Art Nouveau-style door handles. Much of the original (though reupholstered) fixed benching remains within the canted window bays either side of the vestibule, and the saloon also retains a good amount of its leaded and mottled glazing, though breakages have been patched up with sheet glass, particularly in the windows facing Carlton Vale. The saloon's fireplace survives in the west wall, with tiled inset and moulded timber surround, this interrupting the dado rail which is retained throughout the room. A particularly prominent and notable feature of the saloon is its plasterwork, marking out the status of the room as higher than that of the neighbouring public bar: the ceiling has decorative cornices and panels, with lozenge motifs, flowers and foliage. The curved bar counter with a front of fielded panelling survives, and the bar back is also original, with decorative pilasters and areas of mirrored back board (Fig. 12.10.4). An original service door provides access to the public bar from behind the counter, the doorway's moulding repeating that seen on the bar back.

The luncheon and tea room is distinct from the other bar rooms in its position, design, service arrangements and size. This rear portion of the pub is accessed from the street via a vestibule entrance with its original glazed door (see above) which opens onto a lobby, with access through further original glazed doors to the landlord/tenant's accommodation and service rooms on the upper floors, the saloon bar on the north, and the luncheon/tea room on the south-west. The luncheon and tea room is the largest of the Carlton Tavern's public spaces, though it is served by the shortest bar, this suggesting that customers using the room were served predominantly by waiting staff (Fig. 12.10.5). The room is rectangular in plan, with a curved bar counter situated at its north-west corner. This counter is very similar in design to the counters of the saloon and public bars, with a fielded front and a hinged door for service access. Behind the counter is the original bar back, two tiers

12.10.5 *The interior of the luncheon and tea room, looking north towards the servery and the lobby that connects the room to the rest of the pub. (© Historic England, Derek Kendall, DPI70187)*



of shelving being set beneath a heavy, overhanging cornice. From behind the counter there is access to a service corridor which connects to the servery of the public bar, thus allowing ease of movement between the bars by staff. It is probable that the kitchen which would have served this room was positioned on the first floor and connected with the service area via a lift or dumb waiter – as was customary in improved pubs of the inter-war period which were situated on constricted sites – though evidence of such a device was not found in the public areas at the Carlton Tavern.

The luncheon/tea room has half-height fielded panelling along its side (east and west) walls, and an open timber roof with decorative plasterwork between the trusses, reminiscent of that seen in the saloon bar. The roof rests on a heavy cornice with bolection moulding, which follows the pattern of the bar back cornice on the north wall. A new set of double doors has replaced an original set in the end (east) wall of this room, giving access to the garden area, whilst further modern doors have been inserted into what was a window opening on the room's south-east side (see above). The west wall of the room gives access to a modern disabled toilet, this likely being formed out of a set of male and female toilets in the same position. Although there have been some minor alterations to this portion of the pub, the overall level of survival of the fittings and outlying plan in the luncheon and tea room give a clear sense of how this space would have appeared when opened in 1921.

Significance

Pub building after the First World War began slowly in Britain. Nationally, fewer than 25 pubs a year were built in the period between 1918 and 1921, according to data compiled by David Gutzke.⁹ Considerably fewer survive from this time now, and in this sense, the Carlton Tavern provides a rare example of the kind of work being undertaken by a leading brewery at the beginning of a period of great change for the pub.

The inter-war years saw a growing concern with the 'improvement' of pub facilities in order to raise the reputation of the institution, which by the end of the period was demonstrated by restrained buildings featuring spacious and comfortable interiors, provision of recreation beyond drinking, the encouragement of family-centred leisure, and the service of meals and non-alcoholic drinks (see Chapter 4). Bearing in mind this context, the Carlton Tavern is especially notable for its luncheon and tea room, clearly proclaimed and advertised as such by its external tilework, facing the lane leading to Paddington Recreation Ground. Such a space was an archetypal feature of the improved pubs that reformers sought to promote, and must have been versatile in its use, as well suited to meetings and dances as it was to meals and teas. The pub is also notable for its restrained design, so different from the highly decorated forms of architecture employed for late Victorian and Edwardian pubs, and for its well-planned servery, with inter-connecting counters. However, in other respects the Carlton Tavern resembles pubs of the pre-First World War period, and is thus backward-looking; for instance, in featuring prominent external signage (which was increasingly unpopular during the inter-war period) and what appear to have been limited lavatory facilities.

⁹ David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 208. Contrastingly, in the period between 1935 and 1938, more than 300 pubs were built each year.

Overall, the pub provides a good reflection of what was an important moment of transition for the English pub.

The brewery responsible for the Carlton Tavern, Charrington's, established itself as one of the leading pub building firms over the course of the inter-war period. In David Gutzke's work on the national context of pub improvement, Charrington's is identified as the second most prolific brewery of the era, undertaking 170 pub building projects nationally.¹⁰ As an early example of the inter-war work undertaken by Charrington's, the Carlton Tavern has particular importance. Through a completely intact collection of tile signage, prominently featuring the brewery's name and its beers, the pub provides an early example of the increasing 'brand identity' which breweries sought to promote in their pubs. In this way, the Carlton Tavern presents an extremely well-preserved example of a rare, early type of improved pub being built by a nationally significant London brewery.

The architect of the Carlton Tavern, Francis (Frank) J. Potter (1871-1948), trained at the Architectural Association, and was responsible for the design of many houses in Hampstead Garden Suburb. A Fellow of the RIBA, he was in general practice, and undertook work for Charrington's, amongst others.¹¹ Charrington's was active in pub improvement in the inter-war years, most of the brewery's pubs of this period being designed by Sidney C. Clark, the firm's chief architect in 1924-59. In all, including the Carlton Tavern, ten Charrington's pubs were selected for investigation as part of this project (see Appendix 2), the others being: the Plough, West Sutton, Surrey (c. 1935; by Clark), the Tankard, Kennington, London (c. 1935; by Clark), the Daylight Inn, Petts Wood, London (1935; see Fig. 2.1 and section 12.14), the Target, Northolt, London (pre-1937; by R. G. Muir), the Hanbury Arms, Islington, London (1936-37; by S. J. Funnell; see Fig. 11.13 and section 12.23), the Rising Sun, Catford, London (c. 1937; by Clark), the Toby Jug, Kingston, London (c. 1938; S. J. Funnell and W. Sydney Trent), the White Hart, Grays, Essex (1938; by 'Fincham'; see section 12.36), and the Duke of Cambridge, Kingston Vale, London (c. 1939; by Clark). Of these, only the Carlton Tavern, the Daylight Inn, the Hanbury Arms and the White Hart were added to the final list, reflecting the high level of change and demolition among other inter-war Charrington's pubs. At present, only one Charrington's pub of the period appears to be included on the statutory list: the Old Red Lion, Kennington, London (c. 1929; by Clark; listed grade II; see Fig. 5.9), designed in Neo-Tudor style.

Compared to most other Charrington's pubs, the Carlton Tavern is extremely well preserved, both internally and externally, and it is unusual and notable in proclaiming the name of the brewery so clearly. It is a prominent feature of the local streetscape, and is important in being one of the few buildings in the immediate area which pre-date the Second World War.

10 Ibid, p. 202. The only brewery responsible for more building projects during this period was Watney, Combe & Reid, also London-based.

11 Obituary of Frank J. Potter, *Journal of the RIBA*, vol. 55, 1948, p. 373; ditto, *The Builder*, vol. 174, 7 May 1948, p. 564

Overall, the building's major points of interest are:

- Its status as a rare-surviving pre-Second World War building in the Carlton Vale area, and its close relationship to Paddington Recreation Ground
- The high level of survival of its exterior, including decorative tilework, and the quality of the pub's architecture
- The high level of survival of the interiors, with notable fixtures such as counters and bar backs, and the integrity of the majority of the plan form
- The inclusion and survival of a dedicated luncheon and tea room, a distinctive feature of improved pub design, which is specifically marked out with its original signage
- Its status as an early example of an inter-war improved pub, its rarity in this regard, and the light it sheds on pub planning and decoration of the period.
- Its status as an early example of the inter-war building work undertaken by Charrington's, a leading brewery of the era.

Published Sources

- Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), pp. 92-93

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Section 12.11

The Coach and Horses Inn, 234 Kingstown Road, Kingstown, Carlisle, Cumbria, CA3 0DE

Date: 1929
Architect: Harry Redfern
Brewery: N/A (State Management Scheme)

History and Context

The history and influence of the state management scheme is a subject of considerable significance in its own right, and will only be rehearsed here in brief (for further information, see pp. 22-27). The scheme was initiated in 1916, and was brought about by the concern that the consumption of alcohol was negatively affecting the war effort. The politician David Lloyd George famously said, 'We are fighting Germany, Austria and Drink; and as far as I can see the greatest of these deadly foes is Drink'.¹ The government was especially anxious about certain geographical areas: namely, those focused on the substantial and important munitions works in Gretna (taking in areas over the border in Scotland, and of key influence to the Carlisle district) and Enfield Lock in Middlesex, and the naval bases at Invergordon and Cromarty Firth in Scotland.

In June 1916,² the licensed premises in all of these areas were brought under state control in a novel and pioneering process of government intervention, the body responsible being the Central Control Board (Liquor Traffic). In the Carlisle area, the CCB acquired 227 public houses and other licensed premises, as well as four breweries. The scheme as a whole ultimately included almost 400 pubs, and saw the closure of many (40% of pubs were closed in the Carlisle area by 1917), the refurbishment and rebuilding of others, and, in the Carlisle district, the construction of new 'model' public houses. The scheme's aims – carried out through various means – were to restrict the supply of drink and lower the amount of drunkenness, but also to make public houses more respectable, orderly and attractive to a wider clientele, including women. The success of the scheme in the Carlisle area served, soon after the First World War, to stimulate the wider movement for pub improvement, and the scheme proved inspirational to reformers, brewers, architects and even licensing magistrates. The Carlisle district became a 'Mecca' for visitors of this type, the remodelled – and newly built – pubs providing them with examples of buildings that were acceptable to government, cutting edge in their design and uninhibited by the usual legislature;³ Basil Oliver named the Carlisle scheme 'the Liquor Trade's National

¹ Quoted in: James Nicholls, *The Politics of Alcohol: A history of the drink question in England* (Manchester and New York, 2009), p. 155

² The genesis of state control came earlier, but the scheme was only formally announced in this month: Robert Duncan, 'Lord D'Abemon's "Model Farm": The Central Control Board's Carlisle Experiment', *Social History of Alcohol and Drugs*, vol. 24, no. 2 (summer 2010), p. 124. In June 1917, the scheme was extended to include Maryport in west Cumbria: http://www.cumbria.gov.uk/archives/online_catalogues/public/stateman.asp (accessed 30 September 2014)

³ Oliver, 'The Modern Public House: Introduction', *A Monthly Bulletin*, October 1933, vol. 3, no. 10, p. 153. Because the public houses of the state management scheme fell under the direct control of government, there was no need to go through the usually arduous and unpredictable process of license application and approval. Oliver described the pubs of the Carlisle district as being 'unfettered experiments': *ibid*

Experimental Station'.⁴ The state management scheme in the Carlisle district remained a source of interest and inspiration until its denationalisation in 1971; the various licensed premises in the area were sold off by the end of 1973.⁵

In terms of architectural significance and impact, the new 'model' pubs built in the Carlisle area in the inter-war period are of the greatest note. With one exception – the Redfern Inn, the last inter-war pub to be completed (see below) – these were all the work of Henry ('Harry') Redfern (1861-1950), the state management scheme's chief architect. Redfern was appointed to this post in 1915, and retained it until his retirement in 1949. He was helped by two assistants – Joseph Seddon, who became principal assistant in 1916, and Ernest A. Streatfield, assistant and clerk of the works from 1919; Seddon designed the Redfern Inn, with Redfern's collaboration, in 1940.⁶ In all, 15 new 'model' pubs were built in the Carlisle district, as follows: the Apple Tree, central Carlisle (opened May 1927; see Fig. 3.5); the Malt Shovel, central Carlisle (opened August 1928);⁷ the Black Lion, Durdas (opened May 1929); the Coach and Horses, Kingstown (opened August 1929); the Horse and Farrier, Raffles (opened September 1929); the Cumberland Inn, central Carlisle (opened September 1930); the Rose and Crown, Upperby (opened December 1930; see Fig. 3.8); the Spinners Arms, Cummersdale (1930); the Crescent Inn, central Carlisle (1932); the Magpie Inn, Botcherby (opened December 1933; see Fig. 3.6); the Earl Grey, central Carlisle (opened July 1935); the Wheatsheaf Inn, Abbeytown (opened December 1935); the Crown, Stanwix (opened December 1937); the Cumberland Wrestlers, central Carlisle (opened October 1938); and the Redfern Inn, Etterby (opened October 1940; see Figs 3.9 and 6.10).⁸ At present, seven of these buildings are listed (see below and Appendix 6); one, the Rose and Crown in Upperby, was sadly demolished in 2013, but the others survive.

All of the state management scheme's 'model' pubs sought to reduce the emphasis on the consumption of alcohol and make the public house more respectable by employing various methods. For instance, external signage was minimised, bar counters were reduced in size and prominence, interiors were open (divisions such as 'snugs' being done away with) and lines of supervision from the serving areas were clear, and interior decoration was 'bright and cheerful'.⁹ The provision of refreshment, tea and dining rooms, serviced by waiters rather than staff at counters, helped to encourage the consumption of food – which in turn helped to reduce levels of drunkenness – while rooms, and lavatories, were provided especially for women, encouraging a more mixed group of customers. The inclusion of assembly and club rooms, and features such as formal gardens and bowling greens, helped to make the new pubs a focus for the community, and for all members of the family.

4 Basil Oliver; 'English Inns', *Journal of the RIBA*, 14 May 1932, p. 549

5 The scheme was closed in Enfield in 1922, but only came to an end in Invergordon and Cromarty in 1971, at the same time as the Carlisle district.

6 Olive Seabury, *The Carlisle State Management Scheme: Its Ethos and Architecture* (Carlisle, 2007), p. 135 and p. 181

7 This was Redfern's first entirely new pub, the Apple Tree having been a substantial rebuilding of an earlier structure: *ibid*, p. 137

8 For details of all of these pubs, see: Seabury, *The Carlisle State Management Scheme*, pp. 127-182

9 Oliver; 'The Modern Public House: Introduction', *A Monthly Bulletin*, *op. cit.*, p. 155



12.11.1 The main elevation of the Coach and Horses, facing onto Kingstown Road. (© Historic England, Alun Bull, DPI68495)

As will be seen, the Coach and Horses was the fourth of Redfern's new 'model' pubs to be completed. It is located in Kingstown Road, Kingstown, now a suburb around two miles north of Carlisle city centre. In the early twentieth century, the area was still largely rural and agricultural, with a small settlement on the east side of Kingstown Road. One of these buildings was a school, and to the north of this was the original Coach and Horses Inn, seemingly created in an earlier building (probably of the nineteenth century) at some point between 1901 and 1926.¹⁰ This pub and the two adjoining cottages, which fronted directly onto the road, were demolished to make way for Redfern's new pub, which opened in August 1929, having cost just over £4,500 to build (Fig. 12.11.1).¹¹ In her book on the 'Carlisle Experiment', Olive Seabury notes that the new pub was 'required because of the rapidly increasing domestic housing programme extending Carlisle's suburban growth to the north'.¹² Still, its setting remained largely rural until the mid-twentieth century, when a vast industrial estate was built on the west side of Kingstown Road and a new thoroughfare (Kingstown Broadway) was created directly opposite the pub's main front. During the 1980s and early 1990s, the open area of land to the rear (east) of the pub – which had formerly been partly occupied by a brick works and clay pit – was developed with housing. The buildings immediately to the south of the Coach and Horses pre-date the pub, apparently being early or mid-Victorian. Until at

10 This statement is based on the evidence of Ordnance Survey maps. The old Coach and Horses itself replaced an earlier pub to the north, called at various times the Spaniel and the King's Arms.

11 Seabury, *The Carlisle State Management Scheme*, p. 142. The earlier pub was considered to be too small considering the amount of trade; the manager's quarters were also 'very poor' and the 'sanitary arrangements far from up-to-date': TNA, HO190/182. These official records give the date of opening as 19 August 1929.

12 Seabury, *The Carlisle State Management Scheme*, p. 142

least 1968 there was another earlier building to the pub's immediate north; this has now been demolished and its site is used as a drive accessing the car park to the pub's rear. Probably, changes were made following the sale of the pub – and others built under the state management scheme – as part of denationalisation in the early 1970s.¹³

As was the case with all of Redfern's pubs, the Coach and Horses attracted attention in the architectural press: the building's ground-floor plan and an external photograph were included in an article and book by the architect Basil Oliver,¹⁴ and the ground-floor plan also appears in Francis Yorke's *The Planning and Equipment of Public Houses* (1949).¹⁵ More recently, a copy of the ground-floor plan has been published in Olive Seabury's study of the state management scheme in Carlisle.¹⁶ All of the pubs built and rebuilt under the state management scheme are exceptionally well documented, relevant records having been retained by government and deposited in the National Archives. A file on the Coach and Horses provides a great deal of information,¹⁷ and the original plans, elevations and sections of the pub, dated 1928, also survive, in the collections of Cumbria Archive Centre (see Fig. 12.11.3).¹⁸ Carlisle Library holds photographs of 1925 – showing the earlier pub – and 1974.¹⁹ The Coach and Horses is on a 'de facto' local list, there being no formal local list at present.²⁰ It does not form part of a conservation area.

Description

Exterior

The Coach and Horses, which remains in the use for which it was built, is a modest two-storey building set slightly back from Kingstown Road (see Fig. 12.11.1); reflecting its setting and the needs of the local residents, it is small in scale and comparatively old-fashioned in plan. Early photographs of the building's principal façade were published in works by Basil Oliver (1932 and 1947; see above), and an image taken shortly after the pub's opening also appears in Denis Perriam's *Carlisle from the Kendall Collection* (2004).²¹

The Coach and Horses is built of multi-coloured bricks, set in a decorative diapered pattern, with stone dressings around window and door openings, and has a tiled roof. In

13 The Coach and Horses may have been acquired by John Smith's, for the pub is shown as bearing that brewery's name in a photograph taken around the 1980s: Seabury, *The Carlisle State Management Scheme*, p. 143. It is now owned by Star Pubs and Bars.

14 Oliver, 'English Inns', *Journal of the RIBA*, May 1932, p. 553; Basil Oliver, *The Renaissance of the English Public House* (London, 1947), pp. 67-69 and plate 16. The Coach and Horses is also mentioned as one of a few 'delightful' pubs built on the outskirts of Carlisle in: Basil Oliver, 'The Modern Public House II: Good Pioneer Work in Birmingham and Carlisle', *A Monthly Bulletin*, November 1933, vol. 3 no. 11, p. 173

15 Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 68

16 Seabury, *The Carlisle State Management Scheme*, p. 144

17 TNA, HO190/182

18 Cumbria Archive Centre, CA/E/6/1/33. These differ from the building as executed in various respects, including the pub's position; in the plans, it is shown as directly fronting the road, rather than being set back.

19 <http://cumbriaimagebank.org.uk/index.php> (accessed 7 October 2014). The references are as follows: ct01232 (photo of 1925); ct21459 (1974)

20 Pers. comm. (Roger Higgins, Carlisle City Council, October 2014)

21 Denis Perriam, *Carlisle from the Kendall Collection* (Stroud, 2004), p. 96. A copy of this image was kindly supplied to me by Stephen White of Carlisle Library.

style, it is sixteenth-century/Tudor vernacular, and also inspired by the Arts and Crafts movement. The design is asymmetrical, with a gabled section at the left (north) of the main façade, projecting forward into the garden/forecourt. In the central part of the block are two dormer windows set in small gables, while on the right of the façade is a canted bay, rising through both storeys. The pub had two main doorways: one on the left, in the projecting block, leading directly into the former tea/club room,²² and one on the right, leading into a lobby providing access to the public bar, smoking room and off sales department. The overall composition of this front resembles that of Redfern's Magpie Inn at Botcherby, completed four years later, though the Magpie is larger and more ambitious.²³

The rear elevation of the Coach and Horses is of a slightly different design, having gabled sections to left (south) and right (north) – that on the left projects out beyond the line of the building – with a sloping roof descending between them, containing two dormer windows (Fig. 12.11.2). Originally, there was a central doorway, with two single windows to each side, another doorway in the right block, with single windows to either side, and a doorway at the far left (south) end, linked to the urinal block by a covered passage.²⁴ The north (side) elevation of the pub is simple, dominated by a chimneystack; this is flanked by mullioned two-light windows on the ground floor and contains a single central window above. This façade is now clearly visible from Kingstown Road, but was originally screened from sight by a nineteenth-century building, which stood immediately to the north of the Coach and Horses; this has now been demolished and the space used to provide vehicle access to the car park (see above).

The exterior of the pub retains much of its original character and impression; for instance, the mullioned windows remain, even though the glazing has been replaced, and the four chimneystacks are still a prominent feature. However, there have been alterations. Most notably, the brick and stonework is now covered by render. The



12.11.2 A photograph from the north-east, showing the pub's rear and side (north) elevations. (© Historic England, Clare Howard)

22 Curiously, this doorway is not included in Redfern's original elevations or plans (Cumbria Archive Centre, CA/E/6/1/33), though it is shown in early photographs of the pub. It was probably a late change to the designs, carried out during construction.

23 See: Oliver, *The Renaissance of the English Public House*, plates 16 and 17

24 The original appearance of this façade is shown in Redfern's elevation drawings: Cumbria Archive Centre, CA/E/6/1/33

need for this finish became clear shortly after the pub's completion, and seems to have been partly due to the pub's exposed position, and the weathering that it suffered as a consequence. In 1930, there was already difficulty in 'keeping wet out of the front wall', and Harry Redfern was consulted.²⁵ The walls were treated with laminated lead, but the problem of damp had recurred by summer 1934. The following year, Redfern was consulted again, and suggested whitewashing the pub's exterior, noting that he 'had always intended to do this at the start, when the building was completed; but was asked not to do so as the brickwork was so pretty'. He continued, 'I should not wish to make a white building of it if I did not know it would look well so – naturally'.²⁶ The following year, the pub's brick and stone was treated with Silexine, a waterglass remedy. Olive Seabury notes that 'in due course the whole elevation was rendered white which is how most Carlisle citizens remember it'.²⁷

Other changes have been the addition of a single-storey porch, with a pitched roof, in front of the pub's main entrance, projecting on the right of the west front. An original date stone, giving the completion year of the pub (1929), was moved from above the original door surround to the front of this porch.²⁸ On the left of the main façade, the doorway to the former tea/club room has been blocked up and converted into a mullioned window, in a way which accords well with the building's design; the lintel of the doorway remains to signify its existence. Permission for these changes was given in 1988, the façade having survived largely unchanged until that date.²⁹ The original painted pub sign, taking the form of a panel above the five-light window at the centre of the façade, seems to have survived until around the same time, but has now been removed.³⁰

To the rear of the pub, there have been further additions: there is a single-storey extension to the east of the former tea/club room, housing lavatories and apparently added in the 1970s or early 1980s, while a larger extension to the left (south) of this was added in c. 1988 in order to extend the kitchen/'prep. room'.³¹ To the far left of this elevation, the single-storey brick urinal block survives (unrendered), attached to the main part of the pub by a covered passage; glazing and doorways have been inserted into what were originally the passage's open sides. Originally, there was a coalhouse in a matching position to the north, helping to balance the pub's plan; this survived until at least 1968, but has now been lost.

On the main front of the Coach and Horses, the low brick (unrendered) boundary wall seems to be original, though the central opening has been inserted at some point. The free-standing pub sign is more-or-less in its original location, and in a style which

25 TNA, HO190/182 (letter to Harry Redfern of 29 January 1930). See also: Seabury, *The Carlisle State Management Scheme*, pp. 143-144

26 TNA, HO190/182 (memorandum of 28 November 1935)

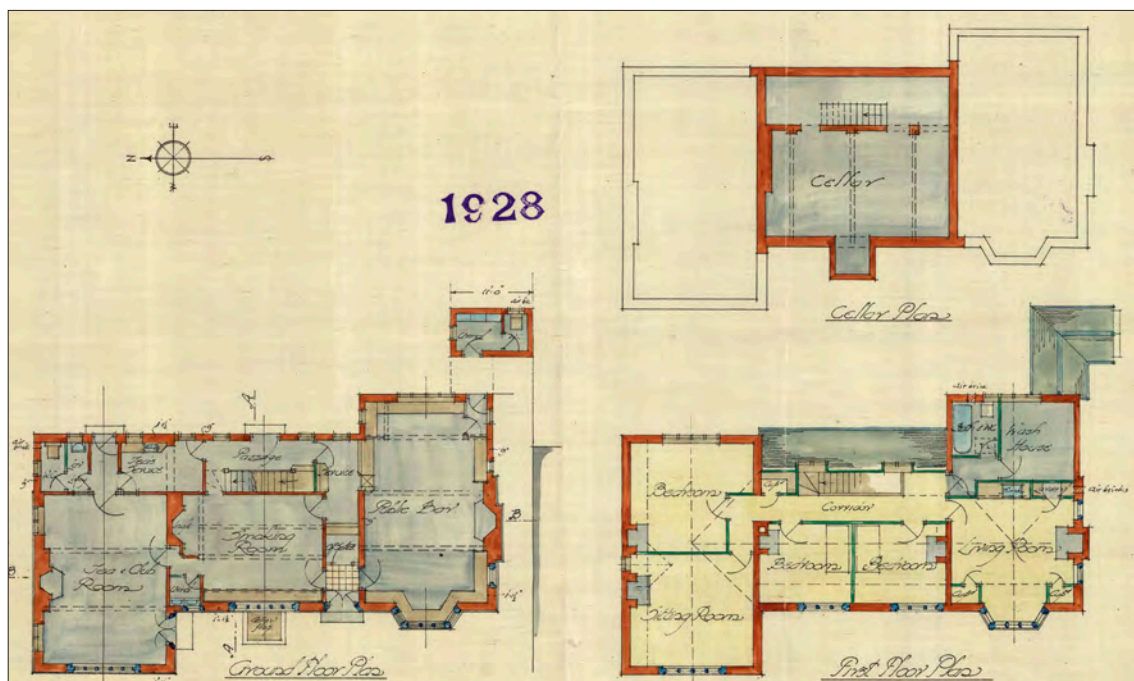
27 Seabury, *The Carlisle State Management Scheme*, p. 144

28 Indeed, it is possible that the whole (stone) doorway was reset in this position.

29 Information and building control drawings for these changes were kindly supplied to me by Roger Higgins of Carlisle City Council.

30 The sign and the unaltered west façade are shown in a photograph of the pub 'as it appears today' in: Seabury, *The Carlisle State Management Scheme*, p. 143. The photograph probably takes from the mid-1980s. Interestingly, a very similar sign is shown on the pub in a photograph of 1925: <http://cumbriaimage-bank.org.uk/index.php> (accessed 7 October 2014; ref: ct01232)

31 Building control drawings of July 1988 (pers. comm., Roger Higgins, October 2014)



12.11.3 Harry Redfern's plans of all floors of the Coach and Horses, dated 1928. (Cumbria Archive Centre, Carlisle: CAIE/6/11/33)

resembles the work of 1929, except that the upper part is now a tiled gablet.³² The iron archways over the two outer (i.e. original) openings in the boundary wall existed by at least the 1960s, and probably date from the 1930s or 1940s; the original wooden gates were still present in the 1970s, but have since been removed. The plan of the pub published by Basil Oliver shows that the forecourt was laid to lawn, with stone paths, and planted with four trees.³³ The two outer trees (to north and south) remain. Originally, the forecourt seems to have been planted with flowers, for an article of September 1930 described the Coach and Horses as 'A charming old brick inn with a small garden of stocks, gladiolas and roses'.³⁴ This may, alternatively, have been a reference to the area to the rear (east) of the pub, which is now entirely covered by the car park. Its original use and appearance is not known.³⁵

Interior

As built, the Coach and Horses had a simple plan of three rooms: a public bar on the south, a smoking room at the centre, and a tea and club room on the north (Fig. 12.11.3, and see Fig. 5.41). The public bar was the only room to extend through the whole depth of the building, being lit by windows front (west) and back (east). At the south-east corner of the bar, a doorway led to the urinal block, accessed via a covered passage

32 It could almost be said that the lower part of the existing sign is original, except that photographs record a sign of a different (taller) form existing in the 1970s and 1980s.

33 These trees are shown as saplings in the photograph published in: Perriam, *Carlisle from the Kendall Collection*, p. 96

34 Quoted in: Seabury, *The Carlisle State Management Scheme*, p. 142

35 There were plans for a bowling green to be provided in this area, but an acceptable deal was never struck with the owner of the field to the rear of the Coach and Horses: TNA, HO 192/182

(see above).³⁶ The bar was served by a counter at its north-east; this was small in size – indeed, Basil Oliver noted that ‘it has almost reached vanishing point, especially if the flap-opening is deducted’.³⁷ The room was accessed via the doorway and lobby at the right of the pub’s main façade.

To the immediate north of the public bar was a small off sales department, accessed from the same entrance lobby,³⁸ while on the north of this, the smoking room was lit by the large five-light window on the west. To the rear (east) was a stair hall, with an entrance from the rear of the pub and a staircase leading to the manager’s accommodation on the first floor; Redfern’s original plans show that the first-floor area included four bedrooms, a living room, and a bathroom with adjacent wash house.³⁹ At the north-west corner of the smoking room, a doorway adjacent to the fireplace led to a lobby from which a urinal – the position of which is shown by the small, single window on the pub’s main façade – could be reached.⁴⁰ The lobby also led to the tea/club room, known to have been used for special events by local clubs and societies, such as the St Bede’s Musical Society and the Kingstown Whist Club.⁴¹ This room was accessed directly from the forecourt – Basil



12.11.4 The interior of the public bar. The fireplace is a modern insertion, but the fixed seating is original, as is the glazed vestibule in the corner of the room. (© Historic England, Alun Bull, DPI68494)

36 Of this block, Basil Oliver stated, ‘the public bar customers are ... provided for by a three-stalled urinal and WC in a separate out-building, approached, under cover, from a lobby at the back of the bar’: Oliver, *The Renaissance of the English Public House*, p. 69

37 Ibid

38 In reference to this feature of the pub’s plan, Basil Oliver writes of ‘the tiny off-sales “cubby-hole” cunningly contrived through the main entrance lobby to bar and smoking room’: *ibid*

39 Cumbria Archive Centre, CA/E/6/1/33

40 Of this urinal, Basil Oliver wrote, ‘A two-stalled urinal insinuates itself – but only just – between tea room and smoking room and is common to both’: Oliver, *The Renaissance of the English Public House*, p. 69

41 TNA, HO190/182

Oliver noted that this entrance was 'entirely separate for tea and club room patrons' – and had a central fireplace in its outer (north) wall.⁴² On the east, a doorway connected the tea/club room to women's lavatories, a passage to the rear courtyard/garden and a room providing 'tea service'. Of this, Basil Oliver wrote that 'The tea room has its own small tea service, a novel feature, which saves all the trouble of sending down teas from the manager's living quarters on the first floor'.⁴³ Thinking of the pub as a whole, Oliver continued, 'This plan shows how much can be got into a small space, and yet it possesses everything that the habitués of a small country inn can desire'.⁴⁴ Francis Yorke, writing two years later in a similar vein, described the Coach and Horses as having 'An excellent plan which provides adequate facilities in a small country inn where space is limited'.⁴⁵

It is unsurprising that such a compartmentalised plan has since been partially opened up. The partition between the smoking room and tea/club room was removed comparatively early – probably in the 1970s – creating one large lounge bar, with a counter at the south-east of the former smoking room. This unified space has a modern interior, although the beamed ceilings survive, there is still a fireplace on the north of the tea/club room, and the presence of the former dividing partition is very evident: screenwork is included to the west (an addition of c. 1988), and a large ceiling beam marks the line of the former wall.⁴⁶ This lounge bar is now accessed either from the rear/car park or via the original front entrance/lobby. As has been noted, an extension to the rear (east) of the former tea/club room allowed the toilets to be increased in size, while a projection to the east of the former smoking room and stair hall contains service accommodation and a kitchen/'prep. room'. The off sales compartment has been removed, a partition having been added in this area and the servery extended to the west, over the site of the former 'cubicle'.

However, the interior of the public bar survives comparatively intact (Fig. 12.11.4). It has its original beamed ceiling, boarded floor, and almost all of its original fixed seating, the only sections to have been removed being that on the room's north side (to make way for a much larger bar counter) and a small section at the room's north-west corner. The fireplace is still present and functional, although it has a Victorian-style insert and the surround also seems to be modern. On the east, the room retains its inglenook, divided off on the north by an original timber screen, and its inner lobby with glazing, at the room's south-east corner. As has been noted, the public bar's relationship with the external urinal block to the south-east also remains. This level of survival is highly notable, given the level of change elsewhere within the pub's interior and within many of the other Redfern pubs in the Carlisle area.

42 Oliver, *The Renaissance of the English Public House*, p. 69

43 Ibid

44 Ibid. See also: Oliver, 'English Inns', *Journal of the RIBA*, May 1932, p. 554

45 Yorke, *The Planning and Equipment of Public Houses*, p. 68

46 Building control drawings of July 1988 (pers. comm., Roger Higgins, October 2014)

Significance

As a pub newly built as part of the state management scheme, and designed by Harry Redfern, the Coach and Horses is immediately of national significance. Writing of the scheme's building in their report published in 1932, the Royal Commission on Licensing

stated that, 'We doubt whether, anywhere else in the country, so uniformly high a standard has been reached'.⁴⁷ Harry Redfern was a respected architect in his own right. He served as apprentice to a number of Victorian architects, including William Butterfield, before setting up in practice on his own in 1889; he entered into partnership with John James Stevenson seven years later. As his obituary in the *Journal of the RIBA* noted, Redfern's professional life was divided into two parts: his work in private practice, and his work as chief architect of the state management scheme. In terms of the former, his designs include the Molteno Institute, Downing Site, Cambridge (1919-21), the Biochemistry block, Oxford University (1924-27), and the Master's Lodge at Christ's College, Cambridge (1936).⁴⁸ Redfern was much admired by his colleagues; following his death, it was said that 'His work was a sound, unostentatious architectural service and his buildings rank high in the esteem of the connoisseurs of inns'.⁴⁹

As has been noted, only 15 new pubs were built in the Carlisle area during the key period in the scheme's history, and all were models of their type, widely studied and taken as exemplars of pub improvement. The pubs varied in style, size and ambition: the Coach and Horses is one of the smallest and most old-fashioned, but that does not make it any the less important and it helps to provide context for the rest of Redfern's work. Indeed, on account of its comparative 'ordinariness', the Coach and Horses may have proved even more influential. Many small, vernacular-style pubs around the United Kingdom must have been modelled on this building, though there are no documented examples of direct parallels.

It is worth giving an account of the situation with regard to statutory designation of the 15 'model' pubs in the Carlisle district. Following denationalisation and the sale of the scheme's buildings in 1973, a list of properties suggested for preservation was drawn up, mainly by the Civic Trust, officers of the local authority's planning department, and staff of the Department of the Environment (DOE). The Civic Trust argued for preservation of all the pubs built specifically for the scheme, but the DOE was reluctant, largely because guidelines for statutory listing then meant that buildings post-dating 1914 were ineligible for consideration. Further pressure was brought to bear, and the DOE eventually agreed to consider a shortlist of buildings prepared by the Civic Trust – including pubs not just in Carlisle, but also in Cumberland, and represented both by remodellings and new builds.⁵⁰

In 1973, three of Redfern's 'model' pubs were listed, all at grade II. These were as follows: the Horse and Farrier, the Crescent Inn, and the Spinners Arms. A further four of the scheme's pubs have been listed in more recent years, as follows: the Apple Tree (1997;

47 Quoted in: Oliver, *The Renaissance of the English Public House*, p. 59

48 I am very grateful to Simon Bradley for providing me with this information, in advance of the publication of the new Buildings of England volume for Cambridgeshire.

49 *Journal of the RIBA*, vol. 57, April 1950, p. 245

50 Seabury, *The Carlisle State Management Scheme*, p. 196

see Fig. 3.5), the Cumberland Inn (2000), the Redfern Inn (2000; see Figs 3.9 and 6.10), and the Magpie Inn (2011; see Fig. 3.6). This means that seven out of the original 15 new

'model' pubs are now protected by statutory designation.⁵¹ The Rose and Crown is the only one of the group to have been demolished, having been rejected for listing in 2012, on the grounds of having been altered both internally and externally. Of the remaining seven: the Malt Shovel has been converted to an Italian restaurant and much modernised internally; the Black Lion has been much altered, including a number of modern extensions; the Coach and Horses is discussed here; the Earl Grey is now a martial arts school, and has been completely reworked internally; the Wheatsheaf Inn appears to survive comparatively well, but on account of its rural location is not covered by the parameters of this project; the Crown is still a pub and survives well externally, but has been subject to a great deal of internal change; and the Cumberland Wrestlers is now a fireplace centre, and has been reworked internally (see Appendix 2).

From this, it will be seen that – aside from those pubs already listed – the Coach and Horses is the best survivor of the scheme's newly built 'model' pubs, taking in both the building's interior and exterior. Although the pub has certainly been subject to a degree of change, there is still a great deal that remains: for instance, the building's original plan can be readily grasped, and the public bar is a highlight, including as it does much work of 1929. The Coach and Horses is something of a hybrid, and its design and plan are interesting in this regard: it incorporates much that would have been familiar to drinkers from the pre-First World War period, and in many ways is old-fashioned (for instance, in having urinals in a separate, though attached, block off the public bar), but in other aspects exemplifies the ideals of pub improvement (for instance, in having a tea/club room with 'tea service', and in having a plain exterior with little signage and no advertising). The pub emphasises the fact that novelty was brought about in different ways, and in different degrees, in Redfern's pubs: not all were cutting edge. As well as being able to build pubs of novel and modern design and plan (e.g. the Crescent Inn), Redfern was comfortable working in the native tradition, and the Coach and Horses shows that he was able to be versatile in his approach, matching the form of the scheme's new pubs to the needs of the setting and the local community.

Overall, the building's major points of interest are:

- Its status as a pub newly built under the state management scheme, and its rarity in this regard (being one of only 15 new 'model' pubs built in the Carlisle area in the inter-war years)
- Its status as a building designed by Harry Redfern
- Its status, within the Carlisle state management scheme, as a comparatively old-fashioned pub of small scale
- The good level of survival of the pub's exterior
- The survival of many components of the plan form and, in particular, the interior

51 It might be noted that Redfern is only known to have designed one pub outside of the state management scheme areas: the Morden Tavern, St Helier, London, built in 1933 by Truman's brewery on a London County Council estate. The building was much altered in post-war decades and was rejected for listing in 2010, though the connection with Redfern was not made entirely clear. The pub has now closed and the building has been converted in a scheme of mixed retail and residential accommodation (see Figs 9.2-9.3).

of the public bar

- Its ability to inform understanding of the architecture of the state management scheme, and of improved pubs as a whole.

Published sources

- Basil Oliver, 'English Inns', *Journal of the RIBA*, May 1932, p. 553
- Basil Oliver, 'The Modern Public House II: Good Pioneer Work in Birmingham and Carlisle', *A Monthly Bulletin*, November 1933, vol. 3 no. 11, p. 173
- Basil Oliver, *The Renaissance of the English Public House* (London, 1947), pp. 67-69
- Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 68
- Denis Perriam, *Carlisle from the Kendall Collection* (Stroud, 2004), p. 96
- Olive Seabury, *The Carlisle State Management Scheme: Its Ethos and Architecture* (Carlisle, 2007), pp. 142-145

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Assessment Team East

September and December 2014

Section 12.12

The Corner House, 108 Boutport Street, Barnstaple, North Devon, EX31 1SY

Date: 1935
Architect: Unknown
Brewery: Free house?

History and Context

The Corner House takes its name from its position – on the corner of Boutport Street and Joy Street (Fig. 12.12.1). It is located in the centre of Barnstaple, close to the site of the East Gate. The building dates apparently from 1935, and represents the reconstruction of an earlier building which served as a wine and spirit merchants. The new name was adopted at the time of rebuilding as a public house; by 1939, the pub was known as the 'Corner House Hotel'.¹ Before rebuilding, maps show that 108 Boutport Street had an angled corner of the usual form. The work of 1935 included the creation of a curved frontage, which had the effect of widening the junction between Boutport Street and Joy Street.² It is very similar in design to the building at the corner of Boutport



12.12.1 The exterior of the Corner House. Some of the ground-floor windows are original, but those on the first floor have been replaced with uPVC, including the window in the pub's curved corner. (© Michael Slaughter LRPS)

¹ Information from local trade directory, kindly supplied to me by Garry Knaggs, archivist at North Devon Record Office.

² There is no evidence that the pub was built some six feet back, as stated by CAMRA: www.heritagepubs.org.uk (CAMRA entry on the Corner House; accessed 10 September 2014). Many of the adjacent buildings are historic and stand on the same street line.

Street and High Street, including Youngs tobacconist at 1 High Street; this also dates from c. 1935.³

As with Youngs, the work of 1935 went beyond the Corner House, taking in the neighbouring buildings to the south (facing Boutport Street) and west (facing Joy Street). The new corner building as a whole is of modest, plain Moderne style, with stepped parapets. The pub extends from the corner down Joy Street, occupying four bays of that façade. Beyond it, to west and south, are shops; in the 1930s, there was apparently a plan for the pub to extend into this area to create hotel accommodation.⁴ Beyond these, on Joy Street, is the Royal Exchange public house, a building of the mid-nineteenth century or earlier which is listed grade II. To the south of the Corner House, in the same block, are Market House (now known as Pannier Market) and Queen's Hall, built in 1855-56 to designs by R. D. Gould (listed grade II).

There was clearly a phase of reworking carried out at some point after 1935, for the plot of the pub shown on Ordnance Survey maps differs between 1957 (the earliest on which the Corner House is shown) and 1978. On the 1957 map, the pub's plan is simple, and smaller than as existing today. Behind it and the adjacent buildings, to the south-west, there was quite a large courtyard or garden. By 1978, the buildings to the west of the Corner House had been rebuilt and enlarged, and a projection to the pub extended into the former courtyard or garden, also taking in part of the property to the rear of 106 Boutport Street. This L-shaped adjunct survives today and runs east-west, with small courtyards or light wells to its north and east. It contains the pub's skittle alley, which thus seems to be an addition of around the 1960s (see below, and Fig. 12.12.5); this is confirmed by the appearance of the alley and the block in which it is housed.

The Corner House is on CAMRA's inventory as having a historic interior of regional importance.⁵ No plans or other documents appear to survive to elucidate the building's history and usage – nor is the pub known to have been mentioned in architectural journals or related articles. Apparently, the rebuilding was undertaken by a Tommy (T. W.) Garland, who took over the premises in 1934.⁶ It was probably a private initiative and run as a free house, though it is also possible that the Corner House was a property of Yeo, Ratcliffe & Dawe, wine merchants of Barnstaple, a company which was taken over by Charrington's brewery in 1961.⁷ The Corner House forms part of the Barnstaple town centre conservation area, created in 1969 and amended in 2010. It is not locally listed.

3 Denise Teague and Elizabeth Hammett, *Barnstaple: A History and Celebration of the Town* (Salisbury, 2004), p. 104. The upper parts of this curved block have been much altered (e.g. removal of original stone facing and windows).

4 Information from planning documentation relating to application 47321 of 2008, for the replacement of uPVC windows: <http://planning.northdevon.gov.uk/> (accessed 10 September 2014)

5 See entry on: www.heritagepubs.org.uk (accessed 10 September 2014)

6 Information from planning documentation relating to application 47321 of 2008: <http://planning.northdevon.gov.uk/> (accessed 10 September 2014); pers. comm. (Michael Slaughter; 29 August 2014)

7 Pers. comm. (Michael Slaughter; 29 August 2014); ed. Lesley Richmond and Alison Turton, *The Brewing Industry: A Guide to Historical Records* (Manchester, 1990), p. 98

Description

Exterior

The Corner House forms part of a building which is of modest Moderne style, with stepped parapets (see Fig. 12.12.1). It has two storeys, and is built of brick with render. The main frontispiece of the pub is on the corner of Boutport Street and Joy Street, and has a single window at first-floor level with two windows below, framing a central doorway. On the north façade, facing Joy Street, there are three windows at first-floor level and three windows and a doorway on the ground floor. At the left (east) of this side of the building a slate plaque commemorates the site of the East Gate (removed in the seventeenth century).

The windows of the building represent a mixture: some areas of the ground-floor glazing appear to be original, and all of the windows here are apparently metal framed.⁸ The window to the left of the corner entrance has coloured glazing with leading, bearing the name of the pub, though this seems to be work of a comparatively modern date. At first-floor level, including the curved window on the pub's corner, the glazing has been replaced with uPVC; this alteration was apparently carried out in 1987 (on the Joy Street frontage) and 1993 (on the curved corner).⁹

Interior

CAMRA state that the Corner House 'has a rare 1930s little altered interior – a remarkable survivor, particularly in view of its town centre location'.¹⁰ The main entrance is via double doors from Joy Street; these lead into a panelled hallway (Fig. 12.12.2) which provides access to the two bars (public bar to the east; saloon bar to the west), the lavatories and the skittle alley, and also to a staircase leading to private accommodation on the first floor.¹¹ The original glazing



12.12.2 *The panelled hallway which provides access to the two bars and also to the skittle alley. (© Michael Slaughter LRPS)*

⁸ Information from planning documentation relating to application 47321 of 2008, for the replacement of uPVC windows: <http://planning.northdevon.gov.uk/> (accessed 10 September 2014)

⁹ *Ibid*

¹⁰ www.heritagepubs.org.uk (accessed 10 September 2014)

¹¹ I am very grateful to Joanne O'Hara for visiting the Corner House on my behalf, and providing photographs and a sketch plan.



12.12.3 The interior of the public bar of the Corner House, which retains a number of original features, including the counter and panelling. (© Michael Slaughter LRPS)



12.12.4 The interior of the saloon bar. The counter appears to be a replacement of around the 1960s, but the panelling, fireplace and beamed ceiling all date from the 1930s. (© Michael Slaughter LRPS)

survives above the inner doorway to this hallway; also original are the three-quarter height fielded panelling, the beamed ceiling and the panelled staircase. On the corner of the building facing Boutport Street, a second entrance lobby has two doorways: one leading west into the public bar, and the other south into a compartment which is said originally to have served as the off sales area.¹² This compartment, lit from the east by the coloured leaded window mentioned above, is now used for storage.

The pub's main space is the public bar, an L-shaped room on the east side of the building, with two windows facing Joy Street; between these, jutting out into the room, is a partition or screen. The bar retains its three-quarter height fielded panelling, its beamed ceiling, curved bar counter with black Formica top and bar back (Fig. 12.12.3); at the east end of the bar counter, there is service access to the off sales area. On the south side of the bar, in an angled wall, is a brick fireplace with curved brick hearth. As well as being entered from the entrance lobby in the pub's corner, the public bar is accessed by two doorways on its west side, both opening from the hallway; the north of these is a double doorway, and the south a single opening. The presence of these doorways has been interpreted as possibly indicating an original subdivision of the present public bar – into two or even three small rooms.¹³ However, historic photographs held at the pub apparently show no sign of internal division within the public bar, and locals insist that it has always been a single space.¹⁴ It seems probable that the first (north) doorway formed the main access from the street and hallway, while the second (south) doorway was provided in order to make access more direct (and private) to the manager's staircase and the lavatories; later, it had the advantage of providing more direct access to the skittle alley.

On the west side of the entrance hallway is the saloon bar, lounge bar or snug, lit by two windows from Joy Street (Fig. 12.12.4). This features original fielded panelling to three-quarter height, a beamed ceiling and a striking brick fireplace with stepped sides and a curved hearth; this is set within a recessed area with seats to either side, forming an inglenook. CAMRA state that the saloon's small, angled counter is original,¹⁵ but it has the appearance of having been added in the 1960s. Meanwhile, on the south of the hallway, the gentlemen's lavatories apparently retain their original Twyford Adamant urinals and black-and-white tiled walls and floor.¹⁶ The women's lavatories open off the west side of the hallway.

In a single-storey extension at the south-west of the Corner House is a skittle alley (Fig. 12.12.5, and see Fig. 5.47). As has been noted, this seems to be an addition of the post-war period, probably in the 1960s (see above). The alley has the original ball run topped by benching on its right (north) side, with windows above opening onto the small courtyard or light well. On the left (south) side there is further seating, while the wall has shelves and a dartboard. The near (east) end of the alley has a rubber mat bearing the pub's name and the name of Truman's brewery – probably one of its suppliers.

12 Ibid

13 Ibid

14 Pers. comm. (Michael Slaughter and Geoff Brandwood, August 2014)

15 www.heritagepubs.org.uk (accessed 10 September 2014)

16 Ibid



12.12.5 The interior of the skittle alley at the Corner House. The alley seems to have been added to the rear of the pub in the 1960s; it is notable for remaining in use today. (© Michael Slaughter LRPS)

Significance

The Corner House is most notable for the survival of its 1930s interior and plan, including the former off sales compartment, and for the survival – in the original use – of its skittle alley, apparently an addition of the 1960s. The fact that the pub is located in a central area of North Devon's most important town makes the level of survival even more impressive. The loss of the first-floor windows, however, is undoubtedly a great loss, and the overall style of the pub's exterior is modest. It is, fundamentally, a good example of a 'local', rather than a pub of architectural pretensions. Nor can the Corner House claim to be 'improved': it is planned along traditional lines – without, for instance, a tea/meal room, function room or kitchen. In this, the Corner House is of interest and use, showing that the movement for reform had limits, and that pubs of traditional character and plan continued to be built, even in town centre locations.

Perhaps the most notable feature of the interior of the Corner House is the skittle alley. At first sight, this appears to be contemporary with the rebuilding of 1935, but – as has been noted – it is seemingly a post-war addition, probably of the 1960s, and is a well-preserved interior of that date. Once, skittle alleys were a feature that was especially popular in pubs in the West Country, Wales and the Welsh borders (see pp. 71-72). A great number were built in pubs in Bristol, for instance.¹⁷ However, skittle alleys of any date are now rare – a great number have been demolished or sub-divided – and it is even rarer to find alleys continuing in the use for which they were intended.¹⁸

17 Pers. comm. (Fiona Fisher and Rebecca Preston, September 2014). An inter-war example is the Eastfield Inn, Bristol, built in 1934; the skittle alley is still in use.

18 Examples include the alley at the Birchgrove Inn, Cardiff, built in 1923 to designs by Sir Percy Thomas and illustrated in: Basil Oliver, *The Renaissance of the English Public House* (London, 1947), pp. 110-

Overall, the building's major points of interest are:

- Its status as a town centre pub with a very well-preserved interior and plan (including off sales compartment)
- The survival, in its original use, of the skittle alley
- Its role in illuminating the development of inter-war pub planning and decoration more generally.

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111. Just how rare it is to find intact skittle alleys is a subject of some uncertainty, since no focused research has been undertaken on the subject.

Section 12.13

The Court Oak public house, Balden Road, Quinton, Birmingham, West Midlands B32 2EH

Date: 1932
Architect: George Bernard Cox (of Harrison & Cox)
Brewery: Mitchells & Butlers

History and Context

The Court Oak was built in 1932 by the Birmingham-based brewery Mitchells & Butlers, which was highly active in public house improvement during the inter-war years (Fig. 12.13.1). According to David W. Gutzke, Mitchells & Butlers was responsible for a total of 142 building projects in the period 1918-39 – a number surpassed by only five companies (Watney, Combe & Reid; Charrington's; Ind Coope; Truman's; and Barclay Perkins).¹ Mitchells & Butlers helped to ensure that Birmingham was, with London, the focus for public house improvement in England (see pp. 91-92), and the company's Managing Director, William Waters Butler, was a figure of major significance to the movement for reform. All of the pubs built by Mitchells & Butlers are, therefore, worthy of special note.

The Court Oak is located in Quinton, a suburb five miles to the west of central Birmingham, bordering Harborne. Originally largely rural, Quinton was rapidly developed after the early twentieth century, with a great quantity of housing being built in the inter-war period. The Court Oak pub takes its name from the adjacent Court Oak Road and



12.13.1 *The main elevation of the Court Oak, designed in a style influenced by Hispano-Moorish architecture. The car park, elaborate carved sign and green tiled roof are original, though the sloping disabled access leading to the central doorway is a modern addition. (© Historic England, James O. Davies, DPI66392)*

¹ David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 202

from Court Oak House, which was acquired by the local authority and added to nearby Queen's Park in 1906. It is located on an island site, bounded by Balden Road to the east and Court Oak Road to the south, with a more modern (post-1960) cut through between the two on the north. The creation of this road layout was in hand when the site was bought by Mitchells & Butlers in 1929, the road improvement lines envisaged by Birmingham Corporation being shown on the conveyance.² On the south of the pub is an Edwardian shopping parade, while on the pub's immediate east is the Anglican Church of St Faith and St Laurence, built in 1936-37 and listed grade II in 2009. The Court Oak does not form part of a conservation area, but does appear on the local list maintained by Birmingham City Council; it has been graded B, meaning it is considered to be of importance within the city-wide architectural context or local street scene.³

In terms of historic records, very little is known about the Court Oak pub. There is not known to be any surviving plan, for instance, or architectural drawings. The pub was mentioned by Basil Oliver, but not in the work published by Francis Yorke two years later, and – rather surprisingly – does not appear in any contemporary architectural journals.⁴ It might have featured in the Mitchells & Butlers publication *Fifty Years of Brewing*, but this work was published three years before the Court Oak was completed.⁵ The pub was written up in the work on Birmingham pubs published by Alan Crawford, Robert Thorne and Michael Dunn, and is also mentioned in Robert Elwall's 1983 study of pubs.⁶ Two historic photographs of the exterior of the pub survive – one of the 1930s, taken shortly after the Court Oak's opening (see Fig. 5.17), and the second of the 1950s.⁷

Description

Exterior

The Court Oak is most notable for the level of survival of its exterior, forecourt and garden. The pub itself stands towards the centre of its island site, with a car park/forecourt to the front (east) and a garden to the rear (west). The forecourt is bounded by its original low boundary wall and this retains two out of three of its entrance openings, with original gate piers, now painted; these are topped by spherical lamps, added at some point after the 1950s.⁸ Also of 1932 are the wrought iron railings to the south of the pub; the remaining ironwork surrounding the forecourt (of an identical design to that which survives) is shown in the photograph of the 1930s but had gone by the 1950s, so was presumably removed during the Second World War. At the

2 Alan Crawford and Robert Thorne, *Birmingham Pubs 1890-1939* (Birmingham, 1975), no. 10

3 <http://www.birmingham.gov.uk/locallist> (accessed 23 October 2014)

4 Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 88; Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949)

5 *Fifty Years of Brewing: 1879-1929* (Birmingham, 1929)

6 Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 10; Alan Crawford, Michael Dunn and Robert Thorne, *Birmingham Pubs, 1880-1939* (Gloucester, 1986), p. 49; Robert Elwall, *Bricks and Beer: English Pub Architecture 1830-1939* (London, 1983), p. 38

7 These images were kindly supplied to me by Andrew Maxam of Maxam Publishing.

8 The opening that has been lost was to the north-east of the pub; its former position is shown by the slight change in the design of the boundary wall, and it appears in both the historic views of the Court Oak's exterior. The original lamps also appear in these photographs; they were of a lantern design, rather than being spherical.



12.13.2 A detail of the Court Oak's main elevation, showing the canopied entrance to one of the side bars. (© Historic England, James O. Davies, DPI66396)

south-east corner of the forecourt is the post of the original freestanding sign. Sadly, the sign itself, designed by the pub's architect G. B. Cox, does not survive. This was described by Basil Oliver as being 'of mahogany, carved, painted and gilt, on a pedestal of reconstructed stone, an unusual combination, but very successful'; it is shown in the historic photographs (see Fig. 5.17).⁹

The pub – of two storeys – is roughly U-shape in plan, with its main front facing the forecourt on the east and wings on each side of the building projecting to the rear (west); it has its original chimneys. The Court Oak is especially notable for its Spanish or Hacienda style.¹⁰ Alan Crawford and Robert Thorne have noted that the use of this style 'was a step sideways, rather than straight forward towards a modern style'.¹¹ As far as is known, none of the other pubs built or rebuilt by Mitchells & Butlers in the inter-war period was of a comparable design. The Court Oak retains its original steeply pitched roofs of green glazed pantiles, and its original glazing (see Figs 5.18 and 12.13.1); the walls are of brick, and have been painted white from the time of the building's completion. The overall form of the building is largely unchanged, the only addition being a block at the north-west, hidden behind walls and other service wings.

The main (east) façade of the building is symmetrical, with a central gabled frontispiece which projects slightly forward. Although Spanish is the predominant style, thanks largely to the green pantiled roof, there is also a sense of Jacobean design in the overall composition, and G. B. Cox made use of this latter style in other pubs such as the Brookhill Tavern in Alum Rock, Birmingham (see section 12.9), and the Uplands, Handsworth (1932). The major feature of this gabled centrepiece is the sign on the first floor: this consists of a carved and painted oak tree bearing the pub's name (see Fig.

⁹ Oliver, *The Renaissance of the English Public House*, p. 88. The sign was still in situ in 1975, when Alan Crawford and Robert Thorne wrote, 'there is also a freestanding sign in front of the building, carved in the same pronounced way [as the sign on the main façade], with a vaguely Puritan couple standing underneath the oak, apparently ignoring each other': Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 10. A detail of the sign appears in: Crawford, Dunn and Thorne, *Birmingham Pubs, 1880-1939*, p. 98

¹⁰ The Court Oak is mentioned as an example of the Spanish style in: Crawford, Dunn and Thorne, *Birmingham Pubs, 1880-1939*, p. 49

¹¹ Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 10

5.18). Its twisted trunk is framed by narrow single windows, and these by columns of a fantastical design, with obelisks at the top. To the bottom of the window is an apron with decorative roundels.¹² Alan Crawford and Robert Thorne suggest that this sign, and that formerly on the free-standing post, were the work of 'one of the sculptors in the circle of William Bloye'.¹³ Certainly, the carved sign on the façade of the Court Oak is very similar to that on the main elevation of the Antelope, Stratford Road, built in 1922 by Mitchells & Butlers, and there the work is known to be by Bloye.¹⁴

At the bottom of the central frontispiece is a large doorway, with curved canopy above. There are two more such doorways – one on either side of this frontispiece – both retaining their curved canopies and having arched windows above (Fig. 12.13.2). There are pairs of two-light windows on each side of these side doorways, and three windows at first floor level (from the centre to the side walls of the pub these are two-light, single-light and three-light). The frieze of this façade is highly decorative, bearing an Egyptian-style design featuring lotus buds; historic photographs show that it was originally picked out in colour. The curved canopies of the doorways, meanwhile, bear a more conventional Art Deco-style waved line. This wave or zig-zag is repeated in the design of the glazing of the upper parts of some of the windows, while the windows at the centre of the gable – framing the trunk of the oak tree – are of an elaborate Moroccan-inspired design. Today, the pub's main façade remains uncluttered by signage, which helps it to retain its original appearance; early photographs show that, as built, it simply bore the letters 'M&B' on each side.

The rear façade of the Court Oak is perhaps even more strongly Spanish in style, thanks to its single tower with a pyramidal roof, placed in the angle between the main body of the pub and the north wing (Fig. 12.13.3). The main part of the rear elevation repeats the elaborate Egyptian-style frieze of the front façade, while at ground-floor level is a six-bay



12.13.3 *The pub's rear elevation, with its tower and two projecting wings. The arcaded section at the centre was probably originally an open loggia. (© Historic England, Luke Jacob)*

12 For the ethos behind such signs, see: *Fifty Years of Brewing: 1879-1929*, p. 67

13 *Ibid.* William Bloye (1890-1975) studied under Eric Gill and became Birmingham's unofficial civic sculptor; responsible for work at numerous public buildings and for the bas-reliefs at various pubs.

14 *Ibid.*, p. 2



12.13.4 *The garden of the Court Oak. The layout and much of the planting appears to be original, as is the tiled shelter. (© Historic England, Emily Cole)*

projection with arches. Originally, these seem to have formed an open loggia, but were glazed in by 1975 and remain so today.¹⁵ The roof of this loggia is flat, forming a walkway.

To north and south are wings of a single storey, but with highly pitched pantiled roofs. That on the left (north) is especially grand, with a doorway at its west end of the same form (with curved canopy and arched window above) to those on the main façade. The two arched windows on the south of this wing have their original Moroccan-style glazing. The wing on the right (south) is more utilitarian and simpler in design. On its north side, it has three doorways (all with their original doors) – the central one having a decorative shaped head – and three single windows placed high in the wall, as if they lighted a lavatory or service space; there is a similar arrangement of windows at the wing's outer (west) end. There is a louvre/vent in the south wing's roof, but this is not original.¹⁶

This front of the Court Oak overlooks a garden which is a particularly notable survival, since it seems largely unchanged since 1932 (Fig. 12.13.4).¹⁷ Even the planting seems to be original, including the large conifer trees, and also the paving and curved steps. At the far (west) end of this garden is a shelter or garden pavilion, retaining its green pantiled roof (see Fig. 6.5). This has five open arches – three to the central section, and one to each

¹⁵ This area seems to be shown as open on the Ordnance Survey map of 1960, for instance. A photograph of this side of the building was published in: Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 10, and Crawford, Dunn and Thorne, *Birmingham Pubs, 1880-1939*, p. 99

¹⁶ The feature does not appear in the photograph published in: Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 10

¹⁷ This garden was mentioned by Crawford and Thorne, who stated that 'At the back the garden, which played such an important part in these pubs, still survives, though it looks unused ... there is a paved terrace with tables, and then a formal garden leading to a loggia at the other end': Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 10

side – and a raised glazed roof over the main part of the building. It is of a form that was very popular in pubs of the inter-war period, but few shelters of this kind survive. The shelter is reached by a central path, which leads west from a paved terrace. This remains in its original use, and today includes a modern timbered smoking shelter.

Two more single-storey blocks – with their original glazed pantiles – project at the north-east of the pub, and entrance to this area is provided by a large square-headed doorway from the forecourt on the east. A boundary wall in this area screens the larger of the two projections and also completely hides from view a modern single-storey addition.

Interior

The interior of the Court Oak has been entirely modernised, and this represents a significant loss to our understanding of the pub as built. The latest phase of refurbishment was carried out by Mitchells & Butlers in 2000. The main, central block of the pub is now largely a single open space, though there are still some partitions, fireplaces, piers and ceiling beams. If a plan of the pub as built was known to survive, these might aid a reconstruction, but no such plan has been identified. The counter is now on the west, backing onto the garden; the north wing seems to be used mainly as a seating area. The arrangement of the other internal areas is unclear, nor is it known whether any original work survives at first-floor level, access not having been gained to this part of the pub. Clearly, some original features still survived in 1975, when Alan Crawford and Robert Thorne wrote:

Inside, the woodwork continues the zig-zag style, and there are stumpy square stools, shaped at the top to make them look 'modern'; but the general effect is bland. Sympathetic painted decoration is needed to bring it alive.¹⁸

It seems likely that the Court Oak included a dining room – perhaps in the north wing, which is grander in form than that on the south – and possibly also a first-floor assembly/club room, with access to the terrace on the west, above the projecting loggia. The presence of three entranceways on the main elevation indicates at least three spaces on the ground floor; possibly, these were public bar at the centre, with a saloon and smoke room (or lounge) to either side. The area at the north-west of the pub seems always to have been intended for service, hidden as it is behind boundary walls. What can be said is that the overall plan form is typical for inter-war pubs in Birmingham, which often had a main block with projecting wings – as, most famously, at the Black Horse in Northfield (see section 12.7), where the three wings housed smoke rooms and a dining room.

Significance

As a Mitchells & Butlers pub of the inter-war period, the Court Oak is worthy of note. As has been stated, Mitchells & Butlers was highly active in pub improvement, and all of its newly built public houses set new standards in design and planning, often being the work of notable and talented architects. The brewery was especially renowned for

¹⁸ Crawford and Thorne, *Birmingham Pubs 1890-1939*, no. 10; Crawford, Dunn and Thorne, *Birmingham Pubs, 1880-1939*, p. 99

its approach to garden design. In a history of the brewery published in 1929, pleasure gardens were described as being 'an integral part of the scheme of improvement'. The gardens of Mitchells & Butlers pubs were:

open and "formal" in style, laid out with broad flagged walks, between wide flower beds or close clipped hedges ... On a fine evening in summer there will be scores of people of all ages enjoying themselves in these gardens, which are the best approach to the open-air restaurant that our capricious climate allows.¹⁹

The survival of the garden of the Court Oak is therefore especially significant, and it is certainly the case that few other inter-war gardens survive in the Birmingham area in such an intact condition. The survival of the forecourt is also notable. In relation to another Mitchells & Butlers pub by G. B. Cox, the Uplands, Handsworth, also of 1932, *The Brick Builder* noted that 'The house has a spacious forecourt and draw-up for motors and vehicles, and stands well back on a wide arterial road'.²⁰ Such a facility was promoted during the inter-war period and helped to encourage visitors and travellers, as well as locals, thereby ensuring a wide and mixed customer base. The fact that the forecourt at the Court Oak survives largely unchanged – the major losses being one of the entrances, the pub's sign and the front ironwork – is demonstrated by historic photographs.

In terms of statutory designation, there are currently eight Mitchells & Butlers pubs listed, all at grade II.²¹ Four of these are Jacobean domestic revival in style; of the others, two are Neo-Georgian, one is Arts and Crafts, and the other is Moderne.²² In addition to these eight and the Court Oak, 16 Mitchells & Butlers pubs were selected for investigation as part of this project – representing the major new builds and significant remodellings carried out by the brewery in the inter-war period (see Appendix 2).²³ Of these, six were found to have been demolished and six substantially altered. Including the Court Oak, five were added to the shortlist (see Appendix 4), but it was then found

19 *Fifty Years of Brewing*, p. 69

20 *The Brick Builder*, March 1933, p. 16

21 The pubs are as follows: the Rose Villa Tavern, Warstone Lane (1919-20, by Wood and Kendrick); the Antelope, Stratford Road (1922, by Holland W. Hobbiss); the British Oak, Stirchley (1923-24, by James and Lister Lea); the Abbey, Sandwell (1931, by E. F. Reynolds); the Wernley, Sandwell (1933-4, by E. F. Reynolds); the Three Magpies, Hall Green (1935, by Wood, Kendrick and Reynolds); the King George V, Northfield (1935, by John Burgess Surman); the Crystal Fountain, Cannock (1937, by Linford's).

22 The Jacobean Revival style was used at the Antelope, the British Oak, the Wernley and the King George V. The Rose Villa Tavern is Arts and Crafts/Queen Anne in style; the Crystal Fountain is simple Neo-Georgian, with elements of Moderne; the Abbey is pure Neo-Georgian; and the Three Magpies is pure Moderne.

23 The pubs are as follows: the Stockland, Erdington (1923-24; altered); the Travellers' Rest Inn, Northfield (1925; demolished); the Redhill Tavern, Yardley (pre-1929; added to shortlist); the Speedwell, Acocks Green (1929; demolished); the Bagot Arms, Erdington (1930s; altered); the Hazelwell, King's Heath (1930s; altered); the Blue Gates, Smethwick (1930; added to shortlist); the Hare and Hounds, Perry Barr (1931-2; added to shortlist); the Grant Arms, King's Norton (1932; altered); the Uplands, Handsworth (1932; demolished); the Brookhill Tavern, Alum Rock (c. 1933; added to final list); the Dolphin, Acocks Green (c. 1933; demolished); the Two Brewers, Smethwick (c. 1933; demolished); the Kingstanding, Perry Barr (c. 1934; demolished); the Baldwin, Hall Green (1937; altered); the Towers, Perry Barr (c. 1937; altered). In addition, a six Mitchells & Butlers pubs were investigated to a lesser degree, as follows: the Cape of Good Hope, Smethwick (1925; demolished); the Valley, King's Heath (1920s; status unclear); the Yew Tree Inn, Yardley (pre-1929; demolished); the Bromford, Bromford Bridge (pre-1929; closed and altered); the Peacock, Highgate (1933-35; altered); and the Drake's Drum, Great Barr (1938; altered).

that the Blue Gates had been greatly altered internally, and the Redhill and the Hare and Hounds had likewise been altered and closed; the Court Oak and the Brookhill Tavern (see section 12.9) were thus the only Mitchells & Butlers pubs added to the final list (see Appendix 5).

It has been noted that, of the listed Mitchells & Butlers pubs, the majority were built in the Jacobean Revival style. This remains true for Mitchells & Butlers pubs as a whole, though other forms of architecture were sometimes used. As far as is known, however, the exotic, Spanish-influenced style of the Court Oak – which also takes in Moroccan and Egyptian motifs – appears to be unique in the brewery's building programme. It is also of national significance, there being very few inter-war pubs built in England of this type of design.²⁴ Why it was used at this point, and on this site, is unclear. Possibly, a source of inspiration were the designs of the Crescent Inn, Carlisle (listed grade II; see Fig. 10.10), designed by Harry Redfern for the state management scheme and completed in 1932; this stands out among the scheme's buildings by being strongly Hispanic in style, with a green pantiled roof.²⁵ The style certainly makes the most of the Court Oak's prominent site: the pub is a landmark building, surrounded by roads on all sides. The pub's architect, George Bernard Cox (1886-1978), a Fellow of the RIBA, does not seem to have been known for the style; he used Jacobean Revival for his other Mitchells & Butlers pubs, the Brookhill Tavern (see section 12.9) and the Uplands, Handsworth (1932), and mainly Italianate forms for the various Roman Catholic churches that he designed, including the Church of the Sacred Heart and St Margaret Mary, Aston (1922; listed grade II).²⁶

Overall, the building's major points of interest are:

- Its prominent position on a landmark island site and its relationship to the development of Quinton (including the adjacent listed church)
- Its status as a major exemplar of the Spanish style applied to public house design, and its rarity in this regard
- Its status as a work by G. B. Cox for Mitchells & Butlers
- The quality of the design and craftsmanship (including the carved pub sign on the main façade)
- The high level of survival of its exterior architecture, including green pantiled roof and the three entrances on the pub's main elevation
- The survival of the forecourt, boundary walls, side railings and two sets of gate piers
- The survival of the garden, with its original layout and garden shelter
- The building's role in informing the development of inter-war pub design and layout.

24 Few pubs shortlisted as part of this project featured green tiled roofs. Those that did, and were otherwise influenced by the Spanish style, include: the Royal Oak, Edgware, London (pre-1934), by E. B. Musman; the Cock (now the Cock and Dragon), Cockfosters, London (c. 1934), by J. C. F. James (see Figs 7.2-7.3); the Plough, West Sutton, Surrey (c. 1935), by Sidney C. Clark; and the Fountain Inn, South Shields, Tyne and Wear (1938), by Page, son and Bradbury. All of these have been altered to a greater degree than the Court Oak (see Appendix 2).

25 Olive Seabury, *The Carlisle State Management Scheme: Its Ethos and Architecture* (Carlisle, 2007), pp. 155-162

26 The RIBA biographical file shows that Cox was admitted a Fellow of that Institute in February 1925. He was a member of the RIBA Council in the 1950s. He retired in 1967.

Published sources

- *Fifty Years of Brewing: 1879-1929* (Mitchells & Butlers, Birmingham, 1929)
- Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 88
- Alan Crawford and Robert Thorne, *Birmingham Pubs 1890-1939* (Birmingham, 1975), especially no. 10
- Robert Elwall, *Bricks and Beer: English Pub Architecture 1830-1939* (London, 1983), p. 38
- Alan Crawford, Michael Dunn and Robert Thorne, *Birmingham Pubs, 1880-1939* (Gloucester, 1986), pp. 98-99

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Section 12.14

The Daylight Inn, Station Square, Petts Wood, London Borough of Bromley, BR5 1LZ

Date: 1935
Architect: Sidney C. Clark
Brewery: Charrington & Co. Ltd

History and Context

Petts Wood is a suburb in what is now south-east London, and was formerly part of Kent. The area was open fields and woodland – including Petts Wood itself, now managed by the National Trust – until the 1920s. In that decade, the suburb was created by the estate developer Basil Scruby; his vision was for a high-class development that would be within easy and quick reach of central London (only half an hour away by train) and yet would retain a sense of rural charm.¹ Scruby was influenced by the garden city movement, and recalled a sense of ‘merrie England’ by employing the Tudor style for many of the suburb’s buildings.

The first building on the suburb was Petts Wood railway station, completed in summer 1928. Shortly after that, work on the estate began in earnest. By the early 1930s, development of the area of land to the east of the station – the triangular shaped Station Square – was well underway; the first buildings completed were those on the square’s north-east side, followed soon after by buildings on the north-west of the square. On



12.14.1 *The Daylight Inn seen from the north-east. The single-storey gabled extension on the left of the picture was added in 1996, in sympathetic style. (© Historic England, Derek Kendall, DPI70023)*

¹ Peter Waymark, *A History of Petts Wood* (Millennium edition, Petts Wood, 2000), p. 35

the island at the centre of the square was the estate office – built in Neo-Tudor style – from which prospective buyers were conveyed by car to see the show houses.² Initial development was concentrated on the area east of the railway line; building on the land to the west of the railway commenced in 1933, in which year Basil Scruby left Petts Wood for other projects. The remaining work was undertaken by various different builders.

In 1928, Scruby had begun to negotiate with Charrington's regarding a pub for the new suburb.³ This was to be built on the triangular island at the centre of Station Square, to the east of the estate office – though there was an agreement that no alcohol was to be sold for consumption off the premises, on account of an existing agreement with a company that ran a local off licence.⁴ The application to build the pub was made to Bromley Licensing Branch in February 1933.⁵ A petition was signed by locals opposing the project, but when the brewery agreed that the pub would be designed in the Tudor style to blend in with its environment, the objectors were assuaged.⁶

The Daylight Inn opened in December 1935, occupying around half the island at the centre of Station Square, and with a main front facing east (Fig. 12.14.1, and see Figs 2.1 and 11.28). The pub and Scruby's estate office (converted to restaurant use in 1998) are, with a block of lavatories, the only buildings to occupy the island. Following the completion of the Daylight Inn, *The Times* noted that 'It is the only inn in an entirely new district and in the absence of the public halls to be found elsewhere, is fulfilling its planned function of a communal centre'.⁷ The building served as both a public house and hotel, including thirteen bedrooms for guests; it continued in this use for some decades following its completion.⁸ The pub's name is a reference to William Willett (1856-1915), who in the early twentieth century campaigned tirelessly for daylight saving and for much of his life resided in nearby Chislehurst.⁹ Willett's work only came to fruition following his death: daylight saving was finally introduced on 21 May 1916, during the First World War. It is said that Willett was first struck with the idea of daylight saving during one of his daily rides through Petts Wood; he is commemorated by a memorial sundial in Petts Wood itself.¹⁰

The Daylight Inn forms part of the Station Square Conservation Area, created in 1997, and is also locally listed. It appears on CAMRA's inventory as having a historic interior of local importance.¹¹ The pub was featured in *The Brick Builder* in September 1939 and *Architecture Illustrated* in December 1940, also appearing in an advertisement in the latter publication in August 1941.¹² Additionally, an image of the pub was included in *A Monthly*

2 Ibid, p. 43. A photograph showing this office in the early 1930s appears on p. 40.

3 Ibid, p. 65

4 Ibid

5 Ibid

6 Ibid

7 *The Times*, 10 October 1936, p. 9

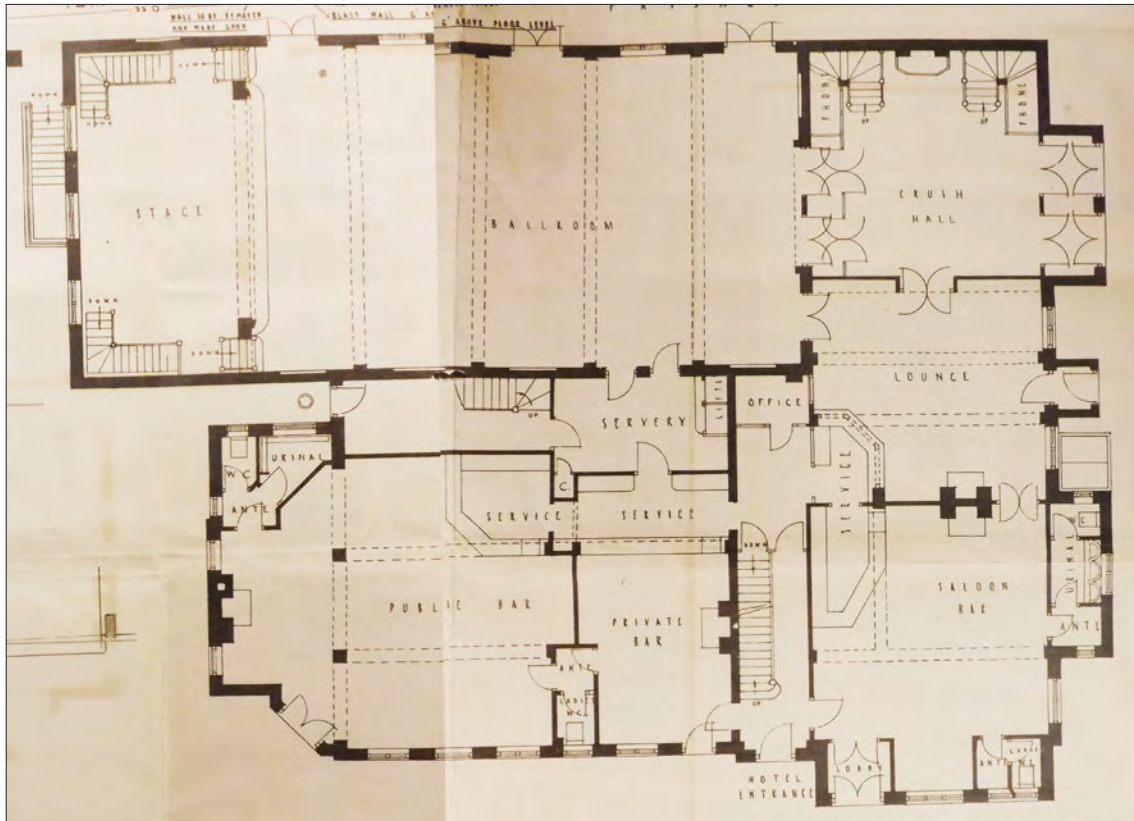
8 Waymark, *A History of Petts Wood*, p. 65. On the Ordnance Survey maps of 1960 and 1975, the pub is named 'Daylight Inn (Hotel)', reflecting this function.

9 Willett's major work was the pamphlet *The Waste of Daylight* (1907).

10 Waymark, *A History of Petts Wood*, p. 13

11 See entry on: www.heritagepubs.org.uk (accessed 8 October 2014)

12 *The Brick Builder*, September 1939, pp. 30-32; *Architecture Illustrated*, December 1940, pp. 187-188;



12.14.2 A plan of the Daylight Inn dated July 1942, recording the arrangement of the ground floor at that time. The layout has since been much altered. North is to the right. (Courtesy of Bromley Local Studies and Archives: N7117)

Bulletin in June 1936, and another in *The Times* in October the same year, along with a short account of the new pub.¹³ Information on the Daylight Inn, with images, is given in Peter Waymark's history of Petts Wood,¹⁴ and the building is named in David Gutzke's list of 'superpubs' (i.e. those inter-war builds that were especially ambitious and costly); the building tender was £21,665,¹⁵ while other records show that the final cost was £31,401.¹⁶

The original plans and associated drawings of the Daylight Inn are not known to survive, but a plan dated 12 July 1942 for a proposed 'rest centre shelter' records the building's ground plan at that time (Fig. 12.14.2).¹⁷ In addition, a number of historic images of the pub survive, including those in the National Brewery Centre, Burton upon Trent (Fig. 12.14.3), and in Bromley Local Studies and Archives (see Fig. 11.28).¹⁸ Documents relating

Architecture Illustrated, August 1941 (advertisement).

13 *A Monthly Bulletin*, June 1936, vol. 6 no. 6, between p. 88 and p. 89; *The Times*, 10 October 1936, p. 9 and p. 16

14 Waymark, *A History of Petts Wood*, pp. 64-65

15 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 251

16 The costs are set out on one of the cards bearing photographs of the pub's exterior in 1941, in the collections of the National Brewery Centre.

17 Bromley Local Studies and Archives, C/OUDC/F/G213/3. The shelter was positioned to the south-west of the building, adjacent to the ballroom.

18 The four photographs in the National Brewery Centre show the pub's east and north elevations. They are dated 1941, and were kindly supplied to me by Vanessa Winstone. There are seven photographs

to a reworking of 1996 – a renovation which won a Bromley Design Award, as is attested by a plaque on the pub – are held by Bromley Council; this work was undertaken following the pub's take over by Bass Taverns, and was designed by the architects John Rogers Associates (of Canterbury), but the Daylight Inn is now run by Mitchells & Butlers.

Description

Exterior

The Daylight Inn is a substantial, detached building of two storeys plus attics (lit by dormer windows) and cellar. It is built in a Neo-Tudor style, of brick, with half-timbering to the first floor, pitched tiled roofs and tall, decorated brick chimneystacks (see Fig. 12.14.1).¹⁹ The windows with their lozenge-pattern glazing are largely original. The pub's main front faces east onto the east parade of Station Square.²⁰ The design of this elevation is asymmetrical; it has a gabled section projecting forward slightly on the



12.14.3 A photograph of 1941, taken from the pub's north-west. A curved canopy bears the name of the ballroom, which filled the block which can be seen to the rear right. (Image courtesy of the National Brewery Centre, Burton on Trent)

in the collections of Bromley Local Studies and Archives, dating variously from 1936 to 1989; all show the pub's exterior. There is also a photograph of 1936, showing the pub's north elevation and car park, in the collections of TopFoto.co.uk (ref. EU028902).

¹⁹ The tiles and bricks for the Daylight Inn, including those for the chimneys 'in many different patterns', were supplied by Daneshill Brick and Tile Co. Ltd, who also supplied materials for a number of Clark's other pubs: *The Brick Builder*, September 1939, p. 32

²⁰ The orientation of this elevation of the pub is, in fact, more accurately north-east, but the main compass points will be used in this summary, for simplicity.

right (north), while the left (south) bay is recessed. Originally, there was a single-storey porch in the angle between this recessed bay and the main part of the east front, two further doorways adjacent to the projecting gabled block, and a double doorway in the projecting block itself. These last three doorways have now been blocked, while the former has been removed as part of additions made in 1996. These – carried out in a style that is sensitive to the design of the building as a whole – involved the construction of a single-storey extension, with tiled roof and half-timbered gables. This was built against the left half of the east front, expanding the internal space and creating new entrances. Otherwise, however, this main elevation survives extremely well, retaining its decorative timberwork at first-floor level, dormer windows and some stained glass to the full-height window towards the right of the façade (which formerly lit the main staircase). The hanging sign is in its original location, and is very similar in style to the original design (see Fig. 5.10).²¹

The secondary elevation of the Daylight Inn faces north. This has two projecting gabled sections to either side, and a small projecting single-storey porch at the centre. A photograph of 1941 (see Fig. 12.14.3) shows that originally, there were two doorways on the ground floor of the projecting gabled bay on the right (west) – only the right-hand doorway survives today. Above these was a curved canopy bearing the word 'ballroom': this was the principal route of access to the pub's assembly hall or ballroom, and these served as in and out doors. The west side of the pub is largely screened from view by the former estate office (see above), a single-storey Neo-Tudor building of the late 1920s, and by a block of lavatories, though the gabled block on the north can be clearly seen. Aside from this gable, the west front is dominated by the ballroom or assembly hall, a tall storey and a half in height, lit by round-headed windows (some now blocked) on its west and south sides and having vents set as dormers in its pitched roof. In a narrow gap to the east of this room, on the south side of the building, was the private entrance to the pub's service areas and upper floors.

Early photographs show that the Daylight Inn was divided from the pavement of Station Square by a low boundary wall. On the building's south-east, the wall was topped by tall trellis work, screening the road from an area of garden. There was also planting along the pub's east side and at its north-east, though the area to the building's north – in front of the entrance to the ballroom (see below) – seems always to have served as a car park (see Fig. 6.2).

On the whole, aside from the blocking of various windows and doorways, the exterior of the Daylight Inn survives well. The most notable change has been the single-storey extension of the east front, as noted above, but this was carried out in a fashion which has ensured the new work blends well with the old, and does not detract from the character of the building. The car park is in its original location, with its in and out entrances, and there is also a small garden, as in 1935, to the pub's south-east. The low boundary wall survives, with areas of rebuilding.

21 The original design is well shown in one of the photographs of 1941 in the collections of the National Brewery Centre.

Interior

Our understanding of the original interiors of the Daylight Inn is vastly helped by the ground-floor plan of 1942 (see Fig. 12.14.2), though it remains a somewhat confusing building to reconstruct.²² There has been a high degree of change: the interior of the pub – the bars of which form an L-shape (on the building's east and north) – is now largely a single space, partitions having been removed at various points. There has, additionally, been a great deal of reuse, internal fittings and decorative work having been moved from one area of the pub to another.

The main bars were on the pub's east side. The public bar was at its left (south) end, entered via the door placed in the building's re-entrant angle. The interior of this room was illustrated in *The Times* in 1936.²³ This image, and the plan, show that the bar was lit by the single windows on the pub's south façade (now partially covered by a smoking shelter), and had a plain fireplace of exposed brick between them; the room's walls were covered with panelling with pronounced vertical grooves. A canted counter was placed at the room's north-west corner. There was a gentlemen's lavatory at the south-west corner of the public bar, and a tiny women's toilet between public bar and the adjacent room (private bar), lit by a window from the main (east) front. The private bar was a small room accessed directly from the pub's east front via a narrow doorway.²⁴ It had a counter on its west side and a fireplace on its north. A doorway led to the neighbouring public bar, via a small lobby.

At the right (north) of the east façade was the saloon bar, entered directly through the double doors in the projecting gabled block. The interior of this room is shown in a photograph published in *Architecture Illustrated* in 1940 (Fig. 12.14.4).²⁵ It had a beamed



12.14.4 The original interior of the Daylight Inn's saloon bar, as published in *Architecture Illustrated* in 1940. This shows the original arrangement of the counter and the series of plasterwork panels, many (if not all) of which are now located in the area of the former public bar (see Fig. 12.14.8).

22 Bromley Local Studies and Archives, C/OUDC/F/G213/3

23 *The Times*, 10 October 1936, p. 16

24 This seems to have been named the smoke room by CAMRA: www.heritagepubs.org.uk (CAMRA entry on the Daylight Inn; accessed 8 October 2014). At another pub by Sidney C. Clark, the Plough in Sutton, the main part of the plan comprised public bar and saloon bar, with a small private bar between. See: Basil Oliver; *The Renaissance of the English Public House* (London, 1947), p. 105

25 *Architecture Illustrated*, December 1940, p. 188

ceiling, a frieze of highly decorated plaster panels, a fireplace with columns of twisted brick, and a canted corner counter on the south-west, the front of which had vertical grooves; the bar back was of a tripartite arrangement, with shelves placed in front of mirrors. Plans show that the saloon was served by small and somewhat awkwardly placed lavatories: one for women, in the room's north-east corner, and one for gentlemen, in the projecting bay on the room's north. On the south, the saloon was connected to a hallway which served as the main hotel entrance; this was accessed via the doorway with a stone lintel on the pub's east front. Another doorway connected the hall to the private bar, while a staircase led up to the rooms on the pub's upper floors; beneath this was the stair leading to the cellar.

On the west side of the saloon was the lounge, also with a beamed ceiling and a fireplace with twisted brick columns. This could be entered from within the saloon or from the central porch on the pub's north front. It had a canted corner counter at its south-east corner; behind this was an office, while there was also easy service access to the counters in all the other bars. Double doors within the lounge led to the ballroom or assembly hall, but the main route of access to this large room was – as has been noted – on the west of the north front, via the in and out doors. These led into a crush hall or entrance foyer – intended to ease the dispersal of large groups of people – with decorative plasterwork to the ceilings and walls with three-quarter height fielded panelling. The interior of this foyer is shown in a photograph published in *Architecture Illustrated*.²⁶ On the west side of the foyer, twinned staircases to north and south – placed either side of a fireplace – led to men's and women's lavatories; phone booths were placed on each side, beneath the upper flights of stairs. Meanwhile, two sets of double doors on the foyer's south side led to the ballroom itself. Of this, *The Times* noted in 1936:

The assembly hall has entrances apart from those leading to the bars. Children's classes use it for ballet and tap dancing. It is also in demand for wedding breakfasts, cookery demonstrations, political gatherings, and slimming classes.²⁷

A photograph of the interior of the ballroom was included to illustrate this article, and shows the stage – and proscenium arch above – at the room's far (south) end.²⁸ This feature is also shown on the ground-floor plan of 1942; stairs on each side of the stage led down, presumably to a lower area housing theatrical equipment.

Of these various internal spaces, that which survives best is the foyer or crush hall (Fig. 12.14.5). This now has a raised section of flooring on its west, has lost its partition on the east and its fireplace, and is no longer entered by separate doorways on the north (though a fire exit marks the location of one of the original doors). However, it retains much of its panelling, the double sets of doors through to the ballroom, some elaborate plasterwork on the cornice and ceiling (see Fig. 11.11), and its toilets reached by staircases on the west. The line of the former room division on the east is shown by a ceiling beam and by the change in ceiling design: the former lounge retains its beamed ceiling, and also its brick fireplace with twisted columns and hood (Fig. 12.14.6, and see Fig. 11.10), some

26 *Ibid*, p. 187

27 *The Times*, 10 October 1936, p. 9

28 *Ibid*, p. 16



12.14.5 A view looking from what was the lounge towards the former crush hall/entrance foyer. This provided access to the ballroom, the doors to which can be seen on the far left of the photograph. (© Historic England, Derek Kendall, DPI70030)



12.14.6 A view from the former crush hall/entrance hall towards the former lounge, with its decorative brick fireplace. The servery on the right is a modern insertion but seems to incorporate original work. (© Historic England, Derek Kendall, DPI70026)



12.14.7 The pub's main (east) wing, looking from the area of the former saloon bar towards the former private and public bars. The partitions in this area have been removed, as has the staircase which originally allowed hotel guests to access their upper-floor accommodation. (© Historic England, Derek Kendall, DPI70039)



12.14.8 One of the elaborate plasterwork panels which are now located in the area of the former public bar. The panels were originally a feature of the saloon bar (see Fig. 12.14.4). (© Historic England, Derek Kendall, DPI70043)

decorative plasterwork (including the Charrington's Toby symbol) and timbering on the walls. The bar counter on the south is modern, with a modern half-timbered canopy like that on the pub's east (see below), but the counter front is made up of original timberwork with vertical grooves and the bar back is also reused; the counter has been extended west, covering a set of double doors which formerly led from the lounge to the ballroom. Originally, this counter connected through to that of the adjacent saloon bar. The linking doorway, shown in a published photograph, had a flat Tudor arch, a form which is conspicuous at the Daylight Inn;²⁹ it seems to have been moved to the north, now being adjacent to the fireplace. The doorway on the other side of the fireplace is original, and served to connect the lounge and saloon bar.

The area on the east of the pub has been modernised to a greater degree, and extended to the east in 1996 (Fig. 12.14.7). It is now one long room, divided only by the chimneystack which formerly contained the fireplace of the private bar; this has original panelling (re-set) on its sides. The various room divisions have now gone, as has the staircase used by hotel guests. The room is served by a long single counter on its west side, with a half-timbered canopy; this is a modern insertion, though incorporates original work and is roughly in the location of the former counters to private bar and public bar. The beamed ceiling of the former saloon bar does, however, survive, and also the brick fireplace with twisted columns, like that in the adjacent lounge.

Even in the area of the public bar, it is difficult to identify the original arrangements: the single windows which lit the public bar are now blocked from view on account of the insertion of toilets (an extension of the gentlemen's lavatories which were always situated in this area), though the panelling covering this (south) wall, with its vertical grooves, seems to be reused original work. Today, the most notable feature of this area of the pub is the series of decorative plaster friezes on the west and south walls (Fig. 12.14.8); bearing representations of fairies, trees, birds and animals, they resemble in style the famous friezes created at Hardwick Hall, Derbyshire, at the end of the sixteenth century.³⁰ Friezes of just this type are shown in the saloon bar in a photograph of 1940 (see Fig. 12.14.4),³¹ and it is likely that these were re-set in their current location, rather than having been a feature of the public bar also. One of the friezes remains in situ in the former saloon bar area, to the left of the fireplace.

The most impressive space in the Daylight Inn is undoubtedly the ballroom or assembly hall (Fig. 12.14.9, and see Fig. 5.34). This is a lofty room with a barrel-vaulted ceiling, decorated with ribs and lozenges, and pilasters around the walls: it is notable in being influenced by Neo-Classical design rather than the Neo-Tudor style, which is used so heavily elsewhere in the Daylight Inn. It has sadly lost its stage and proscenium arch: the area at the south end of the room is now divided off (for storage) by a partition wall, and entered via a central set of double doors (possibly reset from the room's north side). Also, an area at the north-east corner of the room has been divided off with single-storey partitions, to form a kitchen, covering up the original in and out doors which linked the ballroom to a servery. To the south of this is a canted counter, with bar back.

29 *Architecture Illustrated*, December 1940, p. 188

30 An article in *The Times* noted that decoration of the pub included 'some striking panels in relief': *The Times*, 10 October 1936, p. 9

31 *Architecture Illustrated*, December 1940, p. 188



12.14.9 *The interior of the ballroom, a lofty barrel-vaulted space which is located in a dedicated block on the west of the Daylight Inn. (© Historic England, Derek Kendall, DPI70037)*

It is obviously not an original feature of the ballroom, as has been noted by CAMRA, yet it seems to be original work.³² It must have been reused from elsewhere in the pub, possibly the saloon bar, since it resembles very closely the saloon's counter as shown in a photograph of 1940.³³

As to the rooms at first-floor level, these were not inspected, and are likely to have been subject to a great degree of change. In the Daylight Inn as built, they included 'several bedrooms for guests, furnished in good taste in the modern manner'.³⁴ Presumably, there was also a kitchen on the first floor; for a dumb waiter is shown on the surviving ground plan in the servery adjoining the ballroom. The first and attic floors must also have included private accommodation for the landlord/manager and the pub's staff.

Significance

Most obviously, the Daylight Inn is of great significance within the streetscape and history of Petts Wood. It was, as has been noted, the suburb's only pub for many decades; there is now another pub, the Sovereign of the Seas at 109-111 Queensway, but this was created in modern times in a 1930s shopping parade to the west of the railway line. The Daylight Inn adds a great deal to the character of the area, especially the conservation area of Station Square, and continues to play a key part in community life. Architecturally, it is of great prominence, and its relationship with the neighbouring estate office is of note, as is the fact that it was designed to blend in with the surrounding buildings. At a national level, the Daylight Inn is an excellent example of a suburban pub, built in association with a surrounding development, and is an outstanding example of the Brewers' Tudor style. In this, as in other aspects, it is comparable with the Stoneleigh Hotel, Stoneleigh, Surrey, a Truman's pub of 1934-35 (see section 12.34).

32 www.heritagepubs.org.uk (CAMRA entry on the Daylight Inn; accessed 8 October 2014)

33 *Architecture Illustrated*, December 1940, p. 188

34 *The Times*, 10 October 1936, p. 9

The Daylight Inn is also significant as a pub built by Charrington's and designed by the brewery's chief architect, Sidney C. Clark. Charrington's – an east London-based brewery founded in the early eighteenth century – was a major force in pub improvement during the inter-war years. In David Gutzke's table of leading pub improvers, Charrington's appears second, having been exceeded in terms of numbers of building/rebuilding projects only by Watney, Combe and Reid, another London-based brewery.³⁵ In the period 1918-39, Charrington's was responsible for 170 building projects;³⁶ the brewery was especially active in the second half of the 1930s, when expenditure on pub rebuilding/building reached the huge figure of £336,000.³⁷

Sidney Charles Clark (1894-1962) was chief architect at Charrington's in the period 1924-59, also working as chief architect to Hoare & Co. Ltd of London, a brewery taken over by Charrington's in 1934.³⁸ Clark, elected a Fellow of the RIBA in 1933, was incredibly prolific as an architect of pubs – mainly in London, but also in the home counties – and his work attracted a great deal of interest in the architectural press. As part of this project, it was found that 21 urban or suburban inter-war pubs designed by Clark were featured or illustrated in architectural journals (see Appendix 1). These included the Pied Bull, Islington (now converted to a bank), the Freemasons Arms, Hampstead (internally altered), the Old Red Lion, Kennington (listed grade II; see Fig. 5.9), the Goat House, Norwood (demolished), the King of Sardinia, Streatham Hill (converted to flats), the Westminster Arms, Westminster (closed), the Mitre, Tottenham (demolished), and the Golden Fleece, Southwark (now a children's nursery). Out of these pubs, five were selected for further investigation, namely: the Tankard, Kennington; the Rising Sun, Catford; the Plough, West Sutton; the Duke of Cambridge, Kingston Vale; and the Daylight Inn (see Appendix 2). Of these, only the Daylight Inn was added to the final list, since it was found that the Tankard and the Plough had been internally altered, and the Rising Sun and the Duke of Cambridge had been demolished (in 2013 and c. 2001 respectively).

Clark was comfortable working in a range of styles. The Plough in West Sutton was designed in an exotic form influenced by Hispanic and also Jacobean architecture; the Westminster Arms was of a robust Neo-Georgian design; the Goat House was Arts and Crafts in style, with Moderne touches; and the White Horse in Soho was influenced by Moderne and Neo-Georgian styling. However, Clark seems to have been most comfortable working in the Neo-Tudor style, works in this form including the Prince of Wales, Chigwell (demolished), the Old Red Lion, Kennington, the Pied Bull, Islington, the Magpie and Stump, Old Bailey (now greatly altered), the Duke of Cambridge, Kingston Vale, and the Rising Sun, Catford; the latter two pubs were particularly impressive works which have both sadly been lost to demolition in recent years.

Clark's work was especially well featured in *The Brick Builder*, which noted in 1933 that the architect was 'to be congratulated upon having made so many happy additions to the number of post-war hostels which have brick for their chief medium'.³⁹ The journal added

35 Gutzke, *Pubs and Progressives*, p. 202

36 Ibid

37 Ibid, p. 210

38 I am very grateful to Dale Ingram (of Planning for Pubs Ltd) for sharing with me the results of her research into the life of Sidney C. Clark.

39 *The Brick Builder*, December 1933, p. 25

that Clark's pub interiors were 'truly model in every detail' and that a 'good feature of most of them are the brick fireplaces'.⁴⁰ In 1939, the same journal noted that:

Mr Sidney Clark has been amongst the most enthusiastic exponents of the brick tradition in the work he has done for Messrs Charrington and Co ... the individuality he has given to them [the pubs he designed for Charrington's], and the individuality he has given to them is a credit both to his versatility and to the infinite variety of brickwork.⁴¹

In Basil Oliver's classic work *The Renaissance of the English Public House* (1947), the Plough in Sutton was featured. Of this, Oliver commented, 'It is so accomplished throughout, in plan, style and detail, that Mr Clark evidently enjoyed doing it, as a change from the make-believe "Olde Englishe" which his clients (or can it be their customers?) seem so frequently to demand'.⁴² Francis Yorke, author of another definitive study of pubs, included three of Clark's buildings in his list of 'public houses worthy of study' – namely, the White Horse in Soho, the Plough in Sutton, and the Duke of Cambridge in Kingston Vale.⁴³ There can be no question that Clark was very well regarded by his contemporaries.

As will have become clear, despite the number of pubs designed by Clark, few survive in an unaltered (or largely unaltered) state, while a number have been entirely demolished. After a study of all of his known major work carried out as part of this project, it was found that only the Old Red Lion (listed grade II in 2002) and the Daylight Inn survived well, considering original work both externally and internally. Even though the interiors of the Daylight Inn have been greatly altered, many of the original features and fittings (of high quality) survive, and it was found that many of Clark's other pubs had undoubtedly been changed to a far greater degree – for instance, this was the case with the Plough in Sutton. The Daylight Inn also stands out in Clark's *oeuvre* for its size and ambition. It was one of the largest pubs that he designed – it is entirely different in design and scale, for example, to the Old Red Lion, which is a small and simple pub in an urban location.

However, in its style and plan, the Daylight Inn is well representative of Clark's public house designs, and aids understanding of other of his pubs which have been altered or demolished. It is also important as an example of an improved pub from the later inter-war period; features which show the influence of reform include: the provision of the large ballroom/assembly hall, with separate crush hall/entrance foyer; the inclusion of four separate bars; the provision of a car park and garden; and the provision of guest accommodation at first-floor level.

Overall, the building's major points of interest are:

- Its status as a pub/hotel built by Charrington's and designed by Sidney C. Clark
- Its place within the history of Petts Wood
- The considerable contribution it makes to the streetscape and character of the Station Square Conservation Area
- The quality of the pub's architecture and materials, and its status as an outstanding

40 Ibid

41 Ibid, September 1939, p. 32

42 Oliver, *The Renaissance of the English Public House*, pp. 103-5

43 Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), pp. 201-2

- example of the use of the Brewers' Tudor style
- The level of intactness of its exterior and grounds
 - The number of surviving interior fittings and features, and the survival of certain key spaces (most notably, the ballroom)
 - The pub's ability to aid understanding of Clark's other designs, and also of improved pubs – and especially suburban pubs – as a whole.

Published sources

- *The Times*, 10 October 1936, p. 9 and p. 16
- *The Brick Builder*, September 1939, pp. 30-32
- *Architecture Illustrated*, December 1940, pp. 187-188
- *Architecture Illustrated*, August 1941 (advertisement)
- Peter Waymark, *A History of Petts Wood* (Millennium edition, Petts Wood, 2000), pp. 64-65

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October 2014

Section 12.15

The Dog and Gun public house, 72 Keats Lane, Earl Shilton, Leicestershire, LE9 7DR

Date: 1932
Architect: Unknown
Brewery: Free house

History and Context

The Dog and Gun is located in Earl Shilton, a small town around ten miles to the south-west of Leicester. It stands in a semi-rural position in Keats Lane, a cul-de-sac on the town's northern edge, opening off the High Street, with allotment gardens and open fields on its north side. The pub is an entirely new build of 1932 (Fig. 12.15.1),¹ but replaced a pub of the same name, which was situated a few doors down to the west. The old pub, in existence by at least the mid-nineteenth century, survived until the late 1960s;² its site is now occupied by housing at 78–84 Keats Lane. The comparative pretension of the new pub in relation to others in the town has been ascribed by locals to a planned bypass, which would have run to the north of Earl Shilton and from which the Dog and Gun would have been visible. This road was apparently due to begin in 1939, when the Second World War broke out and put an end to the project.³



12.15.1 The exterior of the Dog and Gun, which remains largely as completed in 1932.
(© Historic England, Luke Jacob)

1 The year 1932 appears on a rainwater head at the rear of the pub.

2 G. H. Foster, *History of Earl Shilton and Tooley Park* (Earl Shilton, 1947 edn, 1988 reprint), p. 54. The pub appears on the Ordnance Survey map of 1888.

3 Information kindly supplied by David Herbert, Chairman of Earl Shilton and District Local History Group, whose father (helped by his mother) was licensee of the Dog and Gun between 1940 and his retirement in 1965.

Around the same time the new Dog and Gun was constructed, new housing was built along Keats Lane (formerly Cake Lane), including the run of semi-detached properties on the steep bank opposite the pub, although many of the surviving buildings in the road are Victorian (for instance, the terrace to the immediate east of the pub). Much of the town's housing, and indeed pubs, catered for workers at local shoe, hosiery and knitwear factories; there were still a number of factories at the east end of Keats Lane until their closure in the 1970s and 1980s.

It would seem that the new Dog and Gun was built under private initiative, rather than by a particular brewery. The company responsible for its construction seems to have been Thomas Aucott (Hinckley) Ltd; the Thomas Aucott of the company's title had actually died in 1923, and by the 1930s it was run by Ernest Randle, seemingly a relative of Aucott's, who remained the manager during the immediate post-war period.⁴ The pub's sole supplier for the decades following the Second World War was Marston, Thompson & Evershed of Burton upon Trent,⁵ and the pub still bears the name of Marston's, the successor company, in its front gable.

The Dog and Gun is on CAMRA's inventory as having a historic interior of regional importance.⁶ No plans or other documents appear to survive to elucidate the building's history and usage – nor is the pub known to have been mentioned in architectural journals or related articles. The Dog and Gun does not fall within a conservation area; the county council does not maintain a local list of buildings.

Description

Exterior

The Dog and Gun, built of brick with areas of timbering, is designed in a style influenced by the vernacular and Arts and Crafts traditions. Its main elevation, facing south, is asymmetrical, with a projecting gabled block having a two-storey bay window; the ground-floor area of this bay has herringbone brickwork and timber struts, while the gable is half-timbered. At the centre of the projection, forming a panel between first and second floors, is a large painted pub sign with a decorative surround. To the left of this bay is a single-storey projection forming the pub's porch, also with herringbone brickwork and timbering, while another single-storey extension projects from the pub's west side, housing part of the taproom. The main block has a pitched tiled roof with two first-floor windows set in dormers with weather-boarded gables.

The pub is divided from the road by a forecourt or 'draw-in', while the west façade faces onto a small lane (known as 'green lane'),⁷ leading to properties to the north. The rear elevation of the Dog and Gun faces onto a yard and garden – smaller now than it originally was, an area having been opened up to the lane and car park on the west, and somewhat disused. In the immediate post-war period, the main part of the garden

4 Ibid

5 Ibid

6 See entry on: www.heritagepubs.org.uk (accessed 17 September 2014)

7 Pers. comm. (David Herbert, September 2014)

comprised a lawn and a covered seating area.⁸ The pub's garden frontage has a central gabled brick section which rises through two storeys, and sloped roofs to either side, with gabled dormers. To the rear (north) of the pub are two adjacent L-shaped brick outbuildings with pitched tiled roofs, forming a detached block. These originally contained lavatories (see below), a bottle store, coal house and other service rooms.⁹

A photograph of the main exterior of the pub taken in c. 1950 shows that it survives well today.¹⁰ The main alteration has been the replacement of the ground-floor windows on the rear elevation, and the ground-floor window at the right (east) of the main façade; these now have plain, unleaded glazing.

Interior

The plan of the Dog and Gun, like its exterior, survives well, and there are also a number of original interior furnishings, including doors with glazing and name plates. The pub is entered through a spacious single-storey porch or lobby, on the Keats Lane front, floored with terracotta tiles. Straight ahead, in the north wall of this lobby, is a hatch (now covered by furniture) which was formerly used for off sales; a door on the right (east) leads to the lounge and one on the left (north) to the taproom, also known as the public bar. At the centre of the plan is the servery, entered via a counter door/flap on the east. This is now T-shaped, with counters at its north, west and east (opening onto taproom and lounge), and the off sales hatch on its south, in a projecting area which



12.15.2 *The interior of the public bar or tap room, with the snug beyond visible on the left. The servery was rebuilt in its present form and location in c. 1970. (© Historic England, Emily Cole)*

8 David Herbert has noted of this part of the pub's garden, 'On warm summer evenings in the 1940s this would be crowded with families': pers. comm. (August 2014)

9 The women's toilet was on the north-east and the men's urinals were on the north; David Herbert has recalled that the latter had 'purpose built gaps in the top half open all the time and the wind came from the north with great force, which I suppose was to keep it fresh': pers. comm. (September 2014)

10 This and other photographs of the pub were kindly supplied to me by David Herbert (see note 3)

also serves for the storage of glasses and such like.¹¹ Originally, the servery was of a different arrangement, running across the right (east) side of the taproom, with a window overlooking the garden on its north side; it was altered in c. 1970 (see below).¹²

The pub's main bar is the taproom, on its west side – now L-shaped, and extending into the single-storey projection (Fig. 12.15.2). Like the lobby, the room is floored with terracotta tiles; it has windows looking south and north, original fixed seating, a beamed ceiling and a fireplace on its north side. This has exposed brickwork above and its original quarry tile surround and curved hearth, with a fire insert of c. 1970.¹³ As has been noted, the arrangement of the bar counter in the taproom has been altered. Originally, the service area, with hatch or small counter to the taproom, ran across the room's east side, meaning there was no internal communication between the taproom and the snug; at the north end of the service area was a window, allowing the provision of drinks to those in the pub's rear garden. In about 1970, the service area and counter were rebuilt: the north section was removed, opening up a route through to the snug, and the counter was extended to the west, with a new partition wall being built to create a bar back in this area. The west and north fronts of the bar counter, which have vertical timber boarding, are clearly of the post-war period, as is the timber gantry shelf for glasses, the bar back and the boarded ceiling to the main counter area.¹⁴

To the east of this – now connected to the taproom by an opening framed with decorative ironwork, inserted in c. 1970 – is the snug (akin to a smoke room), the most impressive and best preserved room in the Dog and Gun (Fig. 12.15.3). This has a beamed ceiling, three-quarter height fielded panelling, original fixed seating and a timber fire surround on its east side, with quarry tile fire surround like that in the taproom; the panelling in the overmantel is curved inwards, forming a slight alcove. An internal window on the south side of the room provides borrowed light from the adjacent passageway. As has been noted, the opening on the room's west side was inserted in the post-war period; this is likely to have involved the destruction of some of the original panelling, though it also replaced an original door/hatch to the service area.¹⁵

At the front-right (south-east) of the pub is the lounge. This has been subject to a greater degree of modernisation than the other rooms. It is now largely unpanelled,¹⁶ and the counter at the room's north-west corner – with vertical timber boarding, and a timber shelf for glasses above – is clearly contemporary with that in the taproom (i.e. of c. 1970).¹⁷ Originally, the room did not have a counter at all, though it did have a bell

11 This south extension of the servery may date from the work of c. 1970. David Herbert has stated that, before that time, this area formed part of the pub's passage or corridor, the counter area being situated between taproom and snug: pers. comm. (September 2014)

12 Pers. comm. (David Herbert, September 2014). Photographs of the 1950s and early 1960s, provided by David Herbert, show the then landlady (his mother) serving at the bar with this window behind her.

13 www.heritagepubs.org.uk (CAMRA entry on the Dog and Gun, accessed 17 September 2014)

14 CAMRA note that 'Although the original bar fittings remain the counter has been moved from its original position', and add that the floor tiles in front of the modern counter date from c. 1970: *ibid*

15 The opening between snug and service area was apparently in the form of 'a door ... which could either be fully opened or closed and just the top half used as a type of hatch': pers. comm. (David Herbert, September 2014)

16 The majority of the lounge's panelling was apparently taken out by a previous landlord: *ibid*

17 CAMRA state that this counter, and the bar back, are original work of 1932: *ibid*



12.15.3 *The snug, with original panelling, fireplace, beamed ceiling and leaded glazing.*
(© Historic England, Luke Jacob)

push, used to summon serving staff from the bar.¹⁸ A small area of three-quarter height panelling survives to the immediate east of the counter. There is a plain, modern fireplace on the room's east side.

On the north of the lounge, a passage – floored in terracotta tiles, lined with three-quarter height panelling and with a beamed ceiling – leads towards the servery and snug and then turns right, towards the east part of the pub, and finally north, towards the door opening onto the garden. This east area now houses the kitchen (at the front) and lavatories (to the rear), but was originally all for the use of the licensee/landlord. The room at the pub's front right was a living room, and there was a kitchen with small pantry to the north of this, in the area now occupied by lavatories.¹⁹ The toilets were originally in a detached building to the rear of the pub (see above) but were moved inside in c. 1970; they are very characteristic of that date, with orange tiling.²⁰

In the area between the passage and the lounge, stairs descend to the cellar and a separate staircase ascends to the first-floor. This leads to a series of private rooms – the rooms at the front centre and right, for instance, were bedrooms – and also to a clubroom to the left (west), above the taproom.²¹ This was apparently used by local people for special events and also by local clubs and societies, including the Pigeon Racing Club.²² It is now no longer in public use, and internal access was not gained.

18 Pers. comm. (David Herbert, September 2014). There was apparently also a bell push in the snug, but this 'was not used due to its proximity to the bar'.

19 Ibid

20 www.heritagepubs.org.uk (accessed 17 September 2014)

21 Pers. comm. (David Herbert, September 2014)

22 Ibid

Significance

The Dog and Gun is a good example of an inter-war pub in a semi-rural location. It is modest in scale and pretension, and though much of the interior work is typical of the 1930s (e.g. the fielded panelling), the pub is traditional in character. It is also somewhat old-fashioned: for example, having been built with one set of very basic external lavatories, rather than – as was espoused by those in favour of pub improvement – having facilities for each sex provided for most if not all bars. However, in this, the Dog and Gun is of interest: it shows that pubs on more traditional lines continued to be built in the inter-war period, and that not all followed the principles of the improved pub movement. The Dog and Gun is most notable for the level of survival of its exterior, interior fittings and most elements of its plan form, though the alterations carried out to the servery in about 1970 have undoubtedly left their mark.

In terms of statutory listing, the Dog and Gun can be compared with other comparatively small-scale pubs designed in the Arts and Crafts tradition, with Neo-Tudor references, such as the Kent Hotel or Duke of Kent, Ealing, London (1929), the Royal Oak, Halifax (1929-31), the Mason's Arms, York (1935), the Five Ways, Nottingham (1936-37), the Coach and Horses, Doncaster (1937), and the Oxclose, Daybrook, Nottinghamshire (1939), all of which are listed grade II.

Overall, the building's major points of interest are:

- Its place within the history of Earl Shilton
- Its status as a typical semi-rural pub of the inter-war period
- Its role in illustrating the fact that pubs continued to be built along traditional lines, and to comparatively old-fashioned plans, throughout the inter-war period
- The good level of survival of the pub's exterior architecture
- The survival of most of the pub's plan form, and many interior fittings (including panelling and doors).

Emily Cole

Assessment Team East

September 2014

Section 12.16

The Duke of Edinburgh public house, 204 Ferndale Road, Brixton, London Borough of Lambeth, SW9 8AG

Date: 1936-37
Architect: A. E. Sewell
Brewery: Truman, Hanbury, Buxton & Co.

History and Context

Brixton emerged as a suburban centre in the middle of the nineteenth century. Development in and around the area was made viable by the construction of the first Vauxhall Bridge in 1816, which forged transport connections with central London and presented opportunities for speculative developers. Early settlements were built up in the areas around Brixton Hill, Coldharbour Lane and, further to the north, Stockwell. Following the opening of the Chatham and Dover Railway out of Victoria in the 1860s, Brixton established itself as a middle-class suburb, the area's affluence being exemplified by the large townhouses of the 1860s and 1870s along major thoroughfares such as Coldharbour Lane and Effra Road. By the 1880s, Brixton Road had become an important commercial centre in suburban South London, with Electric Avenue (built 1888), set off to the east, becoming the first electrically-lit street in London.

The Duke of Edinburgh is situated on Ferndale Road (formerly Shepherd's Lane), a residential street off Brixton Road to the west of Brixton Market and the railway station. The road runs parallel to and immediately to the south of the former Chatham and Dover Railway line. Along Ferndale Road, early building work on a series of Corporation of London almshouses began in 1852, these including Roger's Almshouses (c. 1860; listed grade II), Gresham Almshouses (1882; grade II) and East Lodge (c. 1860; grade II), facing on to Ferndale Road. To the east of these was the City of London Freeman's Orphan School, built in 1852-54 and enlarged in 1863. Much of the terraced housing occupying Ferndale Road appears to date from c. 1860, and is shown on the Ordnance Survey map published in 1869. The original Duke of Edinburgh – on the same site as the existing pub, at the corner of Ferndale Road and Bythorn Street – seems to have been built at the same time. Later development came with the building of Ferndale Court (now the Edmundsbury Court Estate), across the road from the Duke of Edinburgh. This group of tall blocks of housing was built in 1927-29 on the site of the former orphan school, and was intended as flats for members of the City of London police force. Its construction probably provided the stimulus for the rebuilding of the pub shortly after.

The new Duke of Edinburgh was completed in 1937, to the designs of A. E. Sewell, principal architect for the East London-based brewers Truman, Hanbury, Buxton & Co, founded in c. 1666 (Fig. 12.16.1). Plans, sections and elevations of the pub – signed by Sewell and dated March 1936 – survive in Lambeth Archives, along with a ground-floor plan of the earlier structure (see Fig. 7.4).¹ A photograph of the pub taken shortly after rebuilding is held at the London Metropolitan Archives, in the Truman corporate

¹ Lambeth Archives, drainage plans, Duke of Edinburgh Pub



12.16.1 *The Duke of Edinburgh, seen from Ferndale Road. The adjacent terraced houses date from c. 1860. (© Historic England, Derek Kendall, DPI70087)*

holdings.² There are no known references to the pub in contemporary architectural or building journals.

The Duke of Edinburgh is included in the CAMRA inventory as having a historic interior of regional importance.³ It is also featured in Geoff Brandwood and Jane Jephcote's book *London Heritage Pubs* (2008), with particular focus on the integrity of many of the pub's internal fixtures and the clear arrangement of the plan form.⁴ The Duke of Edinburgh falls just outside of the Trinity Gardens Conservation Area (designated 1978), though in March 2012 it was added to Lambeth Borough Council's list of buildings of local or architectural historic interest.⁵

Description

Exterior

The Duke of Edinburgh occupies a narrow rectangular plot on the corner of Ferndale Road and Bythorn Street, with the main elevation facing the latter. The pub is designed in a restrained Neo-Georgian style, built predominantly of thin red facing bricks with sparing use of stone dressings (see Fig. 12.16.1). On the east side of the Ferndale Road frontage the pub joins the two-storey terraced housing of c.1860 and on the north side of the Bythorn Street elevation it is separated from further terraced housing by a passage accessing the pub's private entrance (for the landlord/licensee and their staff) and the

2 LMA, B/THB/D/397

3 See entry on: www.heritagepubs.org.uk (accessed 1 October 2014)

4 Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), p. 124 and pp. 175-6

5 <http://www.lambeth.gov.uk/sites/default/files/pl-buildings-local-list.pdf> (accessed 1 October 2014)



12.16.2 *The garden of the Duke of Edinburgh, located adjacent to railway lines. It remains popular, and is capable of holding a very large number of people. The crazy paving may well date to the 1930s, since it was a feature of many inter-war pub gardens. (© Historic England, Derek Kendall, DPI70102)*

rear garden. The pub consists of two main storeys, in addition to a cellar and an attic in the steeply pitched tiled roof, with the Bythorn Street frontage stepping down to a single-storey projection at its north end. The ground floor of the south (Ferndale Road) façade projects forward beyond the building line of the adjacent terraced houses. This projection features a distinctive splayed corner; common in Truman's pubs built on corner plots between the wars, as seen at the Royal Oak, Bethnal Green, of 1923 (see section 12.32) and the Stag's Head, Hoxton, of 1935-36 (see section 12.33), amongst others.

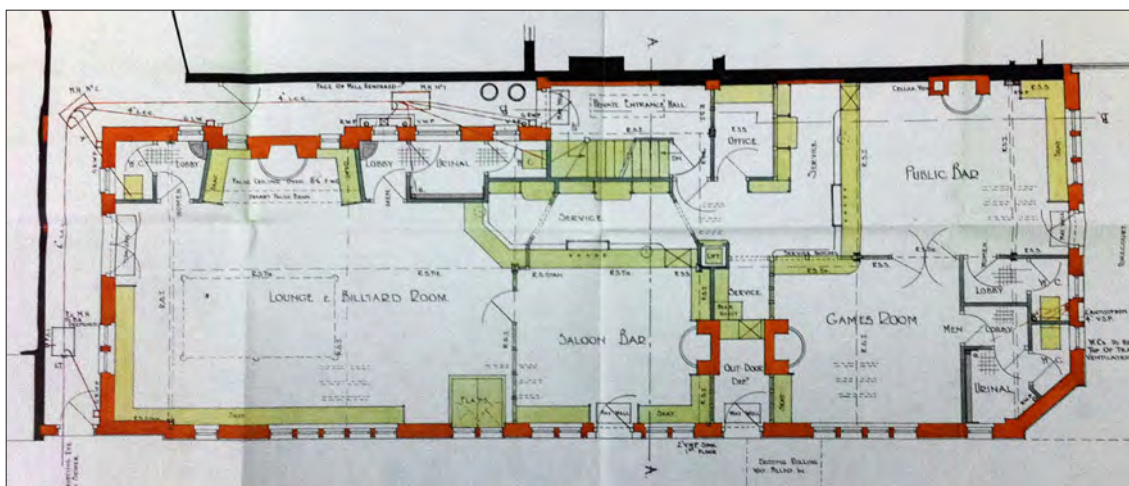
In contrast to more decorative Truman's pubs built on busy commercial thoroughfares or in prominent strategic locations – for example, the Stoneleigh Hotel, Stoneleigh, Surrey (1935; see section 12.34) – the external treatment of the Duke of Edinburgh, which is situated on a largely residential back street, is much more restrained in design. Both the south and west frontages are characterised by flat brick elevations with symmetrically ordered chamfered brick mullion and transom windows, the roof being punctuated by dormer windows along with three substantial brick chimneystacks. The survival of Sewell's original elevation drawings, along with an early photograph, shows that the exterior of the Duke of Edinburgh survives as built. The central doorway on the Ferndale Road front (originally serving the public bar), and that at the centre of the Bythorn Street elevation (serving the saloon bar), are both topped by wrought iron screened fanlights, and above these are decorative sculpted stone relief panels, with Baroque style roundels inset with the Truman's eagle emblem. To the north side of the Bythorn Street frontage is a set of rolling-in doors, beneath a window, which are paired with a set of internal cellar flaps, which would have allowed brewery draymen to deliver barrels of beer directly from the street. Throughout, the windows are original – retaining their

decorative leaded and stained glazing – and all of the pub's doors remain in existence, though that which originally led into the saloon bar is no longer in use.

The Duke of Edinburgh was served by an extensive rear garden, to the north-east of the pub, bounded by the railway line (on the north) and the gardens of the adjacent terraced housing (on the south, east and west). Since the pub's completion, the garden has been accessed via the passage at the north of the building, opening off Bythorn Street. CAMRA draw attention to this space as being a notable feature of the Duke of Edinburgh, stating that it 'shows how inter-war pub builders had in mind the need to encourage not just hardened drinkers but couples and families who might enjoy sitting out in good weather'.⁶ It is apparently capable of accommodating 450 people,⁷ and retains crazy paving which may well be original to the 1930s garden scheme (Fig. 12.16.2).

Interior

As with the exterior of the Duke of Edinburgh, the pub's interior survives remarkably unaltered: it is amongst the most complete examples of the Truman's inter-war 'house style', with features such as embossed branded mirrors, light-coloured oak panelling inlaid with the names of the brewery's 1930s beers, and brick and moulded timber fireplaces. Sewell's surviving ground-floor plan shows that the pub was originally divided into four main rooms, plus off sales compartment, all served by a central L-shaped bar counter (Fig. 12.16.3). The entrance from Ferndale Road served the public bar, which in turn led through to a square, similar sized games room. This part of the pub was originally self-contained, there being no internal access to the rooms on the north-west. On the pub's Bythorn Street elevation, an entrance gave access to an outdoor or off sales department, while the doorway to the left (north) of this led into the saloon bar. Finally, there was a lounge and billiard room, accessed from within the saloon bar. Although the internal divisions of the pub have been opened out, the 1937 plan form remains apparent by virtue of the retention of original doors to the formerly separate bars, remnants of



12.16.3 A. E. Sewell's ground-floor plan of the Duke of Edinburgh, dated March 1936. North is to the left. (This image was reproduced by kind permission of Lambeth Archives department)

6 www.heritagepubs.org.uk (CAMRA entry on the Duke of Edinburgh; accessed 13 November 2014)

7 Pers. comm. (the pub's landlady)

dividing screens and the varied treatment of the rooms.

The public bar and games room on the south are the most rudimentary of the pub's rooms, with simple Truman's matchboard panelling to dado level, the bar counter being panelled in the same fashion (Fig. 12.16.4). Such matchboard panelling is highly characteristic of public bars in Truman's pubs, being found in other inter-war buildings such as the Palm Tree, Mile End, of c. 1929 (see section 12.25) and the Stag's Head, Hoxton, of 1935-36 (see section 12.33). A shallow arched brick fireplace is retained in the public bar along with all of the original fixed benching on the southern and eastern walls. Behind the counter is the original tripartite oak bar back, with a set of three mirrored panels serving as back boards. This feature is elegantly designed, with thin octagonal-faced columns each with moulded bases and capitals that are set beneath a trio of shallow four-centred arches. The bar back in this section serves to screen off a private office which is accessed through a door on the west side of the servery. The office arrangement remains as built, and constitutes a very rare survival. The public bar and games room were served by lavatories for men and women, placed at the pub's south-west corner. The toilets survive in this location today, though for women only, the men's being set off the lounge and billiard room.

The former division between the public bar and the games room is clear from the remaining upper glazed portion of a screen, which runs perpendicular to the counter across the room, and from the supporting piers (see Fig. 12.16.4). The games room was served by a short section of the bar counter, which forms the return of the counter serving the public bar. According to Sewell's plan, the north wall of this room included a fireplace, but this area is now covered by what appears to be original matchboard panelling. This suggests that the fireplace was either never installed here, or that it was considered redundant and subsequently panelled over at a relatively early date. On the left of this wall is a further section of original fixed oak benching, and to the right there is now access to the saloon bar; originally, this area contained a glazed screen forming the south wall of the off sales compartment.

The space which was formerly used as the Duke of Edinburgh's off sales department is retained, probably owing to the fact that it occupies the void between the chimneystacks of the saloon bar and games room, which would doubtless be difficult to remove. The original doorway which gave access to this compartment remains in situ – and in use, now being the main route of access to the west side of the pub – though the counter which served the off sales area, along with the screens which sectioned it off from the saloon bar and games room, have since been removed as part of the opening out of the pub. Nevertheless, the original arrangement remains clear, and this in itself is a considerable rarity amongst surviving inter-war pubs.

Adjoining the former off sales department, accessed from Bythorn Street, is the saloon bar. It is immediately apparent from the fittings and fixtures in this section of the pub that it is of a higher status than the public bar and games room accessed from Ferndale Street. This area is fitted with picture-rail height fielded panelling throughout and has its original bar counter, also featuring fielded oak panelling, as well as counter doors and a chequer-pattern tiled border (Fig. 12.16.5). Behind the counter, the bar back is divided into two



12.16.4 A view into the public bar from the former games room, showing what remains of the original dividing screen. (© Historic England, Derek Kendall, DPI70109)



12.16.5 The servery of the former saloon bar. With the exception of the hanging mirror, the whole ensemble is original, including the bar back, counter front and chequer-tiled border. (© Historic England, Derek Kendall, DPI70106)

sections – a three-part mirror backed element and a further single unit – both of which share the octagonal columns and four-centred arch detailing of the example in the public bar. Between the two sections of bar back is a leaded glazed panel which projects diagonally, forming part of a servery screen marking the divide between the saloon bar and the lounge and billiard room. On its south side, the saloon retains a good quality fireplace with a moulded oak surround and overmantel which features restrained carved details and an inset Truman's embossed mirror. This fireplace adjoins an L-shaped section of fixed settle-type benching, which is neatly integrated with the wall panelling. Above the benching on the south wall, flanking the fireplace, is a leaded glazed window which served to light the adjoining off sales department. The entire arrangement of the saloon bar is well planned and finished to a very high standard.

The final section of the pub, at the far north end, is occupied by what was formerly the lounge and billiard room (Fig. 12.16.6). This section was accessed via the saloon bar through a door in a glazed screen. This screen has now been removed and the saloon and lounge/billiard room opened up as a single space, though remnants of the side and upper portions of the screen survive, giving a clear spatial sense of the room's original layout. As a class of room, lounge bars were a new development of inter-war pubs, constituting the most socially elite portion of the building, being likened to 'the smoking room of a club' by Ernest Williams in 1924.⁸ The lounge and billiard room was the largest section of the Duke of Edinburgh, being designed, as Sewell's plan of 1936 shows, to accommodate a billiard table lengthways along the room (running parallel with the west wall). The lounge is served by a short counter, formed of the return of the long saloon bar counter, to optimise the floor space for the room and encourage more civilised seated drinking.

The lounge and billiard room, in common with the adjoining saloon bar, features picture-rail height panelling throughout and is especially notable for its inglenook fireplace arrangement. This recessed section contains a broad central stone fireplace, the fielded



12.16.6 Looking from the north end of the pub through the former lounge and billiard room, with the former saloon bar in the distance; originally, the two rooms were divided by a timber partition, containing a doorway. The inglenook fireplace can be seen on the left. (© Historic England, Derek Kendall, DPI70103)

8 Ernest E. Williams, *The New Public House* (London, 1924), p. 192

panelling above being inset with an embossed Truman's mirror. This is flanked by leaded stained-glass windows on either side, with fixed settle-type benching set into the splayed, oak panelled returning walls. The quality of this very well preserved portion of the design marks the lounge out as a room of distinction. A further point of interest is that this room was served by male and female toilets, both of these surviving on the room's east side, flanking the inglenook. This supports David Gutzke's assertion that the lounge was the 'only space where men and women socialized together without forfeiting respectability'.⁹ The far end of the lounge/billiard room contained double doors leading out to the passage and garden. The current doors are modern replacements, but they retain their original fanlights, with leaded and stained glazing.

The upper floors of the Duke of Edinburgh are private, though a kitchen on the first floor – above the saloon bar – served the games/meal room via a dumb waiter. Food was probably also supplied to customers in the lounge and other bars. As A. E. Sewell's plans show, the rest of the first floor was given over to a sitting room, dining room, two bedrooms, a bathroom and a WC, while the second (attic) floor contained a further four bedrooms together with a bathroom and WC. This part of the pub was accessed via a doorway and private entrance hall at the north-east of the building. Stairs in this area also led down to the cellar.

Significance

Described as a 'beautifully crafted piece of 1930s suburban pub architecture' in Brandwood and Jephcote's *London Heritage Pubs* (2008), the Duke of Edinburgh captures many of the defining components of 'improved' pub design from the inter-war period.¹⁰ Much of the success of the design lies in the simple but careful detailing of the elevations, the balanced and well-proportioned arrangement of features, and the quiet integration of the firm's emblems and signage. The use of good quality red brick distinguishes the building from the surrounding houses on Bythorn Street and Ferndale Road, but the overall approach is restrained, with the pub announcing itself in the streetscape without any pretension or showiness, this drawing a quite intentional contrast with some of the late Victorian pubs much in evidence on Brixton Road. Small but high quality decorative set-pieces enliven the design, perhaps most notably the carved Baroque style panels above the public and saloon bar doors, along with a full set of excellent Truman's 'house style' leaded, stained-glass windows on the ground floor. The architecture of pub improvement, certainly by this late point in the period, moved towards more restrained designs. In this regard, the Duke of Edinburgh presents a distinguished and remarkably well-preserved example of an improved pub of the era which evokes many of the key elements of inter-war pub design.

The rational planning of the pub, with the class of rooms graded from south to north, is very well conceived by Sewell, with all of the separate rooms able to access a single L-shaped servery. It is particularly notable to find the grouping of public bar and games room – one that was characteristic in pub planning of the period – the two rooms being intended for customers of a similar class and background. The difference between these

9 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 158

10 Brandwood and Jephcote, *London Heritage Pubs*, p. 175

rooms and the saloon bar and lounge/billiard rooms remains very evident, even though the spaces have now lost the physical separation that they once had. Also of particular note is the fact that the off sales compartment survives at the Duke of Edinburgh: the vast majority of such areas have been removed as part of modern unification of pub interiors (see pp. 110-111). The publican's office set within the servery is another rare survivor.

Putting its level of integrity aside, the Duke of Edinburgh is perhaps most significant as a work undertaken by East London-based Truman's brewery, one of the most prolific firms in terms of inter-war pub improvement. In David Gutzke's table of breweries active in this period, the total number of inter-war projects undertaken by Truman's – 151 – was exceeded by only three other breweries: Watney Combe Reid & Co. Ltd (285 projects), Charrington & Co. (170) and Ind Coope (164).¹¹ Although the Duke of Edinburgh is traditional in scale and location, it clearly demonstrates Truman's commitment to pub improvement – for instance, by including a games room, a spacious lounge and billiard room, and a large garden.

Responsible for the pub's design was Arthur Edward Sewell (1872-1946), a Licentiate of the RIBA, who was the principal architect and surveyor for Truman's throughout the inter-war period, having been originally employed by the brewery in 1902; his last known work for Truman's was the Royal George, near Euston (see below), plans of which were signed in 1939. He was a designer of some note, his public houses – mainly located in or just outside of London – regularly being featured in architectural journals of the time.¹² Sewell was prolific, reflecting the active building programme of Truman's. In all, counting the Duke of Edinburgh, ten pubs certainly designed by Sewell have been identified as part of this project, including the Railway Hotel, Edgware (1930-31; listed grade II), the Goat Inn, Forty Hill, Enfield (1932; converted to residential use in c. 2006), and the Hop Bine, Wembley (1932; converted to a Tesco in c. 2011);¹³ additionally, four pubs have been identified which can be confidently ascribed to Sewell, giving a total of 14 buildings.¹⁴ All but one of these 14 was selected for investigation (see Appendix 2).¹⁵ Nine of the 14 pubs, including the Duke of Edinburgh, have been added to the final list (see Appendix

11 Gutzke, *Pubs and Progressives*, p. 202

12 Sewell (and his architectural assistant, R.W. Stoddart) was also mentioned in Basil Oliver's study *The Renaissance of the English Public House* (London, 1947), p. 106

13 These are pubs that were identified through the search of architectural journals and other related literature. Sewell is known to have designed at least another forty or so pubs for Truman's, including the Camden Stores, Camden (1924; now a restaurant), the Cock Tavern, Hackney (1929-30), and the Arundel Arms, Stoke Newington (1936; demolished); see: Luke Jacob, 'The Planning and Design of Truman's "Improved Pubs", 1910-1940' (MSt dissertation, University of Cambridge, 2014), gazetteer

14 The four pubs that were probably designed by Sewell, but for which archive information is lacking, are the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (1929), the Army and Navy, Stoke Newington (c. 1934), and the Man of Kent, Nunhead Green (c. 1935). The project also identified a number of Truman's pubs designed by architects other than Sewell, namely: the Duke of Sussex, Lambeth (1924), the Prince George, Thornton Heath (c. 1927), and the Osterley Hotel, Osterley (c. 1934), all by Eedle and Meyers; the Morden Tavern, St Helier (1933), by Harry Redfern; the Wolsey Tavern, Kentish Town (c. 1931), by Robert G. Muir; the Golden Pheasant Inn, Halifax (c. 1933), and the Oddfellows Arms, Bradford (c. 1936), both by Watkin and Maddox; and the Alma Inn, Brierley Hill (1930s?), and the Old White Horse Inn, Stourbridge (1930s?), both by F. Morrall Maddox.

15 The pub that was not selected was the Old Cherry Tree, East Dulwich (1935), which has been altered/modernised.

5), namely: the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (c. 1929), the Rose and Crown, Stoke Newington (1932), the Army and Navy, Stoke Newington (c. 1934), the Golden Heart, Spitalfields (1934-36), the Stoneleigh Hotel, Ewell (1934-35), the Stag's Head, Hoxton (1935-36), and the Green Man, Kingsbury (1936-37). Sewell's pubs were generally designed in a simple form influenced by Neo-Georgian, Arts and Crafts and Moderne design, as with the Golden Heart and the Rose and Crown. However, Sewell was also comfortable working in Neo-Tudor, a style he used for the Railway Hotel, the Goat Inn and the Stoneleigh Hotel.

To date, three pubs by Sewell have been listed grade II: the Railway Hotel (1930-31; now facing an uncertain future, having been closed since c. 2005); the Ivy House (formerly the Newlands Tavern), Nunhead (c. 1936; see Fig. 10.11); and the Royal George, Camden (1939-40). The Hope and Anchor, Hammersmith (1936; now closed), by an unnamed architect, and the Rayners Hotel, Harrow (1937; now closed), by Eedle and Meyers, are also listed, bringing the total number of listed inter-war Truman's pubs to five – more pubs than for any other single brewery in the London area (see Appendix 6). This fact reflects the amount of work undertaken by Truman's in the years 1918-39 and also the comparatively high level of survival of Truman's pubs.

Overall, the building's major points of interest are:

- Its status as a pub designed by A. E. Sewell for Truman's
- The high level of survival and the quality of the architecture of the pub's exterior
- The quality and intactness of the internal fixtures and fittings, and the clear legibility of the original plan
- The survival of key components and areas; most notably, the off sales compartment and the office, and also the pub's garden
- The pub's role in illustrating the aims of the improved public house movement, and general planning developments of the time.

Published sources

- Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), p. 124 and pp. 175-6

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November 2014

Section 12.17

The Duke William public house, 2 St John's Square, Burslem, Stoke-on-Trent, Staffordshire ST6 3AJ

Date: c. 1928
Architect: Unknown
Brewery: Bass

History and Context

The Duke William is on the corner of St John's Square and Newcastle Street/Fountain Place, in the heart of Burslem, one of the six towns that today make up the city of Stoke-on-Trent (Fig. 12.17.1). Burslem has early origins, but the present street plan is largely of the medieval period. In its current form, St John's Square was developed mainly from the early nineteenth century. There has been a Duke William pub at the north-west corner of St John's Square since at least 1818.¹ The Duke William was one of five pubs listed in the square in the trade directory of that year, and was one of four listed in the directory of 1851.² Aside from the Duke William, the only pub shown in the square on a map of 1851 was the Bull's Head, a few doors down at 14 St John's Square.³ The Bull's Head,

with a plain, Georgian style frontage, survives today, the other buildings in St John's Square being of a range of dates and styles.

Shortly after the 1851 map was prepared, the Duke William was apparently reworked, becoming a more substantial building of two storeys, with entrances from St John's Square and Newcastle Street.⁴ In 1864, the pub was apparently acquired by Bass, Ratcliff and Gretton, then one of the world's largest breweries. It was apparently described in the



12.17.1 *The exterior of the Duke William, facing onto St John's Square. There has been a pub on the site since at least 1818. (© Michael Slaughter LRPS)*

1 The Duke William is listed in St John's Square in the 1818 trade directory: http://thepotteries.org/photos/st_john_sq_jan2000/index.htm (accessed 12 September 2014). According to a report prepared by Stoke-on-Trent City Council in relation to the pub's status as a site of archaeological interest, there has been an alehouse on the site since the first half of the eighteenth century.

2 http://thepotteries.org/photos/st_john_sq_jan2000/index.htm (accessed 12 September 2014)

3 Map of 1851 published on: <http://thepotteries.org/inns/burslem/fountain.htm> (accessed 16 September 2014). Both pubs also appear on the first edition Ordnance Survey map of 1877.

4 For photographs of the pub in this earlier guise, see: <http://www.dukewilliamsburslem.com/history.html> and http://thepotteries.org/inns/burslem/duke_william.htm (accessed 16 September 2014)

'Potteries' works written by Arnold Bennett, starting with *Anna of the Five Towns* (1902), in which Burslem appeared as Bursley, and St John's Square as St Luke's Square.

The Duke William pub was rebuilt in the inter-war period, as is illustrated by a comparison of the building's plot as shown on the Ordnance Survey maps of 1925 and 1937. Until this point, the pub seems to have been smaller and narrower, though its north front aligned with the façades of the neighbouring properties to the west. By 1937, the building had taken in the adjacent property (6-8 St John's Square), doubling its width, and was also increased in height, from two to three storeys. Meanwhile, the north-east corner of the building, facing Newcastle Street, was recessed from the roadway, creating more space and distance from passing traffic. This rebuilding work was probably undertaken in c. 1928; an aerial photograph of Burslem, taken in July 1929 and including the pub, shows that it was in its new form by that time.⁵ Originally, as initially rebuilt, the pub had a conventional angular corner at its north-east, but by 1950 this area was canted, with a flat area facing north, as at present. This change may have been made to allow the installation of signage in order to catch the eye of passing travellers; it seems to have involved the moving of a chimneystack, and it left the main (east) façade of the pub being almost perfectly symmetrical. In photographs of the immediate post-war decades, the pub still bears the name 'Bass',⁶ and this company was clearly responsible for its inter-war reconstruction.⁷

The Duke William is on CAMRA's inventory as having a historic interior of regional importance.⁸ No plans or other documents appear to survive to elucidate the building's history and usage – nor is the pub known to have been mentioned in architectural journals or related articles. The Duke William was rejected for statutory listing in 1989; no reason was given, aside from the building being 'not of sufficient quality to merit listing', and no internal access was gained. The pub was refurbished and restored in 2009-10.⁹ It forms part of the Burslem Town Conservation Area (designated 1972; amended 2007), and is locally listed and registered as a site of archaeological interest.¹⁰

Given the significance of St John's Square and Fountain Place to its north, surprisingly few buildings are listed. The Tudor Gothic style building on the other side of Newcastle Street from the Duke William, now occupied by NatWest bank, dates from c. 1870 and is listed grade II. To the north of this, also listed grade II, are the former Fountain Place Works, built in 1789 for the potter Enoch Wood. The only buildings on St John's Square to be listed are numbers 15 and 15A, early nineteenth-century shop premises which appeared as John Bain's shop in Arnold Bennett's book *The Old Wives' Tale* (1908).

5 <http://www.britainfromabove.org.uk/image/EPW028016> (accessed 5 November 2014)

6 See, for example: http://thepotteries.org/inns/burslem/duke_william.htm and also www.staffspasttrack.org.uk (accessed 16 September 2014)

7 Ownership of the pub by Bass is confirmed by the presence of the Bass sign, while photographs of the building are included in the Bass Stoke on Trent Agencies property album: pers. comm. (Vanessa Winstone, National Brewery Centre, September 2014)

8 See entry on: www.heritagepubs.org.uk (accessed 16 September 2014)

9 www.dukewilliamburslem.com (accessed 16 September 2014)

10 It might be noted, however, that the local listing makes an erroneous reference to the pub's 'intact Edwardian interior'.

Description

Exterior

The Duke William is of three storeys, and is built of brick with half-timbering to its upper two levels, being Neo-Tudor in style (see Fig. 12.17.1). The main (St John's Square) elevation is of three bays, the central one containing the principal entranceway, with stone doorcase. To either side are windows, and both of these side bays have oriel windows at second-floor level. Above these are timbered gables with a pitched tiled roof behind. The timbering is mainly of vertical struts, with decorated areas beneath the oriel windows and to either side of the first-floor windows below.

The corner of the building, as has been mentioned, was altered at some point between 1937 and 1950 – probably in the years immediately after 1937, since the design and materials are so similar to the other elevations and are contiguous (e.g. the stone plinth continues round the canted bay, and there is a band of decorated timbering between the first and second floors, now covered by a sign bearing the pub's name). The corner is canted, with a plain area of brickwork at ground-floor level and half-timbering on the upper two floors; since it forms a chimneystack, it contains no windows. The secondary (Newcastle Street) frontage is of two narrow bays, the right (west) one containing a doorway. The left bay has a second-floor oriel with a timbered gable above. The pub occupies a very prominent site, though it is now not visible when approached from Newcastle Street on the west, its frontage being recessed behind that of the adjacent buildings.

The Duke William's inter-war exterior survives extremely well. Three photographs dating from between the late 1940s and 1960s show that there have certainly been no notable changes since that time.¹¹ The leaded glazing is, for instance, largely intact, with stained-glass



12.17.2 The entrance vestibule of the Duke William, with its leading glazing and terrazzo flooring. The steps on the right lead to the public bar (named 'bar' on the door), while the doorway on the left of this formerly led to the off sales compartment (now the main entrance to the public bar). (© Michael Slaughter LRPS)

¹¹ A photograph of the 1960s has been published online: http://thepotteries.org/inns/burslem/duke_william.htm and www.staffspastrack.org.uk (accessed 16 September 2014). Two further photographs of the pub, the first dating from around the late 1940s and the second from around the late 1950s/early 1960s, are held in the collections of the National Brewery Centre at Burton upon Trent.



12.17.3 The interior of the public bar. The doorway in the centre of the image, to the left of the counter, formerly led into the off sales compartment. (© Michael Slaughter LRPS)

details at ground- and first-floor levels, though some areas have been (sensitively) replaced.

Interior

The public areas on the ground floor of the Duke William have elaborate interiors, including features such as panelling, leaded and coloured glazing, and terrazzo flooring. Elements of this work belong to an earlier tradition, but as a whole the pub's interiors are clearly inter-war in character, reflecting the scale of the rebuilding of c. 1928, when the pub was significantly increased in size, with a whole new range of rooms on the left (south). Steps from St John's Square lead to the main entrance, which encloses a terrazzo-floored lobby, with two steps leading right (north) towards the public bar and former off sales area, and a further two steps leading straight ahead (west) towards the pub's 'smarter' rooms (Fig. 12.17.2). The rooms are divided from this lobby by glazed screening, with its original decorative leading and small areas of stained glass. The doorway to the public bar, now no longer in use (see below), bears the word 'bar' in a central rectangle. The glass in the main double doors leading west is modern, and bears the pub's name.

The public bar is L-shaped, and is situated at the Duke William's north-east corner, with windows on to St John's Square and Newcastle Street. The room has its original fixed seating and curved bar counter (Fig. 12.17.3), with fielded panels and stylised fluted pilasters with diamond lozenges at their tops; this forms the north-east part of the pub's central island servery. The bar back also seems to belong to the phase of c. 1928 – its

detailing is comparable with that elsewhere in the pub – though it harks back to work of the Victorian and Edwardian periods; it stands alone at the centre of the servery, the central part of its entablature rising up in a curve and containing a clock. At the corner of the public bar, in the canted area seemingly created soon after 1937, is a timber fireplace with a fire surround of highly glazed, greyish-green coloured tiles.¹²

The original door to the public bar, which opens north from the main entrance lobby, is no longer in use. Today, the bar is accessed via a second doorway opening from the lobby and leading into a glazed compartment, which originally served as the off sales area. This has its original terrazzo floor and a hatch window to the servery; as the CAMRA description of the Duke William notes, the only element missing is a panel of glazed screening on the right (north), which now forms the way into the public bar.¹³ On the west of the public bar is another lobby with a terrazzo floor, providing entry directly from Newcastle Street.



12.17.4 *The handsome bowed servery at the centre of the pub, opening onto a passageway. (© Michael Slaughter LRPS)*

The double doors on the west of the main lobby lead into a passage area, with the servery immediately on the right (north) and continuing round the corner, facing west; in the latter area, the servery is attractively curved and bowed (Fig. 12.17.4). The lower levels of the servery/counters are of panelling, the design being identical to that of the counter in the public bar; the upper levels, rising up to the ceiling, are of glazed screening, with original leadwork. Service is now provided through open hatches, though presumably these originally contained sliding glazed screens. The passageway retains its original terrazzo flooring, though some areas are now carpeted.

¹² These tiles are identical in style to those used at many Truman's pubs, including the Stag's Head, Orsman Road, Hoxton, London, built in 1935-36 (see section 12.33).

¹³ See description and photographs published on: www.heritagepubs.org.uk (CAMRA entry on the Duke William, accessed 17 September 2014)



12.17.5 *The room at the front left of the Duke William. This has no severy, and seems to have been attended by waiting staff, as is reflected by the presence of bell pushes. Its original function is unknown; it was probably a private bar or smoke room. (© Michael Slaughter LRPS)*

On one side of this passageway, in the left (south) bay of the Duke William, are two rooms. These clearly formed the pub's 'polite' areas, and probably functioned as a saloon lounge/private bar and smoke room, or something of that kind. Neither room has its own bar counter; service clearly being provided from the pub's main island severy, via the hatches and also perhaps by waiters: bell pushes still survive in the room at the front (east), overlooking the square. This room also retains its three-quarter height panelling, its fixed seating and a timber fireplace, with decorative lozenge-work; the insert is modern and is surrounded by blue and white tiles in the style of Delftware (Fig. 12.17.5). This tiling is probably not original, though it may have derived from local potteries.

On the room's west side, direct access is provided to the room at the pub's rear; this is now by means of a timber edged opening, though there was probably no interconnection between these two spaces in the original inter-war plan. Similar openings, presumably replacing doors, also connect each of the two rooms directly to the passageway. The rear room is lit from the west by a bow window with original decorative leadwork and stained glass. It has three-quarter height panelling on one wall (that on the south), and a projecting stack on this side indicates the position of the fireplace, though this area is now covered by a large sideboard or buffet. The fixed seating in the bowed window area seems to be inter-war work.

Immediately to the side of this room, on the west of the passageway, is the staircase leading to the pub's upper levels. To the north of this are the lavatories: the men's include much original work, including glazed screening, urinals, black and white tiling, doors and door locks; the women's have been modernised, but the original door survives, the

window containing decorative leadwork and 'ladies' in a rectangle at its centre. The areas to the west, at the rear of the Duke William, were not inspected, but presumably house the kitchen and offices. Meanwhile, on the first floor, filling the pub's width, there is a function room, which now serves as a restaurant. This has been greatly modernised and does not contain any features which are obviously of the inter-war period, aside from the room's plain cornicing. Presumably, the pub's upper (second) floor housed the private accommodation of the manager/landlord.

Significance

The Duke William is a fine example of an urban inter-war pub, and shows the nature and scale of the remodellings carried out during this period. Although it has the sense of being a traditional 'local', the building incorporates some of the features extolled by those in favour of pub improvement – for instance, the central island servery, ensuring the manager/landlord was able to supervise all of the public rooms on the ground-floor. However, it is for the pub's level of survival, both external and internal, that it is most notable, and for the quality of the workmanship. Impressive original features include the terrazzo flooring, glazed screenwork and panelled counters. The plan form survives largely unchanged – at least as far as the public rooms are concerned – and it is especially notable that the off sales area is intact. The pub is also worthy of attention for its history: it has been a prominent component of St John's Square, and of Burslem, since the early nineteenth century, and shows the grandeur and pretensions of that area in the inter-war years.

In terms of statutory listing, the Duke William can be compared with other smaller-scale urban pubs built in the Neo-Tudor style, such as the Citty of Yorke, Holborn, London (1923-24), the Cumberland Inn, Carlisle (1929-30), the Punch Bowl, York (1930), and the Royal Oak, Halifax (1929-31), all of which are listed grade II (see Appendix 6). As far as can be ascertained, no inter-war pubs built or rebuilt by Bass are currently on the statutory list, and there are no listed inter-war pubs in the Stoke-on-Trent area.

Overall, the building's major points of interest are:

- Its status as an early nineteenth-century public house rebuilt in the inter-war period
- Its prominence within the streetscape and the contribution the building makes to the setting of adjacent listed buildings on Fountain Place
- The survival of its exterior, including original glazing
- The survival of its plan form (including the off sales area) and the quality of much of the interior work, notable features including panelling, glazing, counters and terrazzo flooring.

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September 2014

Section 12.18

The Duke of York public house, 107 Devonshire Road, Chiswick, London Borough of Hounslow, W4 2HU

Date: 1926
Architect: T. H. Nowell Parr
Brewery: Fuller, Smith & Turner

History and Context

The Duke of York is situated on the corner of Devonshire Road and Fraser Street, in a residential district on the south side of Chiswick High Road (Fig. 12.18.1). This area – known as Chiswick New Town – was developed by 1838 to serve the local population of workers, employed in businesses such as market gardens and breweries, including Fuller's, a Chiswick-based firm founded in 1845.¹ The original Duke of York pub dated from around that time, and was associated with contemporary terraces of housing on its south and west sides.² On the west, this housing ran down Devonshire Place, a street which preceded and later ran alongside Fraser Street. The latter was built in the 1880s



12.18.1 The Duke of York, seen from the north-east. The pub was originally attached to terraced housing on both sides. (© Historic England, Emily Cole)

¹ <http://brentfordandchiswicklhs.org.uk/local-history/housing/homes-for-the-workers-chiswick-new-town/> (accessed 13 November 2014)

² Gillian Clegg, *Brentford and Chiswick Pubs* (Stroud, 2005), p. 105

or 1890s, at the same time as the terraced housing which survives to the pub's north, running up to Chiswick High Road.

On the south, Devonshire Road ran down to the junction of Mawson Lane and Hogarth Lane. The road network in this area was altered and enlarged in the 1920s and 1930s to form the Great West Road (A4), and it may have been this – and the associated higher levels of passing trade – that encouraged Fuller's to rebuild the Duke of York and also a second pub on the opposite (east) side of Devonshire Road: the Manor Tavern, built to designs by T. H. Nowell Parr in 1924.³ It might be noted that the work undertaken by Nowell Parr at both pubs seems to have represented complete rebuilding, for no trace of their Victorian predecessors is now visible in the pubs' fabric.

The area surrounding both the Duke of York and the Manor Tavern saw a high level of change following the Second World War. All trace of the housing that once adjoined the Duke of York – and indeed of Devonshire Place – has now gone; the terraces were demolished around the 1950s to make way for blocks of housing, and the Duke of York is now detached.

The Duke of York is on CAMRA's national inventory as having a historic interior of regional importance.⁴ No plans or other documents appear to survive to elucidate the building's history and usage – nor is the pub known to have been mentioned in contemporary architectural journals or related articles. It is, however, mentioned in the relevant Buildings of England volume, and has an entry in the recent book *London Heritage Pubs* (2008).⁵ The Duke of York does not form part of a conservation area, and is not included on the local list of buildings maintained by Hounslow Council.

Description

Exterior

Most of Nowell Parr's inter-war pubs were modest in size and design, and this is true of the Duke of York. Of two main storeys, the pub is broadly Arts and Crafts in style, with Neo-Georgian influences, and is built of brick with stone facing to the ground floor; quoining and sash windows at first-floor level (see Fig. 12.18.1). The design is asymmetrical, well suited to the Duke of York's corner plot: the east front, to Devonshire Road, has a gable and is of five bays, with a curved corner; the north elevation, to Fraser Street, is wider and plainer, and contains the pub's entrances, the grandest one being that at the east end of the front, with an arched head. At the west end, the pub has an extension of just over a single storey in height, with a shaped parapet facing the street. An adjacent row of terraced houses formerly extended from this rear (west) wall. There

3 This pub later became the Devonshire Arms and closed in 2012: <http://brentfordandchiswicklhs.org.uk/search-discover/chiswick-history-homepage/pubs/> (accessed 17 September 2014). It replaced a pub of around the 1880s.

4 See entry on: www.heritagepubs.org.uk (accessed 13 November 2014)

5 Bridget Cherry and Nikolaus Pevsner, *London 3: North West* (London, 1999 edn), p. 404; Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), pp. 45-46. The Duke of York also appears in the list of pubs designed by Nowell Parr published in: Robert Thorne, 'T. H. Nowell Parr and his work in Hounslow', *The Hounslow Chronicle (Journal of the Hounslow & District History Society)*, March 1982, p. 6 [this article is included in the RIBA biographical file on Nowell Parr]



12.18.2 *The interior of the pub's saloon bar. The counter, bar back and beamed ceiling are original, but the glazed screens and bar gantry have been inserted in modern times, apparently reusing Victorian stained glass. (© Historic England, Emily Cole)*

is no pub garden, service yard, or even a forecourt or 'pull up'. The open area to the pub's south, now containing paths accessing the adjacent blocks of housing, was originally the garden of the adjacent terraced house on the Devonshire Road side.

Although no historic views of the Duke of York are known to survive with which to compare the modern exterior, the building appears to survive well. The first-floor windows are certainly original. The ground-floor windows may have been replaced, though they are sensitive in style to the original work.

Interior

The Duke of York has a basic three-room plan. The bar on the east of the pub, with windows onto Devonshire Road, was probably the saloon, its social status being signified by its comparatively grand arch-headed opening from Fraser Street and also by its bar back (see below).⁶ Although the room's character has been somewhat changed – it now features two modern timber screens, set with what appears to be Victorian stained glass, dividing the room into sections – there are a number of original features (Fig. 12.18.2). These include the glazed lobby, beamed ceiling (a characteristic feature of Nowell Parr's work), counter (sloped at its lower level, to prevent damage by footwear), half-height fielded panelling, and the fireplace on the room's south (with brick hearth and modern Victorian-style insert). Of particular note is the handsome bar back, with mirrors, shelving, twisted columns, pilasters and a round-headed raised central section. This is now partially obscured by a modern gantry or glass shelf, set with the same Victorian glass as the screens and carried on squat classical-style columns. All of the original

⁶ CAMRA have come to a different conclusion, suggesting that this room was the public bar: www.heritagepubs.org.uk (CAMRA entry on the Duke of York, accessed 23 September 2014); Brandwood and Jephcote, *London Heritage Pubs*, p. 45



12.18.3 *The public bar, which retains original work including the counter, bar back and beamed ceiling. (© Historic England, Emily Cole)*

woodwork in the room – indeed, in the pub as a whole – has been given a heavy red-coloured stain at some point in recent years, presumably to blend the old work with the new.⁷

At the north-west corner of the saloon, there was originally an off sales compartment, entered through the simple, narrow doorway (now no longer in use) which is on the right of the arch-headed entrance. It was probably divided from the saloon by a full-height partition, the line of which can be seen on the ceiling beam above. At this point, the counter ends and there is a hinged door or flap, in order to provide service to off sales customers. At some point, the dividing partition has been removed and the off sales area merged with the body of the saloon, though the presence of the doorway signifies its former existence. Also, an opening has been inserted into the wall on the west, joining the saloon – originally self-contained – with the rest of the pub.

To the west are two larger rooms, entered via an arch-headed doorway from Fraser Street, narrower and simpler than that towards the corner of the building. These probably served as the public bar and a games or meal room, and would presumably have been greatly used in an area which was dominated by working-class housing. The arrangement of such rooms together can be found at other inter-war pubs, including the Angel in Hayes (see section 12.1), another Nowell Parr building of 1926, the Berkeley

⁷ A few areas of unstained woodwork survive – for instance, on the rear of the door to the women’s lavatories – showing that the original timber is of good quality; it seems to be oak.



12.18.4 Looking from the public bar into what was probably the games or meal room.
(© Historic England, Emily Cole)

Arms Hotel, Cranford, London, of 1931-32 (see section 12.4), and the Stag's Head, Hoxton, London, of 1935-36 (see section 12.33). At the Duke of York, the public bar (Fig. 12.18.3) is at the centre of the plan, and is divided from the games or meal room by a broad panelled arch (Fig. 12.18.4). Originally, this probably contained a folding or sliding screen, which allowed the two rooms to be divided when appropriate. The games/meal room has its own service hatch, and its own separate entrance, via a small lobby within the doorway. The lavatories open off the west side of this room.

Both the public bar and the games/meal room have a number of original features, of a similar style to those in the saloon. For example, beamed ceilings, half-height fielded panelling and doorways. The counter in the public bar is original, as is the bar back, of a similar though simpler form to that in the saloon: it features twisted columns, mirrors and shelving, although the area at the east has been altered and includes modern tiling. The timber doorway linking the service area of the public bar with that of the saloon also survives, framed by pilasters. The position of the fireplaces in the public bar and the games/meal room can be clearly seen, though the fireplaces themselves have been removed, to be replaced with panelling which looks (confusingly) like the original work; it was presumably reused from elsewhere, perhaps from the partition dividing the saloon bar and the off sales compartment.

At the south-east of the games/meal room, to the right of the serving hatch, a doorway leads through to the service and private areas of the pub. From here, a staircase descends to the cellar, which retains its original bottle lift, of a similar type to that which can be found at the Angel in Hayes (see section 12.1). The rooms on the first floor form the private residence of the pub's landlord//licensee. This area may also have included a kitchen, linked to the games/meal room via a lift or dumb waiter, but no evidence of this was found.

Significance

The Duke of York is notable for its level of survival, and for its place within the history of Chiswick: there has been a public house in this location for nearly two hundred years, and the present building reflects the growing affluence and pretensions of Chiswick New Town. The pub is also of interest in being the last survivor of a group of nineteenth-century buildings, the terraces to either side of it having been demolished, leaving the Duke of York somewhat marooned, surrounded by mid-twentieth-century buildings on three of its sides. However, it is perhaps most significant as a pub designed by the local, much-respected architect Thomas Henry Nowell Parr (1864-1933). Nowell Parr designed a number of public buildings in Brentford (such as the public baths of 1895-96 and the public library of 1903-4; both are listed grade II), but is known especially for his public houses. In all, he designed around 20 pubs in West London between c. 1900 and his death in 1933; some of these are listed (all at grade II), including the Old Pack Horse, Chiswick (c. 1905), the Forester, Ealing (1909), and the Kent Hotel (now the Duke of Kent), Ealing (1929). Geoff Brandwood and Jane Jephcote note that their book *London Heritage Pubs* includes six pubs by Nowell Parr, giving him a higher representation than any other architect.⁸ He is noted for his restrained style, moving away from the glitz and extravagance of Victorian pub architecture, and for his attempt to create 'olde worldliness' in pub interiors.⁹ This no doubt helped him remain successful as a pub architect after the First World War, when simplicity of design became a major ambition of pub improvement.

As a group, Nowell Parr's inter-war pubs do not survive especially well: those much altered include the Pottery Arms, Brentford (1922), the Manor Tavern (1924; later the Devonshire Arms) across the road from the Duke of York in Chiswick, the Royal Hotel, Hanwell (1924), and the Rose and Crown, Kew Green (1928), while the Golden Lion, Hillingdon (1932), has been demolished. This makes the Duke of York even more notable, although in terms of scale and ambition Nowell Parr's Angel in Hayes (see section 12.1), built in 1926 and altered in c. 1937, is perhaps more significant. Also, the Angel is clearly a pub built in the 'improved' tradition (see Chapter 4), while the Duke of York is traditional in scale and plan, reflecting the needs of the local clientele: for example, it seems to have included only one set of lavatories and did not have a function room, although its plain style and simplicity of plan, with clear lines of supervision from the service area, was in keeping with inter-war thinking about 'ideal' arrangements. The pub's success and popularity with local people is no doubt reflected by its level of integrity, and by the fact that it continues to be used as Nowell Parr intended; for instance, today, the most conspicuous features of the meal/games room are a darts board and a pool table. The loss of the former off sales compartment is the only major change, and it is one which can be readily traced in the pub's fabric.

Overall, the building's major points of interest are:

- Its status as a pub designed by T. H. Nowell Parr for Fuller's, and one of Nowell Parr's few surviving, intact designs of the inter-war period
- Its status as a typical, well-designed traditional 'local' of the inter-war period
- The level of preservation of the pub's exterior and interior, including the plan form.

8 Brandwood and Jephcote, *London Heritage Pubs*, p. 47

9 *Ibid.*, pp. 45-46

Published sources

- Robert Thorne, 'T. H. Nowell Parr and his work in Hounslow', *The Hounslow Chronicle (Journal of the Hounslow & District History Society)*, March 1982, pp. 3-6
- Bridget Cherry and Nikolaus Pevsner, *London 3: North West* (London, 1999 edn), p. 404
- Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), pp. 45-47

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September 2014

Section 12.19

The Farmers' Arms public house, 1 Larkhill Lane, Clubmoor, Liverpool, Merseyside, LI3 9BL

Date: c. 1925
Architect: Harold E. Davies & Son
Brewery: Bent's Brewery

History and Context

The original Farmers' Arms was in existence by at least 1851,¹ forming part of a small group of buildings located on a crossroads in Clubmoor, to the north-east of central Liverpool, adjacent to Anfield and Tuebrook. The area was then largely rural, but was greatly developed in the early twentieth century as a suburb of Liverpool: the Larkhill estate was built in 1921-23, and the nearby Walton-Clubmoor estate followed in the mid-1920s. It was no doubt this development that stimulated Bent's Brewery to rebuild the Farmers' Arms, work which was carried out in c. 1925 by Harold E. Davies & Son, the major pub designers active in the Liverpool area in the inter-war years (Fig. 12.19.1).

Although the Farmers' Arms was certainly complete by January 1926 – a photograph of it survives from that month, and it was illustrated in the *Architects' Journal* in June of the same year² – it was rebuilt and enlarged in a second phase of work which was complete



12.19.1 *The main elevations of the Farmers' Arms, seen here from the north-west, survive almost entirely as completed in the inter-war period. The pub's striking Neo-Georgian design is typical of the work of Harold E. Davies & Son. (© Historic England, James O. Davies, DPI66553)*

¹ The pub appears on the six inch to one mile (1:10,560) Ordnance Survey map of Lancashire published in that year.

² Liverpool Record Office, 352 ENG/2/4827 (26 January 1926); Frederic Towndrow, 'Some new public-houses in Liverpool', *Architects' Journal*, 2 June 1926, pp. 749-752

by 1951, when an Ordnance Survey map shows the building having its present footprint.³ This phase was probably undertaken in about 1930 – it was certainly complete by the time of the Second World War⁴ – and is likely to have been initiated by the demolition of an earlier building which stood at the right of the pub's Larkhill Lane façade, projecting into what is now part of the roadway.⁵ This is marked as a 'smithy' on the Ordnance Survey maps of 1893 and 1908, while the caption to the photograph of January 1926 describes it as a 'small cottage containing a boot repairing business'.⁶ The cottage is shown in photographs of November 1927.⁷ The new phase of work involved the addition of an outbuilding close to the site of this former smithy, and also the construction of a large block at the north-east of the pub, backing onto the principal bowling green. This may have been a luncheon/tea room or detached off licence, and was probably provided to cater for an unexpectedly high level of trade. This secondary phase seems to have involved a reworking of some areas of the pub's plan (see below).

The Farmers' Arms attracted a comparatively high level of attention following its (initial) completion in late 1925/early 1926. A photograph of the exterior headed the article 'Some new public-houses in Liverpool' in the *Architects' Journal* in June 1926, the piece also containing an account of the new pub, the ground-floor plan, the outline plan of the pub and its grounds, and photos of the rear elevation and both main façades of the tea room or pavilion.⁸ The photograph of the rear of the pub (from the south-east) was reproduced again in *The Brick Builder*, along with one of the main façade, while a different view of the pub's rear elevation and of the pavilion was published in *The Book of the Liverpool School of Architecture* (1932).⁹

Aside from the drawings published in the *Architects' Journal*, no plans of the Farmers' Arms are known to survive, and no interior photos appear to have been published in the contemporary press.¹⁰ Still, the architects' contribution to the interior is known through a comment the firm made regarding the Farmers' Arms, cited in an article of 1926:

3 Alterations to the pub also seem to have been made during execution. The article of 1926 notes that 'The plan of the Farmers' Arms might perhaps be improved, but no doubt it has suffered in the building, for apparently additions were made when the building was half-way up; otherwise, no doubt, the architects could, perhaps, have obtained more relationship between the plan and elevations': *Architects' Journal*, 2 June 1926, p. 750

4 The fabric of the new work is identical with that of c. 1925 (for example, the form of the brickwork and coursing).

5 The demolition of this building was not the only work carried out. Ordnance Survey maps show that neighbouring buildings in Larkhill Lane were also rebuilt around this time, and that a building on the opposite (north-west) corner of Townsend Lane was removed.

6 Liverpool Record Office, 352 ENG/2/4827

7 Liverpool Record Office, 352 ENG/2/5326-27 (25 November 1927)

8 Frederic Towndrow, 'Some new public-houses in Liverpool', *Architects' Journal*, 2 June 1926, pp. 749-752

9 'The New Type of English Inn: Recent buildings by Messrs Harold Davies and Son, Liverpool', *The Brick Builder*, March 1929, p. 41; ed. Lionel B. Budden, *The Book of the Liverpool School of Architecture* (Liverpool and London, 1932), plate CXXVI

10 For instance, nothing relevant appears to be included in the Liverpool Record Office. Drainage plans survive in the Record Office but are not arranged in any logical sequence and are currently uncatalogued; in the future, it is possible that one or more plans of the Farmers' Arms may be identified. Liverpool City Council's building control records date back only as far as 1989.

The clients, Messrs. Bent's Brewery Co., Ltd., were at first content to leave the matter of design to the architects, but as the building took shape they became more and more interested. They agreed to the furniture being specially designed by the architects so as to be in character with the whole scheme, and allowed them a free hand in such matters as the decoration and the selection of wallpapers. They now look upon the new public-house as a good advertisement for their business.¹¹

The Farmers' Arms does not form part of a conservation area. Liverpool City Council does not maintain a local list, but considers the pub to be a historic asset 'as referred to in the National Planning Policy Framework, Section 12'.¹² The Farmers' Arms is not included in CAMRA's inventory of historic pub interiors, a fact which reflects the level of internal change.

Description

Exterior

The Farmers' Arms is a detached pub on a corner site, with symmetrical elevations facing Larkhill Lane (on the south-west) and the busy thoroughfare of Townsend Lane (on the north-west) (see Fig. 12.19.1). It forms the south-east corner of a crossroads. There has been a pub on the site since at least the mid-nineteenth century, and this was rebuilt in about 1925 by the firm of Harold E. Davies & Son, with a phase of alteration and extension undertaken slightly later (probably in c. 1930; see above).

The building – of brick with stone dressings – is Neo-Classical/Neo-Georgian in style, and of two storeys in height. The outward side of the pub has three façades, forming a canted shape to fit the street corner. At the centre is the main entranceway, framed by windows with decorative tympana and a three-light window above, having a stone balcony below it; this façade is topped by a balustraded parapet with urns.¹³ The elevations to right and left are matching, their outer parts projecting forwards and topped by pediments. Again, the ground-floor windows have decorative tympana. At the centre of each of these façades is a single-storey porch containing doorways.¹⁴

At the rear, the Farmers' Arms had two bowling greens, an unusually generous provision.¹⁵ The larger one was on the east of the pub and at the centre of the Townsend

11 *Architects' Journal*, 2 June 1926, p. 750

12 Pers. comm. (Wendy Morgan, Liverpool City Council)

13 The decorative work at the Farmers' Arms may have been undertaken by H. Tyson Smith, sculptor, who was certainly responsible for the carving at Davies's nearby Hermitage Tavern, Walton (c. 1926); see: *Architects' Journal*, 2 June 1926, p. 756

14 A journalist wrote of these main façades in the following terms: 'The elevational character of this public-house, and, indeed, of them all [by Davies], is charming. While the centre entrance, however, leads direct into the bar, the side entrances in the re-entrant angles have been favoured with excrescences in the shape of porches, which lead only into passages, and which, unfortunately, might seem to affect the composition': *Architects' Journal*, 2 June 1926, p. 750

15 The site plan published in 1926 names these the 'main bowling green' and 'auxiliary bowling green': *Architects' Journal*, 2 June 1926, p. 750



12.19.2 *The rear elevation of the Farmers' Arms. Much inter-war work remains, though there have been modern additions, including the rendered block which stands on the site of the former stone loggia. The lawned area was originally a secondary bowling green, the main one being out of view to the right. (© Historic England, James O. Davies, DPI66551)*

Lane side had a pavilion, named the 'tea house' in the article of 1926.¹⁶ At the south-east of the main pub building was a projecting stone loggia, well shown in photographs published in 1926 and 1932 (see Fig. 6.11).¹⁷ This was single-storey in height and made up of coupled columns with a parapet above; it faced a second, smaller bowling green. Writing about this façade in 1926, a journalist noted that 'The elevation overlooking the bowling-green, with its elegant loggia, comes nearer to beauty than anything else here illustrated. In a hundred years' time it will be no less beautiful'.¹⁸ Behind the loggia, the pub's main block had a tall brick parapet and little of the Neo-Classical detailing than appeared on the outer elevations.

The main elevations to Larkhill Lane and Townsend Lane survive extremely well. Even the shutters shown in early photographs remain in place, to either side of the first-floor windows. Also intact are the parapets (with urns), pediments, decorative tympana, porches and glazing. Alterations include the blocking of the main central doorway, but – judging by the form of brickwork used to carry out the work – this was an early change, carried out in the phase of c. 1930. The elaborate door surround and fanlight remain. Also altered are the projecting porches: windows/openings have been blocked here, and the entrance ways lowered. Originally, the main elevations of the pub were divided from the road by areas of planting, as shown, for instance, in the photograph published in 1926.¹⁹ This planting has now all been removed, to be replaced with paving.

On the Townsend Lane side, the main block of the Farmers' Arms originally had a short projection. This block features an elaborate frontispiece, consisting of double doorway below and window above, with Neo-Classical style detailing and 'BB' (Bent's Brewery) in

16 *Ibid.*, p. 752

17 *Ibid.*, p. 751; ed. Budden, *The Book of the Liverpool School of Architecture*, plate CXXXVI

18 *Architects' Journal*, 2 June 1926, p. 750

19 *Ibid.*, p. 749

a roundel. The lower parts of the stone facing, to either side of the doorway, have been lost, and the first-floor window has been blocked, but otherwise this frontispiece survives well; originally, it seems to have provided access to an entrance hall and staircase leading to a first-floor dining room (see below). Adjacent to this was a boundary wall, which served to screen off the garden, pavilion or 'tea house' and larger bowling green.

In about 1930, this arrangement was altered: a new block was built to the pub's north-east, next to the pavilion, and this was linked by the existing projection to the main part of the pub. The former function of the attached block is unclear. It now has a large opening on the Townsend Lane side, framed by piers seemingly inserted in the 1960s. Most probably, it functioned as an off licence, the building of which would have rendered the off sales compartment of the pub redundant and enabled the plan in this area to be rethought (see below). Later, it may have become a shop or a garage.

The rear elevations of the pub have fared less well (Fig. 12.19.2). The former pavilion or tea house has vanished without trace, though its site is still occupied by a bowling pavilion, seemingly built around the 1960s. The bowling green itself remains in use, but the garden which was originally on the other (north-west) side of the pavilion has also disappeared. The smaller bowling green to the south-west survives as the main part of the modern pub garden. Another loss is the former loggia, though its site is occupied by a structure of similar dimensions – a single-storey extension of modern date, with double doors opening onto the garden. A single-storey extension has also been added to the right of this, projecting from the pub's north-east, and there have been alterations among the jumble of structures on the left, towards Larkhill Lane. Despite these modern changes, however, the pub remains recognisable as that shown in the photographs of 1926 and 1932.

Interior

No interior photographs of the Farmers' Arms are known to have been published, although a journalist made the following comment in an article of 1926: 'The internal decoration and furniture have, in this public-house, that interest and consistency of design which are characteristic of interiors designed by architects.'²⁰ As has been noted, a plan was published in 1926; however, this is of limited use, in that arrangements were altered soon after construction, in c. 1930 (see above). The plan shows that the pub, as built in c. 1925, was of a typical Liverpool arrangement, with public bar, lounge and garden hall behind, and a smoke room and parlour to left and right respectively.²¹ The public bar was at the corner, entered from the doorway in the central façade. This had passages to either side. That on the left (north), accessed via the projecting porch and door from Townsend Lane, ran south-east. On the right, towards the public bar, an opening within a lobby led to the off sales department. The passage itself contained a doorway on the left to the smoke room, in the part of the Townsend Lane façade topped by a pediment. It then led straight ahead to a lounge hall, with curved bar counter on its north-west and a passage leading to Larkhill Lane on the south-west. On the south-east of the lounge hall was the 'garden hall', with access to the outside areas, while a doorway on the north-east led to a large billiards room, with the loggia on its garden (south-east) side.

20 *Ibid*, p. 750

21 *Ibid*



12.19.3 The interiors of what were probably the public bar (in the distance) and smoke room (in the foreground). The counters, timber arches and decorative plasterwork all seem to be original inter-war work, and are characteristic of the designs produced by Harold E. Davies & Son. (© Historic England, James O. Davies, DPI66549)

Meanwhile, the projecting porch on the right of the pub – facing Larkhill Lane – led to a passage providing access on the left to the public bar, straight ahead to the lounge hall and on the right to a bar parlour, with toilets beyond. The area of the pub at the far south-east contained a private yard, accessed from Larkhill Lane, with wash house and coal house. The largest and grandest room was undoubtedly the billiards room, followed by the smoke room, lounge hall and garden hall, and then by the public bar: the pub's larger and smarter rooms were grouped on the north-east of the building, towards the main bowling green and gardens. Also, there seems always to have been a large first-floor function room in this area, for the plan published in 1926 shows an entrance hall and staircase between the smoke room and billiards room. This was entered from the grand surviving doorway on the far left of the Townsend Lane façade. The plan of 1926 names the area in front of this doorway 'Dining Room Entrance Court', thereby providing evidence of the upper room's original function.

The plan of the Farmers' Arms today bears little resemblance to the layout as published in 1926. However, a number of surviving features were quite clearly designed by the Davies firm, and these do not conform to the plan as published. They are likely to belong to the phase of work carried out in c. 1930; as these alterations are not known to be recorded in any surviving documents, it is difficult to say how the plan as surviving corresponds to the plan of the pub in the 1930s. The surviving internal features are concentrated mainly in the area of the public bar and smoke room (Fig. 12.19.3). These two areas now function as a single space, divided by a large timber archway with central console; the wall which features this archway originally formed the north-east wall of

the passage opening from Townsend Lane. Two similar archways, placed above the bar counter, serve to divide the public bar from the service area, while another can be found surrounding the window opening on the Townsend Lane side of the former smoke room.

As has been noted, the construction of a separate off licence probably enabled a rethinking of this area of the pub in c. 1930. With the removal of the off sales provision, the dedicated compartment on the north-east of the public bar could be removed, along with the passage, thereby increasing the public bar's size; meanwhile, the doorway at the centre of the public bar could be removed, access now being provided from the Townsend Lane porch (which remains the main entrance today). The canted bar counter appears to be inter-war work – it extends from the public bar into the smoke room – and the bar back (or parts of the bar back) seem to date from the same time, though the tiled border is clearly modern. The timber archways can be confidently ascribed to Davies: that they were a feature of the firm's pub interiors is shown by published photographs of the lounge at the Gardeners' Arms in Broad Green, Liverpool (c. 1925).²² Also of the inter-war period is the plasterwork to the ceiling of the former smoke room, decorated with rope moulding, and the decorative cornice. Some of the fixed benching in both the public bar and the former smoke room may well also be original to the inter-war period.

To the south-east, the former billiards room survives, with its beamed ceiling, though it has been modernised and extended on the garden side (a projection having been built over the area of the former loggia). It is now in use as a function room, and has a modern bar counter in one corner. To the south-west, the pub is more difficult to read, and has clearly been altered. The area originally occupied by toilets, the private yard and the wash house and coal store is now a single-storey extension, with a doorway to the garden at the far end. It seems to be work of c. 1930, but has no surviving internal features that are obviously of that date. The space formerly occupied

12.19.4 *The fireplace in the first-floor function or dining room. As with the features surviving in the bars below, this is known to be the work of Harold E. Davies & Son on account of its similarities with other designs produced by the firm. (© Historic England, James O. Davies, DPI66545)*



²² Ibid, p. 755. The form of the arches shown at the Gardeners' Arms is largely identical with that at the Farmers' Arms; for instance, they feature the same central console.

by the bar parlour is now the public bar (the former public bar now serving as the saloon); the counter is on the room's north-east and is modern, set beneath an area with lowered ceiling. The areas formerly occupied by the lounge hall and garden hall are now dedicated to service.

On the first floor, there is a single public room, which originally served as a dining room (see above). This is situated above the billiards room, with views over the pub's bowling greens. It retains its beamed ceiling and, notably, a Neo-Classical style fireplace and mirrored overmantel which date from the inter-war period (Fig. 12.19.4). These are certainly by the Davies firm, for they bear a close resemblance to features from other Davies pubs as published in the contemporary architectural press. The swan-neck pediment at the top of the overmantel is a particularly distinctive component of the Davies firm's work; it was used, for instance, at the centre of the main elevation of the Elephant in Woolton, Liverpool (pre-1934; listed grade II), and above the main doorway at the Jolly Farmers (now the Jollys) in Bootle, Sefton (pre-1935).²³ The other rooms on the first floor of the Farmers' Arms seem always to have been private, providing accommodation for the landlord and the pub's staff.

Significance

The main interest of the Farmers' Arms lies in the fact that it is a notable, ambitious and admired design by the firm of Harold E. Davies & Son. Harold Edward Davies (1877-1952) was a prominent architect who was active in Liverpool's public life, serving as a local councillor, alderman and magistrate;²⁴ his status serves to reflect the extent to which pub architecture became increasingly respectable during the inter-war period. Meanwhile, the 'son' of the title was Harold Hinchcliffe Davies (1900-60), who became an architect of national importance and an Associate of the RIBA. The younger Davies was a former student of Charles Reilly at the acclaimed Liverpool School of Architecture, which he attended in 1919-20, and joined his father's firm in 1925. Probably, the Farmers' Arms was among the earliest works carried out by the younger Davies, though he went on to produce designs for a number of pubs, the building type forming a specialism of the Davies firm.²⁵ Later, the younger Davies designed buildings such as Liverpool's rebuilt Corn Exchange (1953-59). In some instances, as at the Farmers' Arms, the Davies firm was responsible for designing not just the pub's architecture but also the furniture, fittings and even decorative schemes. The pubs designed by Harold E. Davies & Son were much covered in the architectural press. For instance, articles on the firm's work were published in the *Architects' Journal* and *The Brick Builder* in 1929,²⁶ and their buildings – including the Farmers' Arms – were also well covered in *The Book of the Liverpool School of Architecture* (1932).²⁷

23 See: *The Builder*, 18 October 1935, p. 664 and p. 671

24 For more on the elder Davies, see: *The Builder*, 21 March 1952, p. 453

25 Those works certainly designed by H. Hinchcliffe Davies alone include the Elephant, Woolton, Liverpool, the Clubmoor Hotel, Clubmoor, Liverpool, and the Bridge Inn, Gateacre, Liverpool; they are credited to him in: Basil Oliver, *The Renaissance of the English Public House* (London, 1947), plates 44-46 and p. 109

26 'Three inns designed for Liverpool owners by Harold E. Davies & Son', *Architects' Journal*, 20 March 1929, pp. 462-464; 'The New Type of English Inn: Recent buildings by Messrs. Harold Davies and Son, Liverpool', *The Brick Builder*, March 1929, pp. 40-44

27 Ed. Budden, *The Book of the Liverpool School of Architecture* (1932). This includes nine illustrations of

The quality of the firm's designs was widely admired – one journalist described one of Harold Hinchcliffe Davies's pubs as 'so balanced and chaste' that it resembled 'an art gallery', while another wrote of his pubs as being 'of the most advanced type'.²⁸ An article of 1929 stated that the firm's designs 'are particularly happy in conveying that impression of solid comfort which has been referred to as the distinguishing attribute of the pick of the old-world hostel'.²⁹ The majority if not all of the Davies pubs were built on improved lines, in terms of their planning and the facilities they included. They helped to transform the image and clientele of the pub in the Liverpool area: in 1926, a journalist spared no praise for the city's pubs – especially those designed by Davies – writing that the 'beautiful public-houses in Liverpool must rank in the eternal judgment with oases in desert places, or the sudden beauty of sunshine flooding our dark and rain-swept streets'.³⁰ Both Basil Oliver and Francis Yorke illustrated buildings by Harold E. Davies & Son as exemplars; indeed, Oliver, in his classic work *The Renaissance of the English Public House* (1947), dedicated several pages to the work of Davies and his father, and in an article of 1934 mentioned the Farmers' Arms among other of the firm's pub buildings.³¹ The pub's namesake, the Farmers' Arms in Huyton (pre-1934; demolished), was, in particular, held up as a model of its type, illustrating the classic 'Liverpool plan'.³² In 1952, *The Builder* wrote of the elder Davies as 'one of the pioneers in a movement to improve public-houses and inns', and noted that these had 'served as models for similar ventures all over the country'.³³

In all, 18 pubs designed by the firm of Harold E. Davies & Son have been identified as part of this project, and 15 of these were selected for further investigation (see Appendix 2), emphasising the stature of the Davies firm and the significance of their pub buildings.³⁴ In addition to the Farmers' Arms, these were: the Gardeners' Arms, Broad Green, Liverpool (1925; demolished); the Rose of Mossley, Mossley Hill, Liverpool (1926; altered); the Hermitage Tavern, Walton, Liverpool (c. 1926; altered); the Blackburne Arms, Liverpool (1927; see section 12.8); the Carlton Tavern, Chester (c. 1929; listed grade II); the Clock Inn, Liverpool (pre-1932; altered); the Clubmoor Hotel, Clubmoor (c. 1932; altered); the Crown Hotel, Walton, Liverpool (c. 1932; demolished; see Figs 7.5-7.6); the Farmers' Arms, Huyton, Liverpool (pre-1934; demolished); the Elephant, Woolton, Liverpool (pre-1934; listed grade II); the Aintree Hotel, Aintree, Liverpool (pre-1935; demolished); the Bridge Inn, Gateacre, Liverpool (c. 1938; altered); the Royal Oak Hotel, Norris Green, Liverpool (pre-1938; altered); and the Jolly Miller, West Derby, Liverpool

pubs by Davies, all in Liverpool, namely the Blackburne Arms, the Farmers' Arms (Clubmoor), the Clubmoor Hotel, the Elephant, the Clock Inn and the Crown Hotel.

28 Quoted in: Sharples, Powers, Shippobottom, *Charles Reilly and the Liverpool School of Architecture 1904-1933*, p. 109; Frederic Towndrow, 'Some new public-houses in Liverpool', *Architects' Journal*, 2 June 1926, p. 749

29 *The Brick Builder*, March 1929, p. 40

30 Frederic Towndrow, 'Some new public-houses in Liverpool', *Architects' Journal*, 2 June 1926, p. 749

31 Oliver, *The Renaissance of the English Public House*, pp. 107-110; Basil Oliver, 'The Modern Public House: Liverpool Requirements', *A Monthly Bulletin*, vol. 4 no. 1, January 1934, p. 14

32 See, for instance: Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 21

33 *The Builder*, 21 March 1952, p. 453

34 The pubs that were not selected are: the Travellers' Rest, New Brighton, Liverpool (c. 1929; altered); the Woodcroft Hotel, Liverpool (c. 1929; now a restaurant); and the Jolly Farmers, Sefton, Merseyside (c. 1935; altered).

(pre-1938; altered). Only two of the Davies pubs were added to the final list – the Farmers' Arms and the Blackburne Arms – reflecting the high degree of alteration that has been carried out to the pubs, and the demolition of others.

At present, as will be seen, only two of the Davies inter-war pubs are listed, both at grade II: the Carlton Tavern in Chester and the Elephant Hotel, Woolton, Liverpool. However, the latter was listed mainly on the grounds of being early nineteenth-century in date (it was rebuilt by Davies), and neither of the relevant list descriptions names Davies as the architect. The importance of the Davies firm to pub design, especially in the north-west, can hardly be overstated: their various buildings were highly influential, both in themselves and through the articles in which they were mentioned and illustrated, setting a benchmark for other architects, especially those who worked in the Neo-Classical-influenced Neo-Georgian style.

Although the Farmers' Arms has been altered, its former grandeur remains evident – in the quality of the exterior architecture and details, some of the interior spaces (most notably the former public bar and smoke room, and the first-floor dining room), the building's scale and the size of its grounds. There is no doubt that it has been greatly altered, especially internally and on its rear façades. However, the pub is highly notable for its good level of exterior survival: in terms of its main elevations, it survives as well as the two listed pubs by the Davies firm, and it certainly survives better than all the other Davies pubs, which – as has been noted – have either been demolished or heavily reworked, the exception being the Blackburne Arms (which has an intact 1920s exterior, though its interior is modern; see section 12.8). The fact that the Farmers' Arms retains its bowling green is notable, even though the original pavilion/tea house has been lost and the smaller green now serves as a garden. In terms of the pub's interior, the survival of original Davies-designed features – such as the counters of the public bar and smoke room and the fireplace in the first-floor dining room – is of significance.

Also noteworthy is the fact that the pub was built for Bent's Brewery: Bent's – founded in Newcastle-under-Lyme in the late 1700s – was an important client for the Davies firm,³⁵ and was known for its free-thinking approach to pub design in the inter-war years and its support for pub improvement. Bent's was happy to grant a free hand to Davies and his father in the area of interior decoration and fittings, and viewed the completed Farmers' Arms as a successful and prominent advertisement for their work (see above). As far as is known, no other inter-war pubs built by Bent's are currently listed.

Overall, the building's major points of interest are:

- Its place within the history and streetscape of Clubmoor and Liverpool
- The quality of its architecture, its scale and its pretension as an improved pub in an area with much inter-war development
- Its status as a surviving and widely admired building by the firm of Harold E. Davies & Son for Bent's Brewery, and its rarity in this regard
- The high level of survival of its exterior architecture on the main façades
- The survival and rarity of the Davies & Son interior scheme in the public bar and

³⁵ Of the 15 Davies pubs identified in this project, five were built for Bent's, namely the Farmers' Arms, the Crown Hotel, the Traveller's Rest, the Woodcroft Hotel and the Jolly Farmers (see Appendices 1 and 2).

former smoke room, and of other original interior features in the billiards room and first-floor dining room

- The survival of the main bowling green and, as a garden, the auxiliary bowling green.

Published sources

- Frederic Towndrow, 'Some new public-houses in Liverpool', *Architects' Journal*, 2 June 1926, pp. 749-758
- Ed. Lionel B. Budden, *The Book of the Liverpool School of Architecture* (Liverpool and London, 1932), plate CXXV
- Basil Oliver, 'The Modern Public House: Liverpool Requirements', *A Monthly Bulletin*, vol. 4 no. 1, January 1934, p. 14
- Basil Oliver, *The Renaissance of the English Public House* (London, 1947), pp. 107-110
- Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 21 and p. 69
- Joseph Sharples, *Pevsner Architectural Guides: Liverpool* (New Haven and London, 2004), p. 218 and p. 237

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August 2014

Section 12.20

The Gate House public house, 391 Dereham Road, Norwich, Norfolk, NR5 8QJ

Date: 1934
Architect: Unknown
Brewery: Morgans

History and Context

The Gate House is located on Dereham Road, to the west of Norwich city centre, immediately beyond the outer ring road (A140) (Fig. 12.20.1). To the rear of the pub is the River Wensum, the pub's grounds sloping down to the riverside. A pub has been located on the site of the present building since at least the mid-nineteenth century: a new licence was granted in 1868 to Morgans, a Norwich-based brewery with Elizabethan origins; the firm was taken over by John Brandram Morgan in 1844, when it took on its present name.¹ The pub was known generally as the Gate House or Gatehouse, although for a decade or two – around the 1870s and '80s – it was apparently renamed the Hanging Gate and then the Gate.² A surviving photograph shows that the early pub was a traditional two-storey building, with stabling on its east side.³ It was almost completely surrounded by open land, with only a scattering of houses.



12.20.1 *The main elevation of the Gate House survives largely as built. The entrance porch is an addition, but is sympathetic in style and reuses original work. The pub is notable for its distinctive design, influenced by the Arts and Crafts and local vernacular traditions. (© Historic England, Patricia Payne, DPI72331)*

1 <http://www.norfolkpubs.co.uk/norwich/mnorwich/ncmorg.htm>; <http://www.norfolkpubs.co.uk/norwich/gnorwich/ncgho2.htm> (accessed 5 November 2014). See also: <http://www.norwich-pubs-breweries.co.uk/Morgans/Morgans.shtm> (accessed 20 November 2014)

2 <http://www.norfolkpubs.co.uk/norwich/gnorwich/ncgho2.htm> (accessed 5 November 2014)

3 A copy of this photograph was kindly sent to me by Richard Bristow, site owner of www.norfolk-pubs.co.uk.

The 1920s and 1930s saw a great deal of clearance, redevelopment and new building in Norwich. This period also saw the construction of the city's outer ring road, and it was probably this that stimulated Morgans to rebuilt the Gate House, situated within sight of a major roundabout on the ring road – at the meeting of Dereham Road (on the east and west), Sweet Briar Road (north) and Guardian Road (south). Still, the area around the Gate House remained largely undeveloped in 1938 – as is shown by the Ordnance Survey map published in that year – being bounded by the river to the north and a nursery on the right (east). On the left (west) was the intersection of Dereham Road and Hellesdon Road, and the large area of land by the river, known as Hellesdon Meadow. The location of the former nursery has, since the mid-twentieth century, been in use as allotments.

Norwich was severely damaged by bombing during the Second World War; 30,000 homes were damaged, for instance, and around 2,000 were completely destroyed.⁴ This led to a major phase of residential development in the post-war period, including the West Earham Estate (begun 1947), just to the south-west of the Gate House. Apparently, the pub itself was also affected by the war, being damaged during a bombing raid on 27/29 April 1942.⁵ However, it appears to have survived without any major change, judging by a comparison of the building today with a photograph of the Gate House in 1939 (see below and Fig. 5.12).

The Gate House is included in the CAMRA inventory as having an interior of regional importance.⁶ The pub is not known to have featured in any architectural journals of the inter-war period, and no original floor plans or associated drawings are known to survive, though there is an external image of the building dating from May 1939 in the George Plunkett collection of photographs (see Fig. 5.12).⁷ The Gate House is not located in a conservation area, and is not included on the local list of buildings maintained by Norwich City Council. It is, however, included in the list of historic pubs included as an appendix in the Council's local plan; this means it is subject to protection under policy SHO21.⁸

Description

Exterior

The Gate House is of a striking, unusual design, broadly Neo-Tudor in style, with Arts and Crafts influences and also a local, vernacular inspiration (see Fig. 12.20.1). It is known to have been built by the local building firm R. G. Carter's,⁹ who were also responsible for the Artichoke on Magdalen Road, Norwich, a pub rebuilt in 1932 (by the brewery Youngs, Crawshay and Youngs) that, in terms of its external design, bears a close resemblance to the Gate House;¹⁰ the architect was possibly the same for both buildings,

4 <http://www.eafa.org.uk/catalogue/635> (accessed 18 November 2014)

5 <http://www.norfolkpubs.co.uk/norwich/gnorwich/ncgho2.htm> (accessed 5 November 2014)

6 See entry on: www.heritagepubs.org.uk (accessed 20 November 2014)

7 *Ibid*; <http://www.georgeplunkett.co.uk/Norwich/coh.htm#Dereh> (accessed 18 November 2014)

8 http://www.norwich.gov.uk/apps/local_plan/written/cpt28.htm (accessed 18 December 2014)

9 <http://www.rgcarter-construction.co.uk/about/> (accessed 18 December 2014)

10 I am grateful to Luke Jacob for drawing my attention to the similarities between the Gate House and the Artichoke. The rebuilt pub was photographed by George Plunkett in May 1932; see image on: www.georgeplunkett.co.uk (accessed 18 December 2014)



12.20.2 A detail showing the original entrance to the saloon bar, on the west side of the pub. (© Historic England, Patricia Payne, DPI172335)

but unfortunately their name is not known to have been recorded.¹¹ The Gate House is built of brick, and has stone dressings and a tiled roof. The building is detached, with an irregular plan, roughly T-shape, and is a mixed height composition – reflecting, in part, the pub's sloping site. At the building's left (west) end is a larger block. This is of two storeys and has a curved frontage, resembling a tower; the upper part of the main (south) front of this area is faced with chequer-work render and knapped flint, and similar work is repeated on the side (west) front, at first-floor level. Both levels of the curved frontage contain three windows. On the west elevation, there is a doorway with an elaborate stone surround, topped by a gable containing a heraldic crest, with finials to either side (Fig. 12.20.2). This is placed in the right (south) of two gabled bays; between these is the chequer work at first-floor level, with a single-storey projection below, having a crenellated parapet.

The north-west part of the Gate House, dropping away to the pub's rear and facing the River Wensum, is formed of another block, much plainer in design. This is of two storeys, though it is largely invisible from the pub's main front. The original glazing survives elsewhere in the Gate House, but here the windows have been replaced. To the left of this block, at the pub's north-east corner, is a modern lean-to of timber and glass, supported on struts, with an external staircase linking the Gate House's public rooms to the garden.

The east part of the pub is formed of a long, low range with a steeply pitched roof, the design of which contrasts with the two-storey block on the west. It is simple in form, though includes an elaborate six-light stone mullion and transom window towards its centre, with a five-light stone window set in a gable above. Above this is a stone panel bearing the date 1934. On the outer (east) face of this block is a bay window, set in a hipped projection. The George Plunkett photograph of 1939 shows that the entrance porch which now projects on the front of this block is a later addition, though it is respectful to the pub's original design. The doorway on the outer face of this porch, with a leaded window in its upper part and small windows to either side, has been reset:

¹¹ Andrew Davison has kindly drawn my attention to H. J. T. Gowen, in-house architect of Youngs, Crawshay and Youngs. He may have been responsible for the design of the Artichoke pub, though it would seem unlikely that he was also working for a rival brewery at the Gate House. Possibly, the similarity in design reflects the relevance of gates to both pubs; the Artichoke was apparently designed to reference the site of the former Magdalen Gates, which had stood opposite the pub's plot until the eighteenth century: pers. comm. (Andrew Davison, February 2015)

the photograph of 1939 shows that this was originally on the right side of the low block. Internal changes carried out in this area have involved the removal of one chimneystack (see below); the original arrangement of two closely set chimneystacks at the east end of the low block is shown in the photograph of 1939. Otherwise, the chimneystacks of the Gate House survive, and are a notable feature of its design, being formed of tiered sections which reduce gradually in size.

The area of ground in front (to the south) of the Gate House has always served as the pub's car park/draw in. From here, a sloping path leads down to the garden, past steps and a path which led to the entrance to the saloon bar, on the pub's west façade. Some of the low brick walling in this area may be original, though much of it is different in form than that shown in the photograph of 1939.

Interior

A full understanding of the original layout and use of the Gate House is hampered by the lack of an original plan. However, the description of the pub given on the CAMRA inventory clarifies some of the changes that have been made over the years.¹² The major phase of alteration appears to have been carried out in the 1970s, when room divisions were removed and an area of the pub opened up (see below). However, the main part of the interior survives, and shows that the Gate House was a comparatively modest pub, with three public rooms, plus off sales or outdoor department.

Today, the main entrance to the Gate House is via the 1970s porch, with its reset door and windows of 1934. Within this, there are two doorways; these appear to be original work – with leaded windows in their upper part – but may have been reset. The photograph of 1939 shows that they are in the positions of the doors which formerly led to the public bar and the off sales department. The left door still leads into the public bar, a lofty room which fills the central area of the Gate House and is lit by the mullion and transom windows on the south, its upper part being lit by the dormer window in the gable (Fig. 12.20.3). The ceiling has a canted profile and exposed timbering. On the south side of the room is what is probably the original fixed seating, while on the north is the counter, which is also work of 1934, with a front of fielded panelling and its contemporary bar back. The walls are lined with panelling, and at the room's east is a fireplace of exposed brick, somewhat rustic in style, with an overmantel of panelling that is more decorative than that elsewhere in the public bar. Of particular note are the six stained-glass roundels in the upper parts of the mullion and transom windows: these include depictions of medieval/Tudor style figures, a ship, a gate and a glass of beer (Fig. 12.20.4, and see Fig. 11.26). Most of the motifs are said to relate to the Bayeux Tapestry, though the gate may be a reference to the pub's name.¹³

Originally, the doorway on the right of the Gate House's main front probably led to a small lobby, with a doorway which led straight ahead into the off sales compartment, and a doorway on the right which accessed the room at the east end of the pub. In function, this was probably a smoke room or private bar, though it was possibly a meal

12 www.heritagepubs.org.uk (CAMRA entry on the Gate House; accessed 20 November 2014)

13 *Ibid*



12.20.3 The interior of the public bar, looking towards the former off sales area and the smoke room/private bar. (© Historic England, Patricia Payne, DPI172339)

or tea room. The room has lavatories at its north-east corner, original three-quarter height panelling and a beamed ceiling. It is lit by a canted bay window on the east and a four-light window on the south. The smoke room has a decorative plaster frieze, and this seems to be original; it depicts hops, flowers and leaves, set within a narrow vertical strip, punctuated with lozenge-shaped motifs.



12.20.4 One of the six stained-glass roundels in the mullion and transom window of the public bar. The design of these is said to relate to the Bayeux Tapestry. (© Historic England, Patricia Payne, DPI172341)

As has been noted, as built, the Gate House included an off sales compartment on the west side of the smoke room. Pub planning and licensing regulations of the time dictated that off sales areas were self-contained, and this would have been the case at the Gate House, though the exact arrangement of the off sales area is not known. Presumably a passage led between the two chimneystacks at the pub's east end, up to a portion of counter. This may have been the area of counter which now faces east onto the smoke room, with



12.20.5 *The former saloon bar of the Gate House. Original work includes the panelling, fireplace, plaster frieze and beamed ceiling. The room is now linked by an opening to the adjacent public bar, visible in the distance. (© Historic England, Patricia Payne, DPI72337)*

original diamond-paned leaded glazing above, which would have served to light the off sales area.¹⁴ In the 1970s, the east wall of the off sales passage was removed, along with a fireplace and chimneystack, opening up the smoke room to the main part of the pub and also to the servery; before this point, it would seem that the smoke room did not have a counter. The dividing wall that was removed probably took the form of a screen or lightweight partition, which may not have continued up to the full height of the room. This would help to explain the continuance of what appears to be the 1930s plasterwork frieze into what was formerly the off sales compartment. A slightly later phase of alteration – apparently carried out in the mid-1980s – involved the opening up of the smoke room and the public bar, areas of walling being removed either side of the public bar’s fireplace.

To the rear (north) of the smoke room is a modern lean to, apparently added in the 1990s as a ‘garden bar’.¹⁵ This has external stairs which lead down to the pub’s riverside garden.

Meanwhile, at the west end of the Gate House, is what must have originally been the saloon bar, lit by the three leaded windows in the curved frontage of the ‘tower’ (Fig. 12.20.5). As built, this room was entered via the imposing stone doorcase on the pub’s west façade (see Fig. 12.20.2). This doorway is now in use only as a fire escape, as the saloon (now a games room) was in the 1970s united with the public bar, work which involved the removal of a small area of walling. The major features of the saloon are

14 The description given by CAMRA certainly states that the arrangement was along these lines: *ibid*
 15 *Ibid*

the good quality three-quarter height panelling, the plaster frieze decorated with hops, flowers and leaves – matching that in the smoke room – and the stone fireplace with a Tudor style arch, set, with the panelling above, into a curved wall, continuing the line of south front. There are now men's and women's toilets on the north side of this room and there have probably always been lavatory provisions in this general area, though they have apparently been extended. CAMRA state that the phase of work undertaken in the 1970s saw the creation of women's toilets here, an addition which involved the shortening of the counter which originally served the saloon.¹⁶ The only remnant of this counter is a small (disused) hatch placed at the junction of saloon and public bar. Originally, there is said to have been a women's toilet to the south of this, in the alcove backing onto the pub's main front, lit by a small window.

The other areas of the pub were not inspected, and it is presumed that they are all given over to private use: for example, the block at the pub's north-west corner must have always served as the private accommodation of the pub's landlord/licensee.

Significance

The Gate House is of interest, first of all, for its exterior design and its references to the local vernacular (in terms of both style and materials), and it is a great pity that the building's architect has not yet been identified. In form, the pub is unusual, although it is notable that the Gate House bears close stylistic similarities with the Artichoke towards the centre of Norwich (see above). In both cases, the architect used a striking design to create a landmark for passing trade – in the case of the Gate House, motorists using the city's outer ring road and the Dereham Road. The Gate House has the plain, uncluttered exterior that was extolled by those in favour of pub improvement: the photograph of 1939 shows that the exterior did not even include the pub's name, which was presumably displayed instead on a freestanding sign; the only visible signage is 'Morgans Ales', set out on the gables on the pub's west elevation. The use of knapped flint gives the building local style and distinctiveness, and the date of the Gate House's rebuilding gives it relevance in the context of the development of the surrounding area of Norwich in the inter-war period.

The plan of the Gate House has undoubtedly been altered, the most notable loss being the off sales compartment. However, as a pub of three main public rooms, it can still be readily understood, and there is a great deal of interest within the pub's interiors, including panelling and plasterwork. As far as can be ascertained, the Gate House cannot claim to be an 'improved' pub – it does not, for instance, appear to have included a function room or dining room. However, it was certainly influenced by the movement for pub reform – including, for instance, a large garden and car park/draw in – and is an interesting example of how inter-war pub rebuilding was approached in the Norwich area.

It might be noted that East Anglia as a whole was not a particular focus for inter-war pub building and rebuilding.¹⁷ There are currently no inter-war pubs listed in Norwich. Aside

16 Ibid

17 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 205

from the Gate House, only one other pub in Norfolk was selected for investigation as part of this project, the building in question being the Avenue, Great Yarmouth, built in 1929 by Lacons brewery. Although the Avenue was added to the shortlist (see Appendix 4), it was found that it had been internally altered. This was also found to be the case with the Morning Star and the Woolpack, both 1930s pubs in central Norwich which came to light during work on the project (see Appendix 3). The CAMRA inventory of historic pub interiors includes seven pubs in Norwich in addition to the Gate House, but none of these were built in the inter-war period.¹⁸

In terms of its style and scale, the Gate House can be compared with the Margaret Catchpole, Ipswich (1936; grade II*; see Fig. 10.6), the Bleeding Wolf, Scholar Green, Cheshire (1936; grade II), and the Five Ways, Nottingham (1936-37; grade II).

Overall, the building's major points of interest are:

- Its distinctive and unusual external design, and the good state of survival of the pub's exterior
- The high rate of survival of the pub's interiors, original work including panelling and counters
- The survival of most of the original plan form.

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November 2014

¹⁸ The other Norwich pubs on the CAMRA inventory (see www.heritagepubs.org.uk) are: the Adam and Eve (a seventeenth-century building; listed grade II); the Beehive (1896, refitted 1950s); the Berstrete Gates (late nineteenth-/early twentieth-century, extended in the 1930s); the Golden Star (a seventeenth-century building; listed grade II); the Maids Head Hotel (a sixteenth-century building; listed grade II); the West End Retreat (an early twentieth-century building with an interior of c. 1960); and the Whalebone (of 1878-80).

Section 12.21

The Golden Heart public house, 110 Commercial Street, Spitalfields, London Borough of Tower Hamlets, E1 6LZ

Date: 1934-36
Architect: A. E. Sewell
Brewery: Truman, Hanbury, Buxton & Co. Ltd

History and Context

The Golden Heart, completed in 1936, occupies a prominent corner plot at the junction of Commercial Street and Hanbury Street (Fig. 12.21.1). The pub is situated across the road from the former Spitalfields Fruit and Vegetable Market, designed by George Sherrin and built between 1885 and 1893 (listed grade II). It is just along the way from Nicholas Hawksmoor's Christ Church, Spitalfields (1714-29, listed grade I), and adjoins on both sides terraces of plain three-storey buildings dating from the eighteenth and early nineteenth centuries.

The rebuilt Golden Heart occupies the site of an earlier pub of the same name, which is recorded as early as 1821, having been known as the Golden Harp prior to 1827.¹ The pub was run by Truman's and – from the evidence of a surviving photograph of c. 1920 – the building dated from the early nineteenth century; it had a curved frontage, with three storeys plus a tall attic storey, topped by a parapet.² This building was smaller than

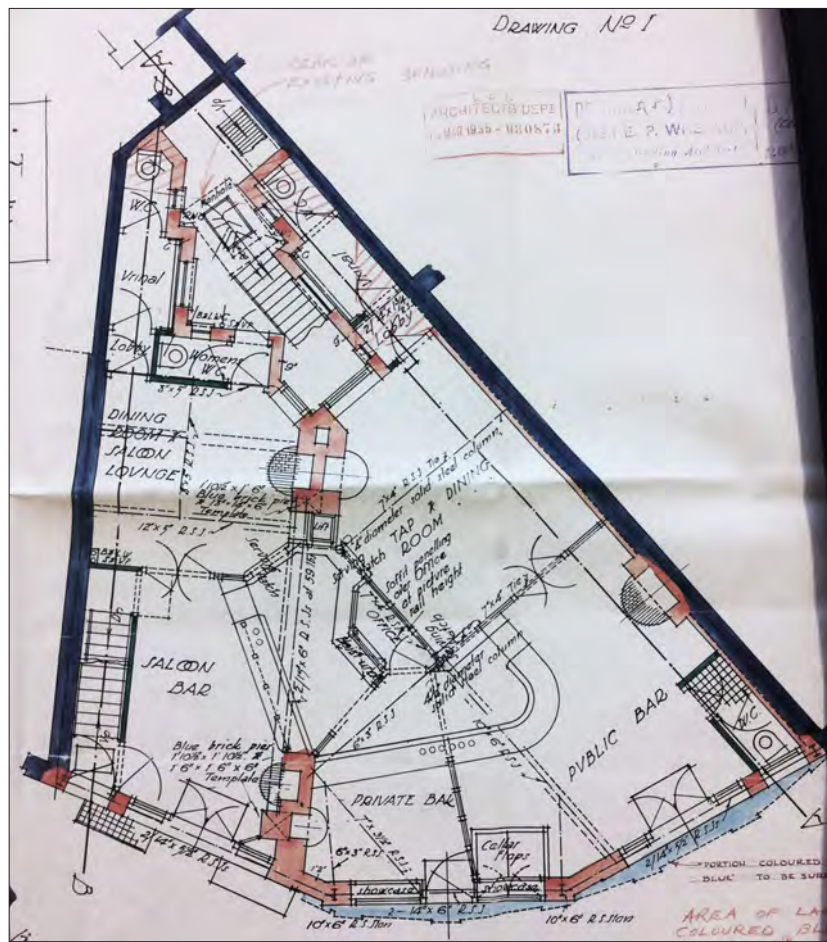


12.21.1 *The Golden Heart seen from Commercial Street, with the spire of Christ Church Spitalfields on the right of the view. The pub's neon sign is original work of the 1930s. (© Historic England, Emily Cole)*

¹ <http://pubshistory.com/LondonPubs/Spitalfield/CommercialSt110.shtml> (accessed 17 November 2014). On its north-east side, the Golden Heart fronts Hanbury Street; this road was so named in 1876, having previously been known by a variety of names including Brown's Lane.

² LMA, Truman's Brewery Eastern District Photographs: V. II, B/THB/D/395

12.21.2 A. E. Sewell's ground-floor plan of the Golden Heart, dated November 1934. North is to the left. (London Metropolitan Archives, City of London, GLC/AR/BR/117/076700, from the Truman Hanbury Buxton and Co. Ltd collection; copyright Heineken UK)



the current Golden Heart, being adjoined on the north-east side by a shop/restaurant, which was demolished in c. 1934. The new Golden Heart was a key flagship rebuilding project of Truman's brewery (founded c. 1666) in the firm's Brick Lane heartland, being situated on the adjoining street to Truman's Black Eagle Brewery and opposite the former Hanbury Street bottling plant.³ The pub forms an important component of the Truman's brewery estate in this area, which includes six listed buildings: the Director's House (early eighteenth-century, enlarged c. 1745; listed grade II*), along with the grade-II listed Black Eagle Brewery (mid- to late eighteenth-century), the Vat House (c. 1800), the Brewmaster's House (c. 1834), the Engineer's House (c. 1835) and former stables (1837). Other Truman's pubs in the general area include the Ten Bells (listed grade II), on the corner of Commercial Street and Fournier Street, built in the mid-nineteenth century on the site of a seventeenth-century public house.

In the late 1980s and 1990s, the Golden Heart became closely associated with the rising artistic and cultural vibrancy of the Spitalfields area, becoming the local pub for many of the key proponents of the Britart movement, including Tracey Emin and Sarah Lucas, along with long-time Fournier Street residents Gilbert and George. The present landlady, Sandra Esquilant, who took on management of the pub with her husband Dennis in 1978, was voted one of the hundred most influential people in the art world by *Art Review* magazine in 2002, and in an *Observer* article of December 2006 it was claimed, 'what the

³ The Brick Lane area had been associated with brewing since c. 1666. Production ceased with the closure of the Truman's brewery in 1989.

Ivy is to showbiz stars, the Golden Heart is to artists'.⁴

The Golden Heart appears on CAMRA's inventory as having a historic interior of regional importance.⁵ A full set of plans and elevations of the rebuilt pub (dated November 1934), together with plans of the earlier structure, are held at London Metropolitan Archives (see Fig. 12.21.2).⁶ Photographs of the pub taken before and after rebuilding are also held at the LMA, in the Truman's corporate holdings.⁷ The Golden Heart is not known to have been mentioned in contemporary architectural journals or related articles, though it is mentioned in the relevant Buildings of England volume.⁸ The pub is also featured in Geoff Brandwood and Jane Jephcote's book *London Heritage Pubs, An Inside Story* (2008).⁹ The building falls within the Brick Lane and Fournier Street Conservation Area, designated in July 1969 and extended in October 2008. The Golden Heart is not included in the local list maintained by Tower Hamlets Council.

Description

Exterior

The Golden Heart is detached and of three main storeys, in addition to a cellar, and is built of red brick with stone dressings in a Neo-Georgian style (see Fig. 12.21.1). A photograph taken shortly after 1936 shows that the building remains largely unaltered externally – retaining, for instance, its original windows, with distinctive leaded and stained-glass Truman's 'house style' examples at ground-floor level and an assortment of sashes above. The pub's canted composition is formed of a three-bay central stone façade – facing north-west – flanked by two double-bay brick frontages, the latter clearly designed to harmonise with the adjacent Georgian terraces and to follow the oblique corner at the junction of Commercial Street and Hanbury Street.

Reading across the frontage from the Hanbury Street side of the pub (north), the entrances to the saloon bar, private bar and public bar (which, confusingly, retains the brass nameplate of the saloon bar) each occupy a distinct portion of the three-part elevation. The ground floor is clad in faience panels throughout – originally cream-coloured, these are now painted – with vertical fluted sections marking out each of the entrances. Fascia signs have been applied relatively recently to the two elevations on the Hanbury Street side, though original signage may have been retained beneath these – as indicated by the survival of the original lettering on faience panels on the elevation facing Commercial Street.

The most detailed element of the composition is the stone clad central façade or frontispiece; a pediment marks out the central (larger) sash window at first-floor level,

4 Lynn Barber, 'One day Gilbert & George walked into the bar, and my life changed', *The Observer*, 17 December 2006: <http://www.theguardian.com/artanddesign/2006/dec/17/art.architecture> (accessed 17 October 2014)

5 See entry on: www.heritagepubs.org.uk (accessed 17 October 2014)

6 LMA, LCC Building Case File, GLC/AR/BR/17/076700. There is additionally a block plan of the pub dated March 1935: *ibid*

7 LMA, Truman's Brewery Eastern District Photographs: V. II, B/THB/D/395

8 Bridget Cherry, Charles O'Brien and Nikolaus Pevsner, *London 5: East* (New Haven and London, 2005, 2007 reprint), p. 414

9 Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), p. 119

while above this is a panel containing the pub's name in bold roman lettering along with the Truman's distinctive eagle emblem, set in a roundel. This section of the façade is framed with ashlar quoins and, running along the top of the building, is a projecting stone cornice, above which rises a brick parapet screening the steeply pitched double-hipped roof. At the centre, the parapet is adorned with tubular (neon) light signage, proclaiming the brewery's name 'TRUMAN'S' to passing evening trade on this busy commercial thoroughfare. Quite remarkably, this sign is original to the pub as completed; it is shown in a photograph of the Golden Heart taken in c. 1936.¹⁰ The flanking brick bays are much more restrained in their treatment, serving to enhance the symmetrical composition and to draw attention to the prominent central façade.

Interior

The Golden Heart has an irregular wedge-shaped plan form, predicated by the oblique corner junction of Commercial Street and Hanbury Street and the layout of the adjoining Georgian buildings (Fig. 12.21.2). The awkward confines of the plot required an inventive spatial solution from A. E. Sewell, and this was achieved through the placement of lavatories, the private yard and stairs to the cellar at the narrow rear portion of the site. This created optimum floor space for the irregularly shaped serveries, accessible from each of the separate bar rooms. At the far left of the pub, opening off Hanbury Street, was a doorway leading to a staircase which provided private access to the first and second floors, reserved for the landlord/tenant and their staff.

The plan originally consisted of five rooms: a saloon bar on the left (north-east), accessed from Hanbury Street, with a 'dining room and saloon lounge' to its rear; a private bar at the centre; and, on the right (south), accessed from Commercial Street, a public bar with a 'tap and dining room' to its rear.¹¹ With the exception of the saloon and private bar (divided by a wall containing a chimneystack), the various rooms were divided by lightweight partition screens. Some alterations have been made to this arrangement – most notably, the unification of the public and private bars and the removal of the partitions that formerly divided the saloon and public bars from their respective dining areas. However, the enlarged public bar and saloon bar remain wholly separate in the present plan form, which maintains a clear sense of the distinctiveness that these rooms were designed to have. All of the former divisions can be read through original fixtures and fittings which remain internally, with brass floor plates in the saloon bar showing where swing doors to the dining room were formerly placed and differentiation in the height of the panelling between the public bar and the tap and dining room giving a clear impression of how the pub was arranged in 1936.

The interior of the Golden Heart is amongst the most complete examples in London of the Truman's inter-war 'house style', with features such as embossed mirrors, decorative stained-glass windows, light coloured oak panelling inlaid with the names of the brewery's 1930s beers, and brick fireplaces inset with terracotta panels. The saloon bar, fitted with picture-rail height panelling throughout, is the highest status of the rooms at the Golden Heart (Fig. 12.21.3). Like the other bars, the saloon – entered from Hanbury Street – has its original entrance door with a leaded blue and yellow stained-glass upper portion, this

10 LMA, GLC/AR/BR/17/076700

11 These rooms are so named on the plan of November 1934: *ibid*



12.21.3 The saloon bar, with original work including the counter and stained glass. (© Historic England, Derek Kendall, DPI52291)



12.21.4 Looking from the saloon bar into what was formerly the dining room and saloon lounge. (© Historic England, Derek Kendall, DPI52288)

being repeated in the windows either side of the bar entrance. An original oak baffle (screen) is set to the immediate right of the entrance door, this serving to section off a small awkward shaped corner, which Sewell's plans show to have been the position of a fireplace. There is however reason to doubt whether this fireplace was ever built, as what appears to be original 1930s panelling covers this section; it may be that this was an early alteration, or a convincingly authentic later amendment. A further deviation from the 1934 plan is that the counter does not protrude diagonally into the room, but instead runs parallel with the south wall of the bar room. The counter is clearly original, featuring good quality fielded panelling and distinctive 1930s service doors, which are also seen in several other London pubs. On this evidence, it seems probable that this counter was realigned to allow for greater floor space, possibly at the same time the dividing screen leading to the dining room and saloon lounge – originally to the rear (south-east) – was removed.

Behind the counter is an original dumb waiter, which connected the servery with the first-floor kitchen and scullery, this providing an efficient arrangement to maximise ground-floor bar space. The saloon bar retains all of its original internal doors, two of these (on the north wall, divided by some original fixed benching) leading to the private first-floor accommodation and the cellar below, the other two leading to men's and women's toilets at the back of the pub. This rear portion of the bar, formerly the dining room and saloon lounge, is lit by a decorative leaded and glazed rooflight of good quality, and contains a large arched brick fireplace with bands of thin tiles, an inset tile keystone and a semi-circular hearth (Fig. 12.21.4).

Wholly separate from the saloon bar, accessed from the Commercial Street side of the Golden Heart, is the public bar together with the former private bar (Fig. 12.21.5). The public bar section leads through to the former tap and dining room, which has dado-height panelling throughout, this contrasting with the rest of the Commercial Street section, which retains picture-rail height panelling inlaid with gilt lettering advertising various Truman's beers of the 1930s (such as 'Eagle Ale' and 'Eagle Stout'). In much the same way as the adjoining saloon bar, the counter here appears to have been repositioned: the main part seems to have been moved from the private bar section to serve the former tap and dining room (which was originally without a bar counter, instead being served by a small hatch). In its place in the private bar area is a canted bar counter, which is apparently a modern addition, though its style is consistent with the original matchboard panelling seen in the original portion of the counter; also modern is the gantry for glasses, supported on turned columns. The alterations to the counter arrangements were presumably carried out to give sufficient service space in this section when the counter in the adjacent saloon was moved back.

The unified public bar area contains three 1930s brick fireplaces, one serving each of the former bar spaces. The smallest of these served what was the correspondingly diminutive private bar; this is adorned with a carved terracotta Truman's eagle emblem and is set beneath an original Truman's embossed mirror (this also with a depiction of the Truman's eagle), which is integrated into the panelling. In the public bar a wider shallow-arched brick fireplace occupies the south wall, set against a small original compartment for a toilet. In the former tap and dining room, the third fireplace matches the one in the public bar, though has a carved brick eagle in a panel set centrally above the opening.



12.21.5 *The interior of the right (south) half of the pub, seen from what was originally the public bar. The area on the right was formerly the tap and dining room, and that on the left was the private bar. The central servery has been altered in modern times. (© Historic England, Derek Kendall, DPI52283)*

Good quality settle-type fixed benching is placed against each of the walls in this area, and in the rear part of the room a further leaded and stained-glass window facing onto the yard can be seen. A door to the men's lavatories is found in the far wall, the door being an original fixture, though the toilets throughout have been modernised.

The cellar was accessed from a stairway positioned in the yard to the rear and the upper floors from a staircase adjoining the north wall of the saloon bar, though these areas were not inspected. According to Sewell's plans, the first floor contained a kitchen and scullery, bathroom, staff room, sitting room and a bedroom, while at second-floor level were a further five bedrooms, with a box room.¹²

Significance

An ambitious inter-war design by A. E. Sewell for Truman's brewery, the Golden Heart is a notable and well-conceived example of the use of the Neo-Georgian style in 1930s public house design. This stylistic type was widely used in the inter-war period by pub architects, who sought to create refined designs, quiet in detail, which were to present a deliberate contrast with the extravagant, florid designs applied to late Victorian and Edwardian pubs, long seen as incitements to excess and degenerate behaviour (see Chapter 5). The three-part exterior of the Golden Heart, composed around a central stone façade, presents an orderly and carefully proportioned composition, which reflects the associated reform principles of orderly, respectable recreation.

12 LMA, GLC/AR/BR/17/076700

Being rebuilt to Sewell's designs during Truman's energetic period of inter-war 'improvement', in which time 151 projects were undertaken by the firm nationally,¹³ the Golden Heart is a largely original and particularly inventive example of the work of a prolific and nationally significant pub architect of the period. Arthur Edward Sewell (1872-1946), a Licentiate of the RIBA, was the principal architect and surveyor for Truman's throughout the inter-war period, having originally been employed by the brewery in 1902; his last known work for Truman's was the Royal George, near Euston (see below), plans of which were signed in 1939. He was a designer of some note, his public houses – mainly located in or just outside of London – regularly being featured in architectural journals of the time.¹⁴ Sewell was prolific, reflecting the active building programme of Truman's. He was responsible for at least 50 of the pubs the brewery constructed or substantially remodelled in London between 1910 and 1940, and alongside this also undertook repair work and made amendments to many other Truman's pubs.¹⁵

In all, counting the Golden Heart, ten pubs certainly designed by Sewell have been identified as part of this project, including the Railway Hotel, Edgware (1930-31; listed grade II), the Goat Inn, Forty Hill, Enfield (1932; converted to residential use in c. 2006), and the Hop Bine, Wembley (1932; converted to a Tesco in c. 2011);¹⁶ additionally, four pubs have been identified which can be confidently ascribed to Sewell, giving a total of 14 buildings.¹⁷ All but one of these 14 was selected for investigation (see Appendix 2).¹⁸ Nine of the 14 pubs, including the Golden Heart, have been added to the final list (see Appendix 5), namely: the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (c. 1929), the Rose and Crown, Stoke Newington (1930-32), the Army and Navy, Stoke Newington (c. 1934), the Stoneleigh Hotel, Ewell (1934-35), the Stag's Head, Hoxton (1935-36), the Green Man, Kingsbury (1936-37), and the Duke of Edinburgh, Brixton (1936-37). Sewell's pubs were generally designed in a simple form influenced by the Neo-Georgian, Arts and Crafts and Moderne styles, as with the Army and Navy and the Rose and Crown. However, Sewell was also comfortable working in Neo-Tudor, a style he used for the Railway Hotel, the Goat Inn and the Stoneleigh Hotel (see section 12.34).

13 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 202. Gutzke shows that in carrying out this number of projects, Truman's was exceeded by only three other breweries: Watney Combe Reid & Co. Ltd (285 projects), Charrington & Co. (170) and Ind Coope (164): *ibid*

14 Sewell (and his architectural assistant, R.W. Stoddart) was also mentioned in Basil Oliver's study *The Renaissance of the English Public House* (London, 1947), p. 106

15 Luke Jacob, 'The Planning and Design of Truman's "Improved Pubs", 1910-1940' (MSt dissertation, University of Cambridge, 2014), gazetteer

16 These are pubs that were identified through the search of architectural journals and other related literature.

17 The four pubs that were probably designed by Sewell, but for which archive information is lacking, are the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (1929), the Army and Navy, Stoke Newington (c. 1934), and the Man of Kent, Nunhead Green (c. 1935). The project also identified a number of Truman's pubs designed by architects other than Sewell, namely: the Duke of Sussex, Lambeth (1924), the Prince George, Thornton Heath (c. 1927), and the Osterley Hotel, Osterley (c. 1934), all by Eedle and Meyers; the Morden Tavern, St Helier (1933), by Harry Redfern; the Wolsey Tavern, Kentish Town (c. 1931), by Robert G. Muir; the Golden Pheasant Inn, Halifax (c. 1933), and the Oddfellows Arms, Bradford (c. 1936), both by Watkin and Maddox; and the Alma Inn, Brierley Hill (1930s?), and the Old White Horse Inn, Stourbridge (1930s?), both by F. Morrall Maddox.

18 The pub that was not selected was the Old Cherry Tree, East Dulwich (1935), which has been altered/modernised.

To date, three pubs by Sewell have been listed grade II: the Railway Hotel (1930-31; now facing an uncertain future, having been closed since c. 2005); the Ivy House (formerly the Newlands Tavern), Nunhead (c. 1936; see Fig. 10.11); and the Royal George, Camden (1939-40). The Hope and Anchor, Hammersmith (1936; now closed), by an unnamed architect, and the Rayners Hotel, Harrow (1937; now closed), by Eedle and Meyers, are also listed, bringing the total number of listed inter-war Truman's pubs to five – more pubs than for any other single brewery in the London area. This fact reflects the amount of work undertaken by Truman's in the years 1918-39 and also the comparatively high level of survival of Truman's pubs.

The Golden Heart is an especially good example of a pub built by Truman's, and is of particular significance on account of its proximity to the firm's Brick Lane brewery. The brand livery applied to the pub's façade would leave passers-by on Commercial Street in no doubt who had built the pub. The central stone panel with the carved eagle emblem and the 1930s neon signage adorning the parapet, along with original lettering on the frontage, proclaim the name of Spitalfields' own brewery, Truman's. In this way, the Golden Heart forms an important, highly visible and largely unaltered component of a set of six listed buildings associated with the brewery, along with the Ten Bells pub further along Commercial Street. The Golden Heart is also a major component of the local streetscape, contributing considerably to the view of Spitalfields Market and Hawksmoor's Christ Church when seen from the north. Historically and culturally, it is a major component of the Spitalfields area.

Overall, the building's major points of interest are:

- Its role in the history and streetscape of Spitalfields
- Its status as a pub designed by A. E. Sewell and built for Truman's, and its close proximity to the Truman's brewery on Brick Lane
- Its role as an exemplar of the Neo-Georgian style applied to pub design in the inter-war period
- The high level of survival of the pub's exterior, and the quality of its architecture
- The comparative intactness of the pub's interior, fittings and plan form
- The pub's cultural and social significance in terms of Britart and the local art scene.

Published sources

- Bridget Cherry, Charles O'Brien and Nikolaus Pevsner, *London 5: East* (New Haven and London, 2005, 2007 reprint), p. 414
- Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), p. 119 and p. 124

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November 2014

Section 12.22

The Green Man public house, 125 Slough Lane, Kingsbury, London Borough of Brent, NW9 8YG

Date: 1936-37
Architect: A. E. Sewell
Brewery: Truman, Hanbury, Buxton & Co. Ltd

History and Context

The Green Man is a substantial, detached pub on a prominent site at the junction of Slough Lane and Old Kenton Lane (Fig. 12.22.1). It is located in the suburb of Kingsbury in north-west London, near Wembley, an area which saw its main phase of growth in the inter-war period; Kingsbury Underground station opened in 1932. The area is especially noted for the various buildings designed by local architect Ernest George Trobridge (1884-1942), constructed in a patented method intended for mass construction and to combat the shortage of building materials following the First World War. Trobridge's works include a number of houses around the Green Man in Slough Lane – number 142 (1921-22), number 148 (1921) and numbers 152-156 (of 1921 and 1928), all of which are listed grade II.

The original Green Man pub pre-dated almost all of the buildings around it, having been built in c. 1851 in what was known as Pipers Green, a largely rural location to the west of Kingsbury Green.¹ Its site was of significance, Old Kenton Lane being the main route west before it was bypassed by a new section of Kingsbury Road built in the 1930s.



12.22.1 *The principal (Slough Lane) elevation of the Green Man, with the detached off licence to the left of the pub's main block. (© Historic England, Luke Jacob)*

¹ Ed. T. F. T. Baker, *A History of the County of Middlesex, volume 5* (Victoria County History, 1976, Oxford), p. 78; <http://brent.gov.uk/media/387296/Kingsbury.pdf> (accessed 15 October 2014)

Photographs show that this earlier pub was a brick building of two main storeys, made up of various blocks. By 1905, it was in the hands of Michell & Aldous of Kilburn, but in 1920 both the pub and Michell & Aldous were taken over by Truman's, based in east London and then one of Britain's largest breweries.² The Green Man remained in this earlier form until c. 1936, when it was demolished to make way for the new building on the site; a register held by the local archives states that work on the new pub commenced on 1 September 1936 and was completed on 21 April 1937.³ According to David Gutzke, the building tender for this new pub came in at £27,599 – a considerable amount, reflecting the ambition and scale of the project and the importance that Truman's placed on the improvement of its pubs (see below).⁴

Sadly, no copies of the Green Man's original plans or related documents appear to survive, although, as has been noted, there are historic photographs showing the pub both before and after rebuilding (see Fig. 5.45).⁵ There is also a ground-floor plan recording the pub's layout in 1995, produced for Whitbread's (the owners at that time) in relation to some proposed changes.⁶ The Green Man is not known to have been mentioned in contemporary architectural journals or related articles. Currently, it is not included in CAMRA's national inventory of historic pub interiors, though it has been brought to their attention as a result of this project.

The Green Man is not in a conservation area, and has been subject to change over the years; this is presumably reflected in the fact that it was, until recent times, on the local list of buildings maintained by Brent Council, but is no longer included. For a while, the pub was divided into pub and restaurant use, but it is now a single concern. In 2005, the pub's owners applied to redevelop a large part of the garden, and in 2008-9 around 30 flats were built in a three-storey block between the pub and Kingsbury Green primary school to the south-west. In 2008, and again in 2009, a proposal was submitted for redevelopment of land closer to the Green Man. This has involved demolition of buildings to the pub's rear (most notably, the assembly hall and attached entrance block), and redevelopment of part of the car park; Jubilee Court, a scheme of 19 apartments with underground parking and a communal garden, is currently under construction (see Fig. 9.18).⁷ The buildings which have been demolished formerly occupied around a third of

2 Historic photographs of the Green Man are on display inside the pub. One is dated 1905, at which point the building bears the branding of Michell & Aldous; another is of around the 1920s, by which time the pub bears the name of Truman's. There is also a photograph of this early building in the Truman's book of photographs in the London Metropolitan Archives: B/THB/D/393

3 Pers. comm. (Stephanie Alder; Brent Archives). See also: Cliff Wadsworth, *Traditional Pubs of Brent; Volume 2: Willesden and Kingsbury* (Willessden History Society, 1999), p. 11

4 The Green Man appears on Gutzke's list of 'superpubs', being the 31st most expensive out of a list of 79 pubs: David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 250. Gutzke states that the average cost for building a pub in the inter-war period was £7,800: *ibid.*, p. 238

5 There are three historic photographs on display inside the Green Man: two of the earlier pub, and one of the building following completion in 1937; none of these derive from the collections of Brent Archives. There are also two photographs – one of the pub before rebuilding, and one after – in the LMA's collections: B/THB/D/393

6 Brent Council, LPA ref: 95/0574. A copy of this plan and related drawings (including elevations) was kindly located for me by Victoria McDonagh.

7 The structures that have now been lost through demolition appear on one of the street views available on www.maps.google.co.uk (accessed 16 October 2014; image dated August 2008) and the bird's

the pub's ground space; what survives today is therefore only part – albeit the main part – of the Green Man as completed in 1937.

Description

Exterior

The Green Man faces north-east, towards Kingsbury Road (see Figs 5.45 and 12.22.1). It is a detached building of brick with stone dressings, having two storeys plus an attic in a steeply pitched tiled roof, lit by dormers. The pub is Arts and Crafts in design, with Baroque influences. The pub's glazing is a mixture of sashes (at first-floor level) and decorative leaded casements with stained glass (on the ground floor); the majority of the latter have yellow coloured glass at the edges, a form typical of Truman's pubs (used, for example, at the Duke of Edinburgh in Brixton, also of 1936-37; see section 12.16). Throughout, the quality of the materials and workmanship is of a high standard.

The main elevation of the Green Man, on the north-east, survives largely as built. This has a stone-fronted bay window rising through both storeys, with a stone parapet above, flanked by tall brick chimneystacks. The upper part of this façade is decorated with two roundels bearing the Truman's eagle (gilded) and, on the parapet, urns with swags. On the ground floor, there are two windows on each side of the bay – one tall and narrow and the other small – while the main part of the first floor is lit only by the bay, having blank brickwork to each side (this originally bore lettering giving the brewery's name). On its south-east side, the Green Man has a single-storey stone-fronted bay window, and two entrances, one set in a single-storey block; the latter has decorative ironwork in the form of a fanlight above, with a T for Truman's.⁸ Meanwhile, on the north-west is what is now the pub's main entrance, set beneath a curved canopy (the latter not a feature of the pub as built); the architrave in this area bears another Truman's eagle set in a roundel. There is an additional entrance on the right side of this façade, now approached via a modern canopy. According to the ground-floor plan of 1995, this led into a stairhall and was probably originally intended for the private use of the pub's staff.⁹

Until a recent phase of demolition (see above and Fig. 9.18), the pub jutted forward at this point, a single-storey projection decorated with stone banding serving to divide Old Kenton Lane from a large, double-height assembly hall or ballroom – aligned north-west/south-east. The single-storey block was the hall's entrance foyer, crush hall or anteroom (see below). A photograph of 2006 shows this area of the Green Man; at the centre of the single-storey entrance block was what must have been the main entranceway to the assembly hall, with a roundel bearing the Truman's eagle above, while the upper part of the end wall of the assembly hall can be seen as bearing decorative stone swags above a circular window.¹⁰ The assembly hall and other buildings to the south-west of the Green

eye view available on www.bing.com (accessed 15 October 2014).

8 Similar ironwork survives at other Truman's pubs, including the Rose and Crown, Stoke Newington, London (1930-32; see section 12.30), and the Duke of Edinburgh, Brixton, London (1936-37; see section 12.16).

9 Brent Council, LPA ref: 95/0574

10 <https://www.flickr.com/photos/24772733@N05/2414609634/> (accessed 15 October 2014). The side of the projecting entrance block can also be seen in the photograph of the pub in c. 1937 that survives in the LMA: B/THB/D/393

Man are also visible in views available online, dating from before the demolition work.¹¹ One of these shows that the hall had windows and doorways opening south-west onto the garden. In 1969, plans were submitted to the local council proposing an extension of this area and work was carried out soon afterwards, a block being added on the south-west side of the entrance hall, fronting Old Kenton Lane.¹² This presumably contained rooms which could be used in association with the assembly hall: in 1995, the ground floor of this area contained a large kitchen, with lavatories to the north-west.¹³ It was probably at this point (in c. 1969) that the original doorway in the entrance block was bricked up, to be replaced with a doorway in a single-storey link between the old work and the new.¹⁴

To the south of the pub, fronting Slough Lane, is a small building which served as a detached off licence or outdoor department (see Figs 5.45 and 9.20). This is of two storeys, with a pitched tiled roof, sash windows to first-floor level and stone dressings. In the centre of a stone panel between the two first-floor windows on the main front is a roundel containing the Truman's eagle, while the large stone band below formerly bore the name Truman's. A photograph of c. 1937 shows the original arrangement at ground-floor level: this was tripartite, with a doorway on the left and two windows on the right.¹⁵ This area of the building's frontage has now been completely modernised as part of its conversion into office/residential use; a new doorway and windows have been inserted. However, the other elevations of the former off licence survive intact, and the building remains linked to the main part of the pub by a double gateway with flanking brick walls with tiled coping, which led to a service yard; a doorway has been inserted into the left wall, directly adjacent to the off licence, but the right wall survives, with its small arch-headed window. The fact that a detached off licence was built at the Green Man is a reflection of a substantial 'off premises' trade. Such a provision was costly, since it required dedicated staff, unlike an off sales counter opening off a pub's main servery.

Ordnance Survey maps show that the Green Man had a large garden; this was narrow and extremely long, and extended to the south-west, towards the adjacent primary school. On the north-west of this, with in and out entrances from Old Kenton Lane, was a car park, while there was a large paved area with lawned enclosures on the front (north-east) of the pub. As has been noted, the rear garden and car park have now been redeveloped, along with the former assembly hall and other buildings to the south-west of the Green Man. All are, however, visible in an online aerial view, while the Old Kenton

11 www.bing.com (accessed 15 October 2014); www.maps.google.co.uk (accessed 16 October 2014; image dated August 2008). An elevational drawing of the façade of the buildings as seen from Old Kenton Lane forms part of: Brent Council, LPA ref: 95/0574

12 The proposal relating to the construction of this extension was submitted to Brent Council in June 1969; see: <http://brent.gov.uk/services-for-residents/planning-and-building-control/planning-searches-and-consultations/> (accessed 16 October 2014)

13 Brent Council, LPA ref: 95/0574

14 <https://www.flickr.com/photos/24772733@N05/2414609634/> (accessed 15 October 2014). The more modern entrance doors can be seen at the right of this image. See also: www.maps.google.co.uk (accessed 16 October 2014; image dated August 2008)

15 Photograph of the pub in c. 1937 on display within the Green Man. The off licence can also be glimpsed in a photograph of a similar date in the collections of the LMA: B/THB/D/393



12.22.2 A reconstruction of the original ground-floor plan of the Green Man. The pub's layout has been much altered; this arrangement is based on the evidence of surviving features, on the plans of other comparable pubs of the time, and on the plan of the Green Man produced in 1995. (© Historic England, Philip Sinton)

Lane frontage is also captured in an online view.¹⁶ The area in front of the pub, with its lawned enclosures, survives. The post of the pub's free-standing sign remains in this area, though the sign itself – and the lamps which hung from each side of the post – have gone.

Interior

The internal arrangement of the Green Man as built, and the use of the various rooms, is poorly understood, on account of the lack of an original floor plan and the various changes that have been carried out since the 1930s. The main part of the pub is now a single space, filling the north-east of the building and lit from two sides, while – as has been mentioned – the areas at the south-west of the pub have recently been

¹⁶ www.bing.com (accessed 15 October 2014); www.maps.google.co.uk (accessed 16 October 2014; image dated August 2008)



12.22.3 *The servery of what is now the principal bar of the Green Man. It appears to be modern, and is almost certainly not in the position of the counter created as part of the 1930s work. (© Historic England, Emily Cole)*

demolished. However, the ground-floor plan of 1995 illustrates the building before both opening out and demolition, and is invaluable in providing some sense of the pub's original arrangement (Fig. 12.22.2), though it would seem that there had already been a large amount of change by the time the drawing was prepared.

Evidence indicates that the Green Man was a pub of five main public rooms, of an irregular plan, with a rectangular central servery. The doorway on the right of the main block on the Old Kenton Lane elevation – now preceded by a large canopy – led into a large hall with stairs rising to the upper levels; probably, as originally planned, this was a private entrance and staircase, for the use of the pub's landlord/tenant and their staff. This stairhall presumably contained a doorway leading through to the pub's service areas – as was the case in 1995. The original arrangement of these service areas is not known, though it is probable that they occupied most if not all of the rectangular space shown at the centre of the pub in the plan of 1995, and possibly incorporated a central office. At some point before the preparation of this plan, the 1930s counters (and, if it existed, office) seem to have been removed, and the servery areas reduced in size, whilst being extended on the south-west (see below). The original relationship between the bar rooms and their counters is therefore a matter of speculation.

Probably, the room in the pub's north-east (front) block – lit by a canted bay window – was the public bar.¹⁷ This would have been entered – as the bar is today – via the entrance and lobby on the left of the Green Man's Old Kenton Lane elevation. Today, this room has a modern interior, with an area of raised flooring and replacement panelling. The L-shaped counter on the bar's south-west side (Fig. 12.22.3) could possibly be a reused portion of the 1930s work, but, if so, it has been refronted and apparently moved. It is most likely that the public bar's original counter was further to the north-east. The

¹⁷ It should be emphasised that the identification of the Green Man's various rooms/bars is completely conjectural, and is made on the evidence of the pub's arrangement as shown in the plan of 1995 and of arrangements at comparable pubs built around the same time. It is equally possible that the room on the north-west (Old Kenton Lane side) was the public bar; the room on the north-east was the saloon bar; and the room on the south-east was the saloon lounge. The quality of the interior of the latter means that it must always have been a room of higher status, and therefore would not have served as the public bar.



12.22.4 Part of what was probably the saloon bar, showing the original panelling and fireplace. (© Historic England, Emily Cole)

bar back now in this area, in the form of a tall island, is modern work (probably of c. 1995) in an old style, and it is likely that this applies to the counter also.

The former public bar is now combined with what was originally a separate room, accessed from the right side of the entrance lobby and lit by large windows on the pub's north-west (Old Kenton Lane) front. The plan of 1995 documents the arrangement before the opening up, and indicates that the room was served by gentlemen's lavatories on its south-west side, adjacent to the private stairhall; women's toilets were probably always in their current location, on the left (north-east) of the adjacent entrance lobby. The original function of this room is not known, but given its position and self-contained character, it is likely that it was a private bar, smoke room or meal/games room. It was probably served by a counter or hatch on its inner (south-east) side – though the counters now in this area seem to be entirely modern. The ceiling of the room survives, showing its dimensions and overall layout. There is now no trace of high-quality 1930s work in either this room or the adjacent area (the former public bar), which appears to indicate that neither was especially decorative when first built, unlike the rooms elsewhere on the ground floor.

On the opposite (south-east) side of the pub was a room that seems to have functioned as the saloon bar (Fig. 12.22.4). This was accessed from Slough Lane via the entrance on the south-east return of the pub, and was served by gentlemen's lavatories placed on the outer side of the entrance lobby. The north-west side of the former saloon has been altered: it contained a large opening in 1995, and this has now been infilled with folding doors and partitioning above. Originally, this area probably contained the saloon's counter, opening from the pub's central servery. Aside from this alteration, however, the saloon – now used only at certain times of the week and for special events – survives remarkably intact: indeed, it is probably the best surviving and most impressive room at the Green Man. Its original status is reflected in the quality of the work. The room retains its three-quarter height fielded panelling and a handsome timber chimneypiece on the south-west side, with pilasters framing the fireplace and the overmantel. There is some decorative plasterwork on the ceiling beams, and the canted bay window on the



12.22.5 *The unusually large and handsome fireplace in what was probably the Green Man's dining room. (© Historic England, Luke Jacob)*

south-east is set with stained-glass coats of arms. The bench seating on the sides of the room may well be original.

Work of an even higher quality survives in the adjacent room to the south-west, set in a single-storey block. This was probably accessible from within the saloon, but the main route of access was via the dedicated entrance at the left side of the Green Man, adjacent to the gates and off licence. The original function of this large room is not known, but it was probably a dining room or saloon lounge, both of which were typical features of improved pubs in the inter-war period, especially those of a substantial size. The room – now no longer in general use – retains decorative plasterwork to its ceiling and has square plaster panels on the upper parts of its walls, featuring emblems such as roses, a portcullis and a lion. On the room's north-east side is an unusually large and fine timber chimneypiece, with pilasters to either side and an upper architrave supported on curved brackets (Fig. 12.22.5). The room also has three-quarter height fielded panelling, and a skylight with its original stained-glass work. There have probably always been women's lavatories where they are now situated, at the south-west corner of the room. The original arrangement at the room's inner (north-west) end is less clear, on account of a high degree of alteration, though the area probably contained a serving hatch rather than a counter.

This north-west area of the dining room/saloon lounge may also have contained doors leading through to the Green Man's assembly hall or ballroom, which was – until its recent demolition – the largest room in the pub and the main part of the south-west

area of its plan, although it was designed to function as a discrete unit (see Fig. 12.22.2).¹⁸ Such a space would have been used for meals, dances, meetings, musical performances and special events. As has been noted (see above), the main route of access to this assembly hall was a single-storey entrance block on the pub's Old Kenton Lane side. The latter was probably known as an anteroom, crush hall or entrance foyer, and is likely to have contained lavatories and cloak rooms. The hall itself was tall, with windows and doorways on its south-west side, opening onto the pub's garden. By 1995, it contained a curved counter projecting at the centre of the room's inner (north-east) side, but this feature is unlikely to have dated from the 1930s. More typically, staff would have served the hall via 'in and out' doors, presumably placed in the area where the counter was later created. A dedicated service space on the inside of these doors would have been linked to an upper-floor kitchen via a dumb waiter – as, for example, at the Daylight Inn, Petts Wood, London, a Charrington's pub of 1935 which retains its large ballroom (see section 12.14).

Whilst guesses can be made about the location of such a kitchen, the plan of the Green Man's upper floors is otherwise unknown. It is, however, probable that they were devoted exclusively to accommodation for the manager/landlord and the pub's staff. The presence of a first-floor function room is unlikely, given the size and provisions of the pub's ground floor.

Significance

The Green Man is of importance as an ambitious and costly build by Truman's, one of the most significant breweries in terms of inter-war pub improvement. In David Gutzke's table of breweries active in this period, the total number of inter-war projects undertaken by Truman's – 151 – was exceeded by only three other breweries: Watney Combe Reid & Co. Ltd (285 projects), Charrington & Co. (170) and Ind Coope (164).¹⁹ However, the majority of inter-war pubs built or substantially rebuilt by Truman's were small in scale and comparatively traditional in design. The Green Man is notable in being a detached pub clearly built on improved lines to serve a wide and comparatively high-status clientele. Features which indicate its status as an improved pub include the presence of a separate assembly hall, what appears to be a dining room, the large garden and car park, and the pub's plain, uncluttered exterior.

The architect of the Green Man, Arthur Edward Sewell (1872-1946), a Licentiate of the RIBA, was the principal architect and surveyor for Truman's throughout the inter-war period, having been originally employed by the brewery in 1902; his last known work for Truman's was the Royal George, near Euston (see below), plans of which were signed in 1939. He was a designer of some note, his public houses – mainly located in or just outside of London – regularly being featured in architectural journals of the time.²⁰ Sewell was prolific, reflecting the active building programme of Truman's. In all, counting the Green Man, ten pubs certainly designed by Sewell have been identified as part of

18 The room is comparable with the 'winter garden' at the Hop Bine in Wembley (1932), another Truman's pub by A. E. Sewell. The plans of the Hop Bine survive in Brent Archives.

19 Gutzke, *Pubs and Progressives*, p. 202

20 Sewell (and his architectural assistant, R.W. Stoddart) was also mentioned in Basil Oliver's study *The Renaissance of the English Public House* (London, 1947), p. 106

this project, including the Railway Hotel, Edgware (1930-31; listed grade II), the Goat Inn, Forty Hill, Enfield (1932; converted to residential use in c. 2006), and the Hop Bine, Wembley (1932; converted to a Tesco in c. 2011);²¹ additionally, four pubs have been identified which can be confidently ascribed to Sewell, giving a total of 14 buildings.²² All but one of these 14 was selected for investigation (see Appendix 2).²³ Nine of the 14 pubs, including the Green Man, have been added to the final list (see Appendix 5), namely: the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (c. 1929), the Rose and Crown, Stoke Newington (1930-32), the Army and Navy, Stoke Newington (c. 1934), the Golden Heart, Spitalfields (1934-36), the Stoneleigh Hotel, Ewell (1934-35), the Stag's Head, Hoxton (1935-36), and the Duke of Edinburgh, Brixton (1936-37). Sewell's pubs were generally designed in a simple form influenced by Neo-Georgian, Arts and Crafts and Moderne design, as with the Golden Heart and the Rose and Crown. However, Sewell was also comfortable working in Neo-Tudor, a style he used for the Railway Hotel, the Goat Inn and the Stoneleigh Hotel (see section 12.34).

To date, three pubs by Sewell have been listed grade II: the Railway Hotel (1930-31; now facing an uncertain future, having been closed since c. 2005); the Ivy House (formerly the Newlands Tavern), Nunhead (c. 1936; see Fig. 10.11); and the Royal George, Camden (1939-40). The Hope and Anchor, Hammersmith (1936; now closed), by an unnamed architect, and the Rayners Hotel, Harrow (1937; now closed), by Eedle and Meyers, are also listed, bringing the total number of listed inter-war Truman's pubs to five – more pubs than for any other single brewery in the London area. This fact reflects the amount of work undertaken by Truman's in the years 1918-39 and also the comparatively high level of survival of Truman's pubs.

It is true that, considering Sewell's work overall, there are more intact examples of his public houses surviving than the Green Man – for example, the Rose and Crown, the Ivy House and the Duke of Edinburgh. What makes the Green Man notable is its scale, cost, ambition and quality; the only other Sewell-designed Truman's pubs of a similar size which survive today in something like their original form are the Railway Hotel in Edgware, the Stoneleigh Hotel in Ewell (see section 12.34), and the Hop Bine. The latter is especially similar to the Green Man in design – and is located just down the road in Wembley – but is no longer in the use for which it was built, having been converted to a Tesco.

21 These are pubs that were identified through the search of architectural journals and other related literature. Sewell is known to have designed at least another forty or so pubs for Truman's, including the Camden Stores, Camden (1924; now a restaurant), the Cock Tavern, Hackney (1929-30), and the Arundel Arms, Stoke Newington (1936; demolished); see: Luke Jacob, 'The Planning and Design of Truman's "Improved Pubs", 1910-1940' (MSt dissertation, University of Cambridge, 2014), gazetteer

22 The four pubs that were probably designed by Sewell, but for which archive information is lacking, are the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (1929), the Army and Navy, Stoke Newington (c. 1934), and the Man of Kent, Nunhead Green (c. 1935). The project also identified a number of Truman's pubs designed by architects other than Sewell, namely: the Duke of Sussex, Lambeth (1924), the Prince George, Thornton Heath (c. 1927), and the Osterley Hotel, Osterley (c. 1934), all by Eedle and Meyers; the Morden Tavern, St Helier (1933), by Harry Redfern; the Wolsey Tavern, Kentish Town (c. 1931), by Robert G. Muir; the Golden Pheasant Inn, Halifax (c. 1933), and the Oddfellows Arms, Bradford (c. 1936), both by Watkin and Maddox; and the Alma Inn, Brierley Hill (1930s?), and the Old White Horse Inn, Stourbridge (1930s?), both by F. Morrall Maddox.

23 The pub that was not selected was the Old Cherry Tree, East Dulwich (1935), which has been altered/modernised.

It is a matter of regret that the Green Man has been so recently altered, and that the demolition work – and other changes carried out in recent decades – have taken away from our understanding of the pub's original layout, form and (on account of redevelopment, especially of the garden) setting. However, the work that remains is of great interest, notable features including original windows, and the main part of the pub's exterior. The two rooms at the Green Man's south-east (probably used as saloon and dining room/saloon lounge) are of particular note, with their original panelling and fireplaces, as is the detached off licence (see Fig. 9.20): few such dedicated buildings survive from the inter-war period.

Overall, the building's major points of interest are:

- Its status as a pub designed by A. E. Sewell for Truman's
- Its scale, ambition and quality, in terms of design and workmanship, and its rarity in this regard, considering surviving inter-war pubs
- The level of survival of the exterior of the pub's main block, and the survival of its detached off licence
- The survival of various internal fittings and features, especially at the building's south-east
- The building's role in aiding understanding of the improved pub movement as a whole.

Published sources

- Cliff Wadsworth, *Traditional Pubs of Brent; Volume 2: Willesden and Kingsbury* (Willessden History Society, 1999), p. 11

Emily Cole
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October 2014

Section 12.23

The Hanbury Arms public house, 33 Linton Street, London Borough of Islington, N1 7DU

Date: 1936-37
Architect: S. J. Funnell
Brewery: Charrington & Co. Ltd

History and Context

The Hanbury Arms is set within a network of streets to the east of Islington's Upper Street, and to the north of the Grand Union Canal (Regent's Canal) (Fig. 12.23.1, and see Fig. 11.13). It forms the east corner of a block of terraced houses, fronting onto Linton Street, Mary Street, St Paul Street and Union Square; these were built in c. 1850, as was Arlington Square, to the pub's south-east. The original Hanbury Arms must have been constructed at a similar time, though the earliest record of the pub dates from 1865.¹ Plans for this early pub, held by the Planning Department of Islington Council, show that it had roughly the same outlying plan as is found presently, with the pub divided into four bar areas.² Then, as now, the pub's longest elevation faced onto Mary Street.

Documents relating to the rebuilding of the Hanbury Arms survive in the collections of Islington Council, and show that the owners, Charrington's brewery, applied to rebuild the pub in autumn 1936. Plans for the new pub were approved in November that year, with work complete by November 1937.³ The rebuilding of the Hanbury Arms increased facilities – for instance, a first-floor club room and kitchen were added, the servery was enlarged and lavatory provision was improved, the kind of work common to many urban pub improvement schemes of the inter-war period.

The case file held by Islington Council includes the original plans, elevations and sections of the Hanbury Arms, as well as related correspondence.⁴ It also includes papers documenting the more recent history of the pub, including plans, sections and other drawings relating to a proposed scheme of alteration; these were produced in April 1997 by the Charter Partnership of architects and designers for the pub's then owners, the Charles Wells brewery. In justification of the need for this work, it was stated that the Hanbury Arms had fallen into decline and was 'no longer viable in its current form' – 'It has more of a "working class" ambience, but is situated on the fringes of a middle class area, and so serves neither possible market'.⁵ The pub was reworked as a pub/bistro in 1997-98. This work involved the unification of the saloon and public bars, with several other notable alterations.

1 As noted from sources collated on: <http://pubshistory.com/LondonPubs/Islington/HanburyArms.shtml> (accessed 2 December 2014)

2 Plans of the Hanbury Arms pub as existing in March 1936, Islington Council Planning Department, Planning Application Case No. 28967. This earlier building included a saloon, public bar, private bar and bar parlour, with a ground-floor kitchen.

3 Case file on the Hanbury Arms held by Islington Council Planning Department, Planning Application Case No. 28967

4 Ibid

5 Ibid (proposal of summer 1997)



12.23.1 The Hanbury Arms in 2014. (© Historic England, Luke Jacob)



12.23.2 The Hanbury Arms in a photograph taken in 1960, before the replacement of the ground-floor windows. (Image courtesy of the National Brewery Centre, Burton on Trent)

The Hanbury Arms was featured in an article entitled 'The Brewers' Contribution to Modern Brickwork' in *The Brick Builder* in March 1938, a photograph of the exterior of the pub being included.⁶ Additionally, two identical photographs of the Hanbury Arms, one of them dated 1960, are held at the National Brewery Centre (Fig. 12.23.2).⁷ The Hanbury Arms does not appear on CAMRA's inventory of historic pub interiors, though it has been brought to their attention as a result of this project. The pub falls within the Arlington Square Conservation Area, designated in 1969 and extended in 1994, but is not locally listed.

Description

Exterior

The Hanbury Arms occupies a plot on the corner of Linton Street and Mary Street, immediately to the north-west of Arlington Square; the area in which it is situated is overwhelmingly residential. The pub is formed of three storeys with a cellar and flat roof, and is built of brick with faience details in a restrained – even austere – style, influenced by Moderne design. The pub is rectangular in plan, with a canted corner, this retaining its faience signage at first-floor level, with raised lettering giving the name of the pub above a relief motif of a Charrington's toby jug. The photograph published in *The Brick Builder* in March 1938 shows that the building is largely unchanged externally – retaining, for instance, all of the original entrances to the formerly separate bars, though the fixed metal lettering and lamps of 1936-37 have been removed. The pub retains its metal-framed windows on the upper storeys, but the original leaded glazing of the ground-floor rooms has been replaced (in a sensitive manner), at some point post-1960. The brickwork used throughout the pub is of good quality, laid in Flemish bond with neat tuck pointing.

The broadest of the frontages of the Hanbury Arms faces north-east onto Mary Street. At its far right, in a single-storey bay, there is a tenant's private garage (now a refuse store), which retains its original double doors; this is situated adjacent to an entranceway leading to a bottle works, located at the centre of the block of which the Hanbury Arms forms part. On the left of the garage is the entrance to the former saloon bar – this, along with the other bar entrances, featuring a faience-clad surround, now painted. Occupying the central portion of this elevation is a grouping of two doors and a small central window. The left entrance served an off sales compartment or off licence, and the right served a private bar; these were divided by a lavatory, which is marked out by the small central window.

The shorter of the pub's two elevations faces south-east onto Linton Street. On the far left, double doors provide access to a vestibule entrance, giving access to the public bar and via a staircase to the pub's upper floors, including the first-floor club room. Adjacent to this, towards the centre of the Linton Street façade, is the main entrance to the public bar, framed by small windows. Via the canted window in the pub's corner, the public bar had views over Arlington Square. The Hanbury Arms has no garden or service yard.

6 *The Brick Builder*, March 1938, p. 31

7 Copies of these photographs were kindly supplied by Vanessa Winstone of the National Brewery Centre.

Interior

The interior of the Hanbury Arms has been largely opened out as part of the work undertaken in 1997-98, but its original arrangement is known through Funnell's plans (Fig. 12.23.3). As completed in 1937, the ground floor of the pub consisted of three separate bar rooms plus an off licence or off sales compartment. The public bar occupied the south-east portion of the pub, facing Linton Street. It was divided from the saloon bar – on the opposite (north-west) side of the pub – by the off sales compartment, a women's lavatory and a self-contained private bar. Although it is now possible to perambulate the pub internally, evidence of the original layout remains apparent in the distinctive treatment of differing bars, the positioning of external doors and the remnants of dividing screens.

The public bar would have been almost equal in size to the saloon bar at the opposing side of the pub, being roughly rectangular in plan and entered from the central Linton Street door, which is retained, though is now in



12.23.3 *The ground floor of the Hanbury Arms as originally arranged, based on the architect's plan of 1936. (© Historic England, Philip Sinton)*

use solely as a fire door; the main access is now via the vestibule entrance on the left (south-west) of this façade. This portion of the pub is served by its original fielded panelled curved counter, though this has been shortened and repositioned further back, possibly as part of the 1997-98 work.⁸ Good quality three-quarter height oak panelling is retained throughout the room, the section on the south-west side having been reset following the removal of the fireplace and hearth that was formerly positioned in front of the stairs, prior to the work of 1997. Originally, there was a men's lavatory at the north-west corner of the public bar, adjacent to the servery. This backed onto a small private office for the pub's landlord/tenant, which was located adjacent to the stairs descending to the cellar. In 1997-98, this area of the pub was reworked as a preparation/wash-up area, and no trace of the original men's lavatory or private office now remain.

On the Mary Street side of the Hanbury Arms, the left-hand door would have given access to the off sales compartment. This section of the pub was removed at some stage prior to the work of 1997-98, though its original entrance door survives, as do markings on the floor showing the outline of the compartment. The portion of the counter that would have

⁸ This change is not indicated in proposed ground-floor plans produced in 1997 or 1998, held by Islington Council's Planning Department, though it may have been a late amendment to this scheme.

served off sales customers is original work, though this seems to have been reset from elsewhere in the pub during the phase of 1997-98 – possibly from the cut-back portion of the public bar counter. At some stage after 1998 this was fitted with a glass-fronted hot food counter, this presumably added at the same time as the wood burning pizza oven; the latter takes the place of a former cooking area, added in place of the original bar back, of which no trace now remains.

A key alteration made as part the 1997-98 work was the removal of the female WC that formerly divided the off sales and the private bar, and the insertion of a vestibule entrance to serve as the principal access to the pub. This had the effect of opening out the Hanbury Arms, uniting the south-east area with the private and saloon bars in the north-west portion of the pub. The private bar, which was accessed from the central door on the Mary Street frontage, was originally square in plan, and self-contained, connecting only with the women's lavatory on the south-east – a fact which suggests the bar may have been provided to attract female customers. A portion of the original dividing panelled screen is retained on the north-west side of the room (the majority having been removed prior to 1997), showing the area this bar formerly occupied. The counter of the private bar section remains in its original position, though the original beer hoist – shown at the south-east end of the counter in the original plans – appears to have been removed prior to 1997. The private bar area was distinguished from the public bar by its superior, and slightly taller, fielded oak panelling, a feature which is continued into the saloon bar on the north-west.



12.23.4 A view looking from what was the saloon bar towards the servery and, beyond, the private bar, off sales compartment and public bar. Much of the work shown is original, including the back-lit bar back, but there has been some reuse and repositioning. (© Historic England, Luke Jacob)

The saloon bar was the highest status of the rooms within the Hanbury Arms. It was fitted with good quality fielded oak panelling, given more spacious lavatory facilities than the public bar (here for both sexes, rather than just for men), and served by double doors directly from Mary Street (these now in use only as a fire exit). The saloon retains its original curved counter, though this has been shortened and reset further back to join with the private bar counter, presumably at the same time the bars were unified by the removal of the panelled screen pre-1997 (Fig. 12.23.4). On the south-west side of the saloon there is a glazed screen, masking the staff route from servery to the private staircase which leads to the pub's upper floors. This is seemingly original work, but its arrangement does not match that shown on the plans of 1936; assuming these are as executed, it was presumably moved as part of the alteration and moving back of the saloon bar's counter. The bar back in the saloon portion of the servery is entirely original, this of good quality with cut-out and back-lit lettering reading 'Charrington's', 'Hanbury Arms' and 'Toby Ale' above the three separate shelving sections (an arrangement similar to that seen at the White Hart in Grays, Essex, built in 1938; see section 12.36). Until 1997-98, this area included a dumb waiter, linking the servery to the kitchen above.

At the north-west corner of the saloon bar, the arrangement of the lavatories has been altered, with the men's and women's WCs swapped; the men's WC now extends into the former garage space (the remaining area of the garage being used as a refuse store, only accessible from Mary Street). The original entrance to the men's WC was blocked with original panelling reset neatly in its place, this presumably taken from the area in which the new men's WC door was inserted. One further notable alteration to the saloon bar has been the removal of the original fireplace from the south-west wall of the room, this having been replaced by a reproduction cast iron Victorian model.

The original plans of the Hanbury Arms show that the first floor contained a large club room, occupying the space above the public bar, off sales, private bar and their serveries. Adjacent to this was a separate, private area including a kitchen (above the servery of the saloon bar), a larder and sitting room. The second floor was divided into two sections, that on the south-east – for the pub's landlord/tenant – including three bedrooms and a bathroom with WC, and that on the north-west including two bedrooms, a staff bathroom and a WC. The level of survival in these areas is not known, though it is clear that the club room (now a function room) remains in use. The first-floor kitchen was still in existence in 1997-98, at which time the adjacent sitting room was in use as a dining room.

Significance

The Hanbury Arms is of note as a comparatively well-preserved inter-war pub built by Charrington's, a leading brewery of the period. In David Gutzke's work on the national context of pub improvement, Charrington's was identified as the second most prolific brewery of the era, having been exceeded in terms of numbers of building/rebuilding projects only by Watney, Combe and Reid, another London-based brewery.⁹ In the period 1918-39, Charrington's was responsible for 170 building projects;¹⁰ the

9 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 202

10 *Ibid*

brewery was especially active in the second half of the 1930s, when expenditure on pub rebuilding/building reached the huge figure of £336,000.¹¹

The most notable pubs built by Charrington's in the inter-war years were those designed by Sidney C. Clark (1894-1962), the firm's in-house architect between 1924 and 1959; for example, the Daylight Inn, Petts Wood, of 1935 (see section 12.14). The architect of the Hanbury Arms, S. J. Funnell – a Licentiate of the RIBA – worked as part of Clark's team. Funnell was responsible for other inter-war Charrington's pubs in London including the Toby Jug, Tolworth (with W. Sydney Trent; demolished), The Freemasons, Wood Green (demolished), The Britannia, Surbiton (closed), the Earl Haig, Bexleyheath, and the Nag's Head in Merton.¹²

In all, including the Hanbury Arms, ten Charrington's pubs were selected for investigation as part of this project, the others being: the Carlton Tavern, Maida Vale (1924; by Frank Potter; see section 12.10), the Plough, West Sutton, Surrey (c. 1935; by Clark), the Tankard, Kennington, London (c. 1935; by Clark), the Daylight Inn, Petts Wood, London (1935; by Clark; see section 12.14), the Target, Northolt, London (pre-1937; by R. G. Muir), the Rising Sun, Catford, London (c. 1937; by Clark), the Toby Jug, Tolworth, London (c. 1938; S. J. Funnell and W. Sydney Trent), the White Hart in Grays, Essex (1938, by 'Fincham'; see section 12.36), and the Duke of Cambridge, Kingston Vale, London (c. 1939; by Clark). Of these, only the Carlton Tavern, the Daylight Inn, the Hanbury Arms and the White Hart were added to the final list, this reflecting the high level of change and demolition among other inter-war Charrington's pubs. At present, only one Charrington's pub of the period appears to be included on the statutory list: the Old Red Lion, Kennington, London (c. 1929; listed grade II; see Fig. 5.9), this designed in Clark's customary Neo-Tudor style.

Even though the Hanbury Arms has been much altered – changes including the replacement of the ground-floor windows, the repositioning of the counters and the opening up of the interior, with the loss of the off sales compartment – it is still very well preserved, compared with many other Charrington's pubs, or even with inter-war pubs in general. The Hanbury Arms gives a good sense of what many other modest urban pubs built in the 1930s would have looked like, and retains a number of notable features, including panelling and an area of branded bar back. The inclusion of a club room and first-floor kitchen marks the pub out as 'improved', despite the fact that it was traditional in scale and in its overall planning. The impact of Funnell's original design remains, especially on the pub's exterior; in 1938, *The Brick Builder* noted that the building was 'typical of the high level, both in respect to design and material, which distinguishes the new licensed buildings built by the great brewing combinations'.¹³ The pub's distinctive and classic 1930s design, with its prominent position on the corner of Arlington Square, makes a strong contribution to the local streetscape; for *The Brick Builder*, the Hanbury Arms was an example of the 'appropriateness to the environment' shown in brick-built pub design of the era.¹⁴ It might be noted that many of the mid-nineteenth-century terraces surrounding the Hanbury Arms are listed grade II, including all sides of Arlington

11 Ibid, p. 210

12 Many of these pubs are featured in an article in *The Brick Builder*, March 1938, pp. 31-35

13 *The Brick Builder*, March 1938, p. 31

14 Ibid

Square, though the two-storey terraces adjoining the pub on the north-west and south-west are not listed.

Overall, the building's major points of interest are:

- Its status as a pub built by Charrington's, a leading brewery of the inter-war period
- The quality of its external design, restrained in detail, typifying the 1930s inclination towards refined, simple elevations
- The good level of survival of the exterior
- The survival of many internal fixtures, and the legibility of the original plan form
- Its contribution to the local streetscape.

Published Sources

- 'The Brewers' Contribution to Modern Brickwork', *The Brick Builder*, March 1938, p. 31

Luke Jacob
Assessment Team East
January 2015

Section 12.24

The Myllet Arms public house, Western Avenue, Perivale, London Borough of Ealing, UB6 8TE

Date: 1935-36
Architect: E. B. Musman
Brewery: Benskin's Watford Brewery

History and Context

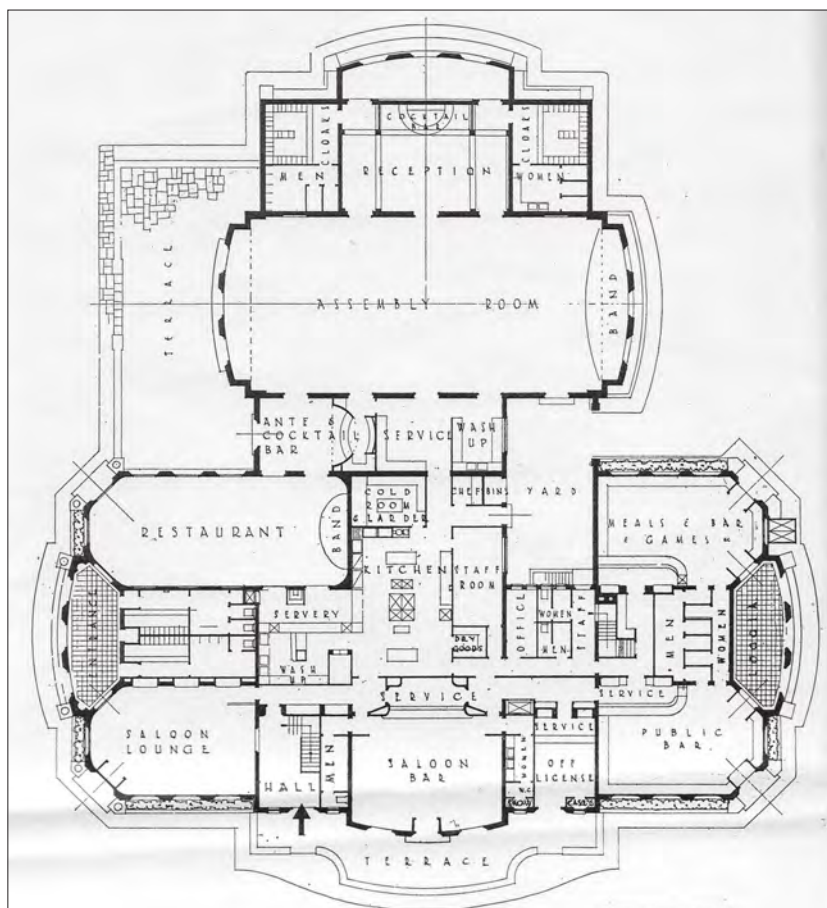
The Myllet Arms – named after the Myllet family, lords of the manor in the fifteenth and sixteenth centuries – is a substantial, detached public house on the south side of Western Avenue (Fig. 12.24.1, and see Fig. 5.1). This thoroughfare, a major route into and out of London, opened in 1927 and is now a six-lane highway. Western Avenue was lined with a mixture of houses and factories. Of the latter, the best known is the Hoover Factory (1931-35, by Wallis, Gilbert and Partners; listed grade II*); this is located just to the north-east of the Myllet Arms, on the other side of Western Avenue. The surrounding housing dates mainly from the first half of the 1930s.

The Myllet Arms was an ambitious, expensive and significant project: the building tender came to £60,000, a huge amount, making it – according to David Gutzke's findings – the second most costly pub of the inter-war period.¹ It was undertaken by a large and



12.24.1 The Myllet Arms seen from the north-west. The glazed conservatory is a modern addition, as is the signage, but the exterior of the pub otherwise survives largely unaltered. (© Historic England, Emily Cole)

¹ David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 249. More expensive even than the Myllet Arms was the Windsor Castle, Victoria, London, now demolished (building tender £74,818). An article of 1936 proves that the ultimate cost of the Myllet Arms was £60,000: *The Caterer and Hotel Keeper*, 30 October 1936, p. 16



12.24.2 The ground-floor plan of the Myllet Arms as published in the *Architect and Building News* in 1936, with its range of different rooms, catering for customers of different types and classes. The extension to the rear of the pub, containing the assembly room and associated spaces, was never built. North is to the bottom of the plan.

important brewery, Benskin's, which had its origins in Watford in the late seventeenth century and was run by the Benskin family from the 1870s. By the time of the company's acquisition by Ind Coope in 1957, it was the largest brewery in Hertfordshire, and also had property in London, the South East and the East of England. For the Myllet Arms, Benskin's commissioned the architect E. B. Musman (1888-1972), the premier pub designer of the inter-war years. Musman had already worked with Benskin's on projects including the Bull and Butcher, Whetstone, London (c. 1929), the Greyhound, Wembley, London (1930), and the Berkeley Arms Hotel, Cranford, London (1931-32; see Fig. 3.13 and section 12.4). Musman's best-known and most admired pubs – the Comet, Hatfield, Hertfordshire (1933; see Fig. 5.14), and the Nag's Head, Bishop's Stortford, Hertfordshire (1936; see Fig. 5.15), both listed grade II – were also carried out for Benskin's.

Benskin's acquired a triangular piece of land on the south side of Western Avenue in 1933.² Two years later, the design of the Myllet Arms was exhibited at the Royal Academy³ – a comparatively rare occurrence for public house design at the time – and following its completion and opening in October 1936, the building attracted considerable attention in the architectural press. Indeed, the Myllet Arms was probably the most written about of all inter-war pubs, being covered in articles in *A Monthly Bulletin* (1935), the *Architect and Building News* (1936), *Architecture Illustrated* (1936), *The Brick Builder* (1936) and the *Architects' Journal*

2 Clement Shaw, 'The Myllet Arms, Perivale', *The Pennant*, Christmas 1936, p. 5

3 'The Modern Public House (new series):V: Some Public Houses designed for Benskins Watford Brewery Ltd, by Mr E. B. Musman', *A Monthly Bulletin*, December 1935, vol. 5, no. 12, plate 4. See also: *The Builder*, 10 May 1935, p. 859

(1938), as well as pieces in *The Caterer and Hotel Keeper* and *The Pennant*, the Benskin's in-house magazine (both of 1936).⁴ All of these articles include early photographs, and most feature the pub's ground plan (Fig. 12.24.2, and see Fig. 11.1), with the first floor plan included in one instance.⁵ That the building was altered shortly after completion is shown by the ground plans and exterior photograph published following the Second World War, in Basil Oliver's *The Renaissance of the English Public House* (1947) and Francis Yorke's *The Planning and Equipment of Public Houses* (1949) (see below).⁶ This work must have been carried out between 1936 and 1939, though it is not shown in a photograph published in November 1938.⁷

All copies of the ground-floor plan show a large assembly room extension on the building's south side. Articles of 1935-36 make clear that this was intended – its planning was partly a result of expansion carried out at the Berkeley Arms Hotel following the building's initial completion (see section 12.4)⁸ – and it was evidently the subject of further thought following the building's opening: the plans in Oliver and Yorke's books show a assembly room (named 'banqueting hall') of a different plan and arrangement (see below). Seemingly, it was never built; certainly, such a structure does not appear on the Ordnance Survey map of 1957, which is the first to include the Myllet Arms, the preceding map having been published in 1935 before the pub was complete. No copies of the original plans and associated drawings of the Myllet Arms are known to survive – for instance, there are none in the local archives or among the Benskin's papers in Hertfordshire Record Office.

In an article in *The Monthly Bulletin* in December 1935, 'a correspondent' wrote about the Myllet Arms, which was 'now being built'. This he described as 'one of Messrs Benskin's most ambitious ventures', continuing: 'Planned to cope with an entirely new demand which has arisen in this district, it will meet every need with large bars, a restaurant, hotel accommodation and, later, an Assembly Hall'; he noted that it had a large garden and ample parking.⁹ As this comment makes clear, the Myllet Arms was seen at the time as being more than an ordinary public house; in 1936, it was termed a 'combined inn, roadhouse and hotel', while another journal named it an 'inn-cum-roadhouse-cum-hotel'.¹⁰ Like Musman's Comet

4 'The Modern Public House (new series):V: Some Public Houses designed for Benskins Watford Brewery Ltd, by Mr E. B. Musman', *A Monthly Bulletin*, December 1935, vol. 5, no. 12, p. 189; *Architect and Building News*, vol. 148, October 1936, pp. 108-110; *Architecture Illustrated*, November 1936, pp. 142-147; 'The Redemption of the English Hostel', *The Brick Builder*, December 1936, pp. 19-20; *Architects' Journal*, vol. 88, 24 November 1938, p. 854; *The Caterer and Hotel Keeper*, 30 October 1936, p. 16; *The Pennant*, Christmas 1936, pp. 3-7. A short account was also published in the *Middlesex County Times*, 10 October 1936.

5 The ground-floor plan appears in the *Architect and Building News* (p. 108, with the first-floor plan also), *Architecture Illustrated* (p. 143), and the *Architects' Journal* (p. 854). There are also various photographs of the building's exterior and interior within the Historic England Archive, image numbers 3248-077 to 3248-101.

6 Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 38, with external view opposite p. 37; Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 108

7 *Architects' Journal*, 24 November 1938, p. 853. This photograph shows the pub from the north-west, and it can be clearly seen that the loggia is still in its original, unglazed form.

8 *The Pennant*, Christmas 1936, p. 7

9 'The Modern Public House (new series):V: Some Public Houses designed for Benskins Watford Brewery Ltd, by Mr E. B. Musman', *A Monthly Bulletin*, December 1935, vol. 5, no. 12, p. 189

10 *The Caterer and Hotel Keeper*, 30 October 1936, p. 16; *Middlesex County Times*, 10 October 1936. In the same year, *The Times* described the Myllet Arms, citing it as an example of 'the inn-cum-roadhouse – no one has yet invented an appropriate name for it – offering the advantages of a communal centre; with

Hotel in Hatfield, it was designed with the needs of passing motorists in mind,¹¹ as much as those of the local population and also of local factory workers and managers (the Myllet Arms was the first licensed house to open in the parish of Perivale, then 'a large and rapidly growing district').¹² The first-floor plan published in the *Architect and Building News* shows that there were eight bedrooms for guests at that level, along with a private dining room and private sitting room (see below).¹³ These people were clearly discerning: Basil Oliver wrote that Musman's Berkeley Arms (see section 12.4), Comet and Myllet Arms all provided 'meals (cooked by a French chef) for a rather special clientele for whose requirements these houses were primarily built'.¹⁴ The first landlord of the Myllet Arms was a Mr Albert Widmer, who had previously been assistant manager of the Ritz-run Carlton Hotel in Pall Mall, London.¹⁵

Reflecting the level of change carried out to the interior of the Myllet Arms, the pub is not included in CAMRA's inventory. It does not form part of a conservation area, and is not included on the local list maintained by Ealing Council.

Description

Exterior

The Myllet Arms stands on the west side of a triangular site, bordered by Western Avenue (on the north), Perivale Lane (on the south) and Horsenden Lane South (on the west). Its aspects to north and south contrast enormously: on the former are the busy lanes of Western Avenue, while on the latter is the medieval parish church of Perivale, a golf course and semi-rural landscape. The pub is built of brick with some steel framing and has roofs of 'warm toned classic' Italian tiles¹⁶ – the bricks, of 'light brown and umber', were specially made by Messrs Proctor and Lavender of Solihull, Warwickshire, and set within buff-coloured mortar.¹⁷ The building has two storeys, with some single-storey blocks. It is plain – even austere – Neo-Georgian in style, though with something of a nod to Continental villas (especially in the design of the tiled roof). An article of 1936 noted that 'The general scheme, both externally and internally, is based on a restrained but contemporary rendering of traditional *motifs*'.¹⁸ The building has a long rectangular plan with canted corners, and features sash windows, rectangular at first-floor level and arch-headed below.

Surviving photographs (see above) show all of the building's elevations, though the south (most utilitarian) side in least detail. The main entrance front was originally on the

assembly hall and dance floor; luncheon and dining rooms, terraces and outdoor games, and bedrooms for guests': *The Times*, 10 October 1936, p. 9. See also: *The Pennant*, Christmas 1936, p. 6

11 The Myllet Arms is mentioned in the section on roadhouses in: Kathryn A. Morrison and John Minnis, *Carscapes: The Motor Car, Architecture and Landscape in England* (New Haven and London, 2012), p. 300

12 *The Caterer and Hotel Keeper*, 30 October 1936, p. 16; *The Pennant*, Christmas 1936, pp. 3-4

13 An account of the pub's opening, however, mentions 'twelve bedrooms for visitors': *Middlesex County Times*, 10 October 1936

14 Oliver, *The Renaissance of the English Public House*, pp. 37-38

15 *The Caterer and Hotel Keeper*, 30 October 1936, p. 16; *Middlesex County Times*, 10 October 1936

16 *Architects' Journal*, 24 November 1938, p. 854; *Architecture Illustrated*, November 1936, p. 144

17 *The Brick Builder*, December 1936, p. 19

18 *Architect and Building News*, vol. 148, October 1936, p. 109



12.24.3 The pub's west elevation, which remains almost exactly as completed in the 1930s. (© Historic England, Emily Cole)

building's north side, facing directly onto Western Avenue (see Figs 5.1 and 12.24.1). A free-standing sign – designed by Musman and carved by the artist Gertrude Hermes – stood on the north-west of the pub, bearing the arms of the Myllet family.¹⁹ The main access for cars was at the east end of this front, and the whole north area seems to have functioned as a car park and turning point. The north façade is a mixed composition, although it is symmetrical. The central area, with a single-storey bowed projection at ground-floor level, is framed by two towers or pavilions, each topped by a pyramidal tiled roof. Originally, both pavilions bore finials with flags, and both contained doorways at ground-floor level:²⁰ that on the right (west) led to the off sales department, and that on the left (east) provided access to the guest rooms on the first floor. The entrance at the centre of the bowed section, providing access to the saloon bar, was approached by shallow steps bounded by brickwork. The area on the roof of this single-storey projection was used as a balcony, while there were also balconies on each pavilion, beneath the first-floor windows.²¹

On the east, the façade was again symmetrical. The central section had a bowed projection at ground-floor level, containing three arched openings, and was recessed above, the areas to either side forming pavilions, with canted roofs. In each of the central arched openings were doors, leading into a spacious entrance vestibule, with access to the restaurant (on the south) and the saloon lounge (on the north). The equivalent façade on the west side of the building was more-or-less identical (Fig. 12.24.3), though, as built, the arched openings at the centre were unglazed, forming a loggia. This led to the public bar (at the north-west corner of the building) and, on the south-west, to a room marked 'meals & bar & games' on the plan published in the *Architect and Building News*.²² As has been noted, shortly after completion, the Myllet Arms was slightly

19 For the sign, see: *Architect and Building News*, vol. 148, October 1936, p. 109, and *Architecture Illustrated*, November 1936, p. 144

20 Of the finials, the *Architect and Building News* noted that 'the twin towers are surmounted by copper and lead finials supporting pennants which are based in design on the trade mark of the brewery': *Architect and Building News*, vol. 148, October 1936, p. 109

21 Perhaps the best illustration of this area of the pub is that published in: Oliver, *The Renaissance of the English Public House*, plate 9

22 *Architect and Building News*, vol. 148, October 1936, p. 108

reworked: this seems to have focused on the west end of the pub. A comparison of plans published before and after the Second World War shows that the arches of loggia on the west were glazed in, and that the public bar was extended to fill the entire west end of the pub (see below).

The façade on the south can be glimpsed in a photograph of 1936, taken from the south-east of the pub.²³ This shows that there was certainly no assembly room in existence at that time. The exact arrangement is difficult to assess, since the published plans all show the assembly room and associated spaces as if they had been built (i.e. they are the full proposed plans, rather than the plans of the pub as completed in 1936). Seemingly, the façade had the five arched openings of the restaurant/lounge at ground-floor level on the right (east), and the three arched openings of the corner pavilion on the left (west). Judging by the photograph of 1936, the remainder seems to have been formed by a blank wall; this formed the rear part of an open yard and service rooms (larder, cold room). The open yard in this area is shown on the Ordnance Survey plans of 1957 and 1970. Also (more confusingly) shown on these maps are various extensions on this side of the pub – to the east of the yard. The function of these spaces is unknown, though one of the structures may have been an entrance porch (such a feature can currently be found in the comparable location; see below). The reorientation of the pub from north to south must have been desirable by this time, following the abandonment of the plans for a south extension and the increasing pace and development of Western Avenue.

On the whole, the exterior of the Myllet Arms survives surprisingly well, with original glazing and doorways, and the quality and cost of the workmanship is reflected by the very fine brickwork and detailing. The north (main) elevation has perhaps suffered the most, and is covered with modern signage: here, the central bowed section has been removed and replaced with a projecting conservatory/glazed area (probably in the 1990s) (see Fig. 12.24.1). However, the rest of the front survives – even the pavilion's balconies and finials. The west elevation remains unchanged since the phase of alteration was undertaken in the late 1930s. The quality and nature of the work here proves that this phase of alteration must have been carried out very soon after the building's initial completion: the form of the windows is, for instance, exactly the same as others in the pub, even though this area is shown as an open loggia in photographs of 1936. The wall lamps do not survive, though their former location can readily be traced by the holes in the wall. The matching façade on the east also survives as built, though with more modern signage. The south front, as has been noted, was never completed as intended and was of a haphazard design as built. This remains the case: the central section consists of a modern, plain single-storey wall with tiled coping, projecting south from the main building, and a modern tiled entrance has been formed in a canted projection to the east. As in 1936, this wall has the purpose of masking the service areas beyond. On the west side of this façade, some of the windows have been covered and painted over.

Nothing is known about the layout of the grounds of the Myllet Arms, aside from the areas immediately surrounding the pub, which were laid to gravel and are shown in surviving photographs.²⁴ One contemporary article notes that the pub had 'a large

23 *The Brick Builder*, December 1936, p. 20; *Architecture Illustrated*, November 1936, p. 142

24 One article notes that 'A car park and drive surround the whole building': *The Caterer and Hotel Keeper*, 30 October 1936, p. 16

garden', though more detailed accounts have not been found.²⁵ It is likely, however, that the large open area to the east – forming the other side of the triangular site on which the pub was built – served as a garden area for the use of customers. The Ordnance Survey map of 1957 certainly shows this east area as containing trees, as does the Royal Academy design of 1935 (see above). Today, a modern hotel block occupies this site.

Interior

The interiors of the Myllet Arms were, at the time of completion in 1936, pioneering in design: for instance, every room was fitted with a wireless (except the kitchens) and the whole building was air conditioned.²⁶ The ground floor included five main rooms – meals/games room (at the south-west), public bar (north-west), saloon bar (north), saloon lounge (north-east) and restaurant (south-east) – plus off licence or off sales department (between saloon and public bars) and service areas (see Fig. 12.24.2). This was a generous provision, and reflected the pub's ambitions and the size and nature of its intended clientele.

Also intended was an extension on the south. Originally, this was to be narrower than the main structure but of considerable depth, its main feature being an assembly room, arranged west-east. This – capable of holding 600 people²⁷ – was to be joined to the restaurant by an anteroom/cocktail bar, and was to have lavatories and a reception area (with a second cocktail bar) on its south side, with a bowed front; it was probably to be of a single storey. It was noted at the time that the hall was to "be used either in connection with the hotel or let privately as a complete unit with its own entrance foyer, cloakrooms, lavatories and service".²⁸ After the Second World War, these plans were revised, the extension being made wider along its east-west axis – as wide as the rest of the pub – and less deep. The plan published by Basil Oliver shows this area – marked 'future extension' – as featuring a banqueting hall, again arranged east-west, with a foyer on its east and a garage and children's room on the west. As before, it was to be joined to the restaurant by an anteroom and cocktail bar, but now seems to have risen to an upper floor, at least at its east end, where staircases are shown as ascending to cloakrooms. As has been noted, this part of the pub seems never to have been executed.

The largest of the pub's various rooms was the restaurant, at the south-east, capable of seating one hundred people.²⁹ This had a semicircular platform for a band at its west end, a maple floor, a 'vaulted ceiling with intercepting vaults to windows' – similar to that in Musman's club room at the Berkeley Arms Hotel (see section 12.4) – and plain painted walls, with a mural painting on the west, executed by Cosmo Clark and depicting 'a pleasant landscape';³⁰ service was provided via 'in and out' doors on the room's north-

25 'The Modern Public House (new series):V: Some Public Houses designed for Benskins Watford Brewery Ltd, by Mr E. B. Musman', *A Monthly Bulletin*, December 1935, vol. 5, no. 12, p. 189

26 *The Caterer and Hotel Keeper*, 30 October 1936, p. 16

27 *Ibid*

28 *Architect and Building News*, vol. 148, October 1936, p. 109

29 *The Caterer and Hotel Keeper*, 30 October 1936, p. 16

30 *Architects' Journal*, 24 November 1938, p. 854; *Architect and Building News*, vol. 148, October 1936, p. 110; *The Caterer and Hotel Keeper*, 30 October 1936, p. 16; *The Pennant*, Christmas 1936, p. 6. The two last mentioned articles include views of the interior of the restaurant, with the mural visible. A similar photograph, with an image of the main front of the Myllet Arms, appears in: *The Times*, 10 October 1936, p. 16



12.24.4 The elegant interior of the pub's saloon lounge, in a photograph taken shortly after its completion. The room had a vaulted ceiling and was panelled in teak. Drinks served here included tea and cocktails. (Reproduced by permission of Historic England)



12.24.5 The interior of the meals/games room, shown here in a photograph of 1936, was plain and utilitarian. It had tiled walls up to three-quarter height and a panelled counter front. (Reproduced by permission of Historic England)

west. The restaurant – also known as the lounge – was entered via the east front and its large central vestibule.³¹ On the west of this were substantial cloakrooms and toilets, while on the north a doorway led to the saloon lounge, which had a counter at its south-west corner.³² Like the restaurant, it had a vaulted ceiling, and was panelled in teak; here, teas were served, and there was also a cocktail bar (Fig. 12.24.4).³³ There was apparently no interconnection between this east end of the pub and the other rooms, though a service passage connected the saloon lounge to the adjacent entrance hall and the main service areas.³⁴ The saloon bar on the north of the building was entirely self-contained, being entered from the main north front, having a counter on its south and toilets to either side (west and east); it was panelled in ‘wood veneered with blistered mahogany’.³⁵

On the west, beyond the off licence, the suite of rooms was self-contained, as on the east. The main room here was the public bar, at the pub’s north-west corner; this was lined with oak panelling and had a floor of red quarry tiles.³⁶ Originally, the loggia formed a passage through to the meals/games room (Fig. 12.24.5) – with tiled walls up to 7 feet³⁷ – on the south-west, the two rooms being divided by lavatories. Clearly, the arrangement proved inconvenient and perhaps not sufficiently spacious, for in the late 1930s the loggia was glazed in and an area of three rooms was created, all labelled ‘public bar’ on the plan published by Oliver. A counter was created in the central area, joining the two already in existence, and toilets were inserted on the east side of the former meals/games room.

In the centre of the plan was a huge service area, including a private office, general office or staff room, a large kitchen, a chef’s office, an area for washing up, and toilets for staff. On the first floor, above the meals/games room, accessed by a stair from the service area, were dormitories for male and female staff, with staff bathrooms and, on the north, two bedrooms for the pub’s tenant. Three bedrooms for guests filled the area at the centre of the north front, while on the other side of the main staircase – in the left pavilion – were further guest bedrooms, extending along the east front. Here, the two pavilions included a private sitting room (at the north-east) and a private dining room (at the south-east). These were ‘used for business dinners by neighbouring firms’.³⁸

The interior of the Myllet Arms has been greatly altered (Fig. 12.24.6), reflecting its size, its continued use and popularity (the building is now a ‘Fayre and Square’ family-friendly pub), and the original building’s inability to cater for modern needs, the inter-war plan being so broken up into different areas. Today, the main entrance, car park and garden, are on the south. Customers pass through what was originally the kitchen in order to enter the main bar area. This takes the form of an open space, without principal room divisions, covering the area formerly occupied by the saloon bar, off sales and three-room

31 A photograph of this vestibule appears in: *Architecture Illustrated*, November 1936, p. 146

32 A photograph of the saloon lounge appears in: *The Pennant*, Christmas 1936, p. 5

33 *Architects’ Journal*, 24 November 1938, p. 854; *The Caterer and Hotel Keeper*, 30 October 1936, p. 16; *The Pennant*, Christmas 1936, p. 6

34 A photograph of the entrance hall appears in: *Architecture Illustrated*, November 1936, p. 147

35 *Architect and Building News*, vol. 148, October 1936, pp. 109-110. A photograph of this room appears in: *Architecture Illustrated*, November 1936, p. 145

36 *Architects’ Journal*, 24 November 1938, p. 854; *The Pennant*, Christmas 1936, p. 6

37 *Ibid.* There are photographs of the interior of this room in: *Architect and Building News*, vol. 148, October 1936, p. 110; A photograph of this room appears in: *Architecture Illustrated*, November 1936, p. 145

38 *The Caterer and Hotel Keeper*, 30 October 1936, p. 16



12.24.6 *The modernised interior of the Myllet Arms, showing the area once occupied by the public bar and meals/games room. Some inter-war features survive, including ceiling decoration and the upper part of a former servery. (© Historic England, Emily Cole)*

public bar; the off sales area has been entirely removed, the counters are all modern, there is a conservatory/glazed area in place of the bowed central section which formed the entrance to the saloon, and (non-functional?) fireplaces have been inserted at various points.

However, areas of original work survive, and the pub's original arrangement has not been entirely obscured. Piers mark the location of former walls, and the counters – though not as extensive as in the original pub – are on roughly the same lines. In the east end of the building in particular, there are a number of original features, including the service stairs rising to the first floor, the toilets (in terms of location) to the east of the south public bar, and the upper part of the counter in the central public bar. Decorative features which may be of an inter-war date – they certainly pre-date 1960 – are the criss-cross ceiling in the central public bar, the cornice (egg and dart) in the central and south public bars, the octagonal feature at the centre of the south public bar, and decoration on the ceiling in the former saloon bar. The former entrance hall, on the east of the saloon bar, has been replanned, now incorporating toilets, while the east end of the Myllet Arms has been subject to an even greater level of change: this now forms a Wacky Warehouse, an area for children, and is a single open space, rising through two storeys.

Significance

The Myllet Arms is perhaps most significant for being a work designed by Ernest Brander Musman (1888-1972), probably the most admired and successful of inter-war

pub architects. He was a Fellow of the Royal Institute of British Architects, and author of various articles on pub design; he worked not just for Benskin's, but also for Watney, Combe & Reid and Barclay Perkins. The largest and best-known of Musman's pub projects, aside from the Myllet Arms, were the Berkeley Arms Hotel, Cranford, London (1931-32; see Fig. 3.13 and section 12.4), and the Comet Hotel, Hatfield, Hertfordshire (1933; listed grade II; see Fig. 5.14). The Nag's Head in Bishop's Stortford, Hertfordshire (1936; grade II; see Fig. 5.15), also attracted particular attention, mainly on account of its striking Moderne design.

In addition to these four buildings, six pubs by Musman were selected for further investigation as part of this project, the others – generally small in scale and Neo-Georgian in style – being: the Gipsy Queen, Kentish Town, London (c. 1927), the Bull and Butcher, Whetstone, London (c. 1929), the Greyhound, Wembley, London (1930), the Royal Oak, Edgware, London (c. 1934), the White Horse, Edmonton, London (c. 1937), and the New Jolly Caulkers, Rotherhithe, London (pre-1937) (see Appendix 2).³⁹ All of these were found to have been altered to a large degree, especially internally, and only the Berkeley Arms and the Myllet Arms were added to the final list. It might be noted that even the Comet has been greatly altered internally, only fragments of the 1930s work remaining.

The Comet and the Nag's Head are the two Musman pubs that are currently listed. Both are particularly notable for being built in the Moderne style, a form which was not particularly common for pubs in the inter-war years. However, as will be clear from the information set out above, neither is particularly representative of Musman's work as a whole. Almost all of his other pub commissions were carried out in a Neo-Georgian style, the major exception being the Berkeley Arms, which resembles a French château.

It is no exaggeration to say that the Myllet Arms was the most important pub commission of Musman's career. It was an ambitious and incredibly costly project – it seems to be the most expensive public house of the inter-war years to survive today⁴⁰ – and attracted more attention in the press than any of his other works: indeed, probably more attention than any other pub built in 1918-39. The Myllet Arms was held up as an outstanding example of an improved pub. At the opening ceremony in 1936, the writer and politician A. P. Herbert stated that 'This building ... is one of the most beautiful I have ever seen', while an article of Christmas the same year commented that the Myllet Arms had 'already helped into being a realisation that the days of the sordid gin palace are over, and that the inn has returned to its old place as a thriving communal centre'.⁴¹

The Myllet Arms is especially notable for its scale and pretensions. Very few twentieth-century pubs or pub/hotels were as large as the Myllet Arms; of those that were built, even fewer remain, the prime example being Musman's Comet in Hatfield. Both

39 Two other Musman pubs were identified but not selected for investigation, these being the King's Arms, Greenwich, London (pre-1938), and the King's Arms, Amersham, Buckinghamshire (1936), the latter being a rebuilding of an earlier pub.

40 This statement is based on the list of costs set out in David Gutzke's table of 'superpubs': Gutzke, *Pubs and Progressives*, pp. 249-251. As stated in note 1, the cost of the Myllet Arms was exceeded by only the Windsor Castle, Victoria, London (c. 1928), now demolished (building tender £74,818).

41 *Middlesex County Times*, 10 October 1936; *The Pennant*, Christmas 1936, p. 7

the Comet and the Myllet Arms were not conventional public houses; they, and the Berkeley Arms Hotel also, were considered at the time to be roadhouses (see p. 8), and there is no doubt that the customers of the Myllet Arms must have been drawn from a very wide area and social strata, a fact emphasised by the pub's planning – with different entrances for different social groups – the quality of its architecture and interior decoration, and the range and scale of its facilities. Overall, the building can be seen to conform to the description of a 'road hotel', as set out in an article by Musman in 1937, surely written with the Myllet Arms in mind. The architect stated that:

This hybrid is neither a public house nor an inn, neither a roadhouse nor a hotel, but at its present stage combines certain aspects of them all. It has the bars of the public house, the restaurant and cocktail lounge of the hotel, the tearoom, the dance hall and outside sports amenities of the roadhouse. It has a number of bedrooms available not only for the travelling public, but also for those employed in the neighbourhood who wish to make a place of this kind their headquarters.⁴²

It was as far away from the pre-First World War public house as it was possible to get, and this was a specific intention for Musman and Benskin's, as for many other architects and breweries of the period. The Myllet Arms is therefore very much a creation of the inter-war period, and belonged to a building type which did not continue much beyond the Second World War, even though Musman had seen the road hotel as being 'the public house of the future'.⁴³ In being a representative of this type, the Myllet Arms is a very rare survival.

The quality of the Myllet Arms's architecture must surely be apparent to anyone who studies the building. Its brickwork is, in particular, very impressive, with handsome details around the window and door openings. For *The Brick Builder*, the pub represented 'a high achievement both in the design and in the materials used', while another contemporary article wrote more generally of Musman's work: 'Inside and out, from the whole building to the smallest detail, he gives us good taste. He is never flamboyant or vulgar'.⁴⁴ Although it may seem plain to us today, the building's external simplicity is very representative of the type of pubs being built in the inter-war period, especially those which aimed to meet the ideals of pub improvement (see Chapters 4 and 5).⁴⁵ The Myllet Arms also represents other ideals, as set out by Musman in an article published in the *Architects' Journal* in 1938. For instance, the architect recommended that 'It is better in the case of a large house to arrange your parking all round the house, as the motorist, who thinks of stopping for a drink, would prefer to park his car near the bar he wishes to enter'.⁴⁶ Musman especially recommended a pub which could be entered from all four

42 E. B. Musman, 'Development of the English Inn', *Building*, no. 12 vol. 12, December 1937, p. 514

43 Ibid

44 *The Brick Builder*, December 1936, p. 19; 'The Modern Public House (new series): V: Some Public Houses designed for Benskins Watford Brewery Ltd, by Mr E. B. Musman', *A Monthly Bulletin*, December 1935, vol. 5, no. 12, p. 187

45 This very plainness was a feature of note at the time. An article stated that, 'Nowhere in the hotel, Mr Widmer [the Myllet Arms's manager] pointed out with pride, can an advertisement for any proprietary article be seen. The brewers agreed to this scheme, and even their name only appears once on the outside of the hotel': *The Caterer and Hotel Keeper*, 30 October 1936, p. 16

46 E. B. Musman, 'Public Houses: Design and Construction', *Architects' Journal*, 24 November 1938, vol.

sides, as with the Myllet Arms, though Basil Oliver commented that the opportunities for such planning were rare.⁴⁷ A pub should, Musman wrote, 'have an inviting aspect, a feeling of welcome and comfort, a sense of refinement and well-being. It should make a passer-by stop to wish and enter'.⁴⁸ In these and other ways, the Myllet Arms is an invaluable expression of Musman's approach to pub design and planning. This remains the case, even though the interiors have been so greatly altered.

The Myllet Arms is also notable for its place in the local landscape and in the history of Perivale. It was an early fixture on Western Avenue – the pub opened nine years after the initial building of the road, and just a year after the completion of the Hoover Factory (listed grade II*); it pre-dated the Factory's canteen (1938; grade II), and was the first public house in the area. Although its context has changed – the grounds of the pub are no longer entered directly from Western Avenue – it remains a highly visible feature of the road, and can be seen from above thanks to the building of a pedestrian walkway to the pub's north-west. The Myllet Arms – one of the few buildings in Perivale mentioned in the relevant Buildings of England volume⁴⁹ – provides an interesting counterpoint to the exuberant mass of the Hoover Factory across the road. Also interesting is the Myllet Arms's situation between the seething traffic of Western Avenue, with 1930s housing beyond, and what remains a rural landscape to the south, with the medieval parish church of Perivale (St Mary the Virgin; listed grade I; now a music venue) and open fields.

Overall, the building's major points of interest are:

- Its role in the architectural and historical development of Perivale (in particular, Western Avenue), being the first public house in the area
- Its status as a pub designed by E. B. Musman for Benskin's Watford Brewery, and one which well represents the style and nature of his other pub work
- Its size, ambition, cost and the quality of its architecture, and the fact that it attracted so much contemporary attention and comment
- Its status as an inter-war 'road hotel' (or pub/roadhouse), and its rarity in this regard
- Its role in reflecting the ideals of pub improvement and pub planning in the inter-war years
- The comparatively high level of survival of the exterior of the building.

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- *The Times*, 10 October 1936, p. 9 and p. 16
- *The Caterer and Hotel Keeper*, 30 October 1936, p. 16
- *Architecture Illustrated*, November 1936, pp. 142-147

88, p. 835

47 Oliver, *The Renaissance of the English Public House*, p. 40

48 E. B. Musman, 'Public Houses: Design and Construction', *Architects' Journal*, 24 November 1938, vol. 88, pp. 836-7

49 Bridget Cherry and Nikolaus Pevsner, *London 3: North West* (London, 1999 edn), p. 191

- 'The Redemption of the English Hostel', *The Brick Builder*, December 1936, pp. 19-20
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- *Architects' Journal*, vol. 88, 24 November 1938, p. 854
- E. B. Musman, 'Public Houses: Design and Construction', *Architects' Journal*, 24 November 1938, vol. 88, pp. 833-838
- Basil Oliver, *The Renaissance of the English Public House* (London, 1947), pp. 98-99
- Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 100

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 August 2014

Section 12.25

The Palm Tree public house, 127 Grove Road, Mile End, London Borough of Tower Hamlets, E3 5RP

Date: c. 1929
Architect: Unknown (probably A. E. Sewell)
Brewery: Truman, Hanbury, Buxton & Co. Ltd

History and Context

The Palm Tree is a remarkable survival, especially given its physical context, which has changed greatly over the last 60 years. The pub occupies a plot at what was formerly the junction of Palm Street and Lessada Street, just to the east of the Grand Union Canal (Regent's Canal), built in the early 1800s (Fig. 12.25.1). The Palm Tree formed part of a network of streets of modest, two-storey terraced housing, much of which would have been inhabited by the workers of the local wharves, mills and manufactories (Fig. 12.25.2): there were, for instance, a large saw mill and timber yards to the north-west of the Palm Tree, on the other side of the canal. This housing seems to have dated from around the 1840s, and the original Palm Tree pub is likely to have been built at the same time. Its name probably derived from the 'Palmer's Wharf' to the south-west of the pub, on the other side of the Regent's Canal; this was presumably used for imported palm timber, possibly servicing the furniture trade in nearby Shoreditch. A photograph of the original Palm Tree, together with photographs of the surrounding housing in Palm Street and Lessada Street, is held in the collections of the London Metropolitan Archives.¹

In c. 1929, the Palm Tree was rebuilt; the new pub resembled the old, having plain frontages to the east and south, and an entrance in a canted corner bay. Like the old pub, the new Palm Tree was of three main storeys, with a longer façade on the east than on the south. It was probably the work of A. E. Sewell (see below), principal architect for the East London brewers Truman, Hanbury, Buxton & Co. Ltd, founded in c. 1666 and based in Brick Lane. Photographs and maps show that rebuilding involved the demolition of one of the adjoining terraced houses on the west, a two bay façade being extended to one of three bays.²

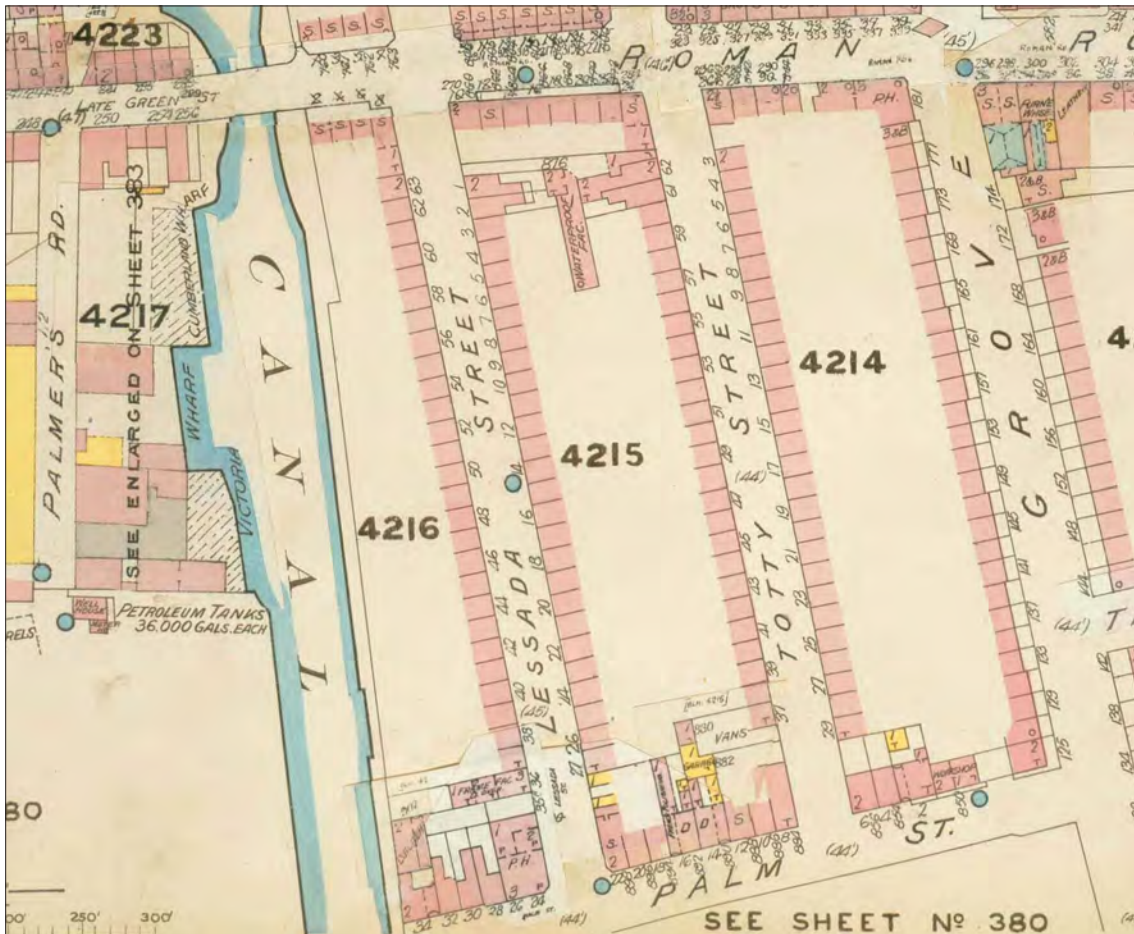
The Second World War wrought radical changes on the area surrounding the Palm Tree. Much of the housing in the streets adjacent to the pub was destroyed or greatly damaged through bombing in 1944. This was especially the case in Lessada Street and Totty Street to the east, where ruined houses were replaced with prefabs, which are shown on the Ordnance Survey map published in 1947 and the Goad maps of 1960, 1963 and 1967. Except for part of a terrace in Haverfield Road, the remaining housing was finally demolished in c. 1977 as part of post-war redevelopment of the area. The Palm Tree, which had evaded both bombing and redevelopment, survived, and since the 1970s has stood alone, surrounded by open land and, on the west, the canal. In terms of address, the pub now takes the name of the closest thoroughfare – Grove Road, set to the east of the pub.

¹ LMA, Eastern District Photographs:V. III, P-W, B/THB/D/396; see also: <http://collage.cityoflondon.gov.uk/collage/app> (accessed 28 November 2014)

² Ibid



12.25.1 The Palm Tree seen from a bridge over the Grand Union (Regent's) Canal. The pub is now in an isolated location, but was once part of a network of streets. (© Historic England, Derek Kendall, DPI52169)



12.25.2 A detail of the Goad fire insurance map of 1942, showing the former context of the Palm Tree. The pub is on the corner of the block at the bottom of the image, to the right of the canal. Much of the surrounding housing was damaged during the Second World War, and what remained was demolished, along with a number of prefabs, in the 1970s. (© Landmark Information Group Ltd. Licence No. GD0003)

The Palm Tree appears on CAMRA's national inventory as having a historic interior of regional importance.³ The building falls within the Regent's Canal Conservation Area, designated in October 2008. It is not a locally listed building. Photographs of the pub taken before and after rebuilding are held at the LMA.⁴ Despite searches of Tower Hamlets Archives, the LMA and the Tower Hamlets Planning Department records, no original plans have been identified. The building is not known to have been mentioned in contemporary architectural journals or related articles.

Description

Exterior

The Palm Tree has three main storeys in addition to a cellar and, since the demolition of adjacent buildings in the 1970s, stands detached (Fig. 12.25.3). It is built of brick with faience and ceramic facing (see below), and is Neo-Georgian in style, with some Art Deco-style detailing. Three window bays comprise the southern façade (fronting onto Palm Street), with a canted corner entrance joining this to the seven-bay eastern frontage (facing Lessada Street). This latter elevation is mainly of three storeys but steps down to two storeys in height in the area of the saloon bar, and ends with a single-storey projection containing a roof light at the northern end of the pub.



12.25.3 The exterior of the Palm Tree, which was a comparatively early inter-war building project for Truman's brewery. (© Historic England, Derek Kendall, DPI52175)

3 See entry on: www.heritagepubs.org.uk (accessed 28 November 2014)

4 LMA, Eastern District Photographs:V. III, P-W, B/THB/D/396

The ground floor is covered with cream-coloured faience cladding, and there is buff and mottled grey-blue ceramic work below each of the windows and continuing around the building as a plinth (see Fig. 11.18). This is of a type seen at other inter-war Truman's pubs in London, including the Royal Oak, Bethnal Green (1923; see section 12.32), and the Stag's Head, Hoxton (1935-36; see section 12.33). The use of faience was also commonplace in Truman's inter-war designs, leading noted pub architect Basil Oliver to comment it was 'rather overdone' in many of the firm's houses.⁵ The application of faience at the Palm Tree is rather more restrained than with other examples – notably R. G. Muir's Wolsey Tavern in Kentish Town (c. 1931), which was largely clad in faience – with the use of the popular material only straying beyond the ground floor on the southern frontage to pick out the central first-floor window with a moulded canopy and for the panel displaying the pub's name and the brewery's eagle emblem on the canted corner bay. Some quiet detailing is applied to the ground-floor faience, with vertical strips with decorated heads creating the effect of pilasters. The pub's two main entrances – to public bar (on the south) and saloon bar (on the east) – are topped by canopies supported on console brackets. The other entrances – to the private bar (at the canted corner) and off sales or outdoor department (on the east) – are plainer. This is also the case for the (private) doorway accessing the upper floors, which is situated on the east of the building, between the entrances to the off sales area and the saloon bar.

At ground-floor level, the windows are original and bear distinctive and colourful stained and leaded glazing – a standard feature of Truman's pubs – these serving to enliven the otherwise restrained design (Fig. 12.25.4). The windows and upper portions of the bar doors have narrow leaded margins which were originally filled with applied lettering detailing the names of the brewery's beers and the names of the bars on the respective doors; this lettering has since been removed. At first- and second-floor level the original sash windows survive. These are all bordered with red bricks, and there is also a band of red bricks at the top of the building, beneath the stone parapet. Somewhat incongruously given the modern isolated situation of the Palm Tree, the faience of the canted corner displays the fixed brass numbers '24-26', marking its previous place on the former Palm Street. Above this, the rectangular faience panel also retains original brass lettering, setting out the name of the brewery, its foundation year and the name of the pub. Crowning this arrangement is a small chimneystack, of brick with stone cladding.



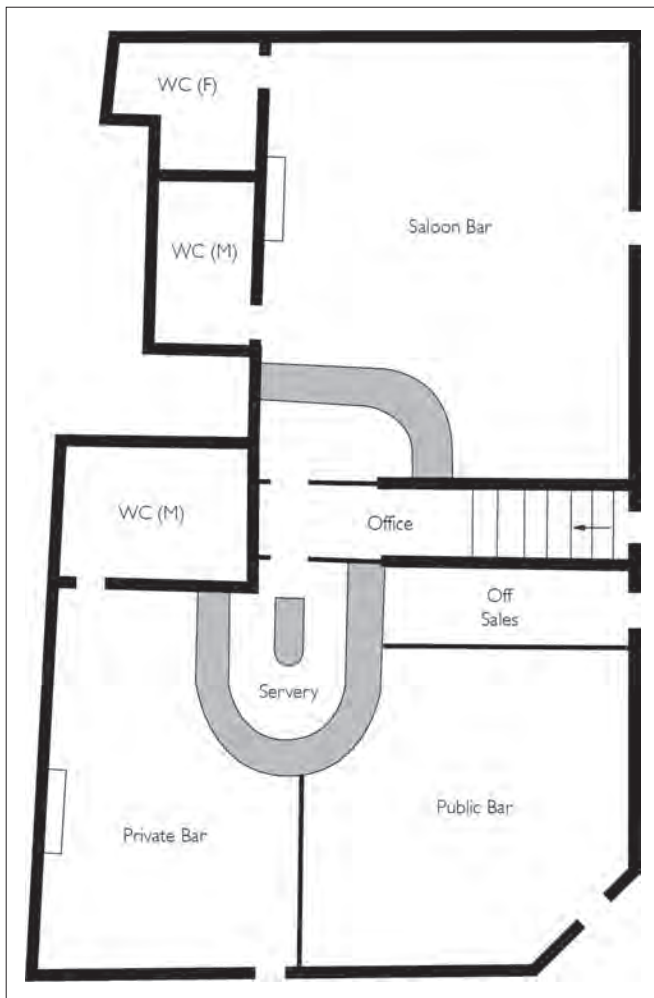
12.25.4 A detail of the stained glass in the windows of the Palm Tree's saloon bar. (© Historic England, Derek Kendall, DPI52217)

⁵ Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 106

Interior

By virtue of the long tenancy of the current landlords – who have run the pub since the late 1970s, prior to the closure of Truman’s Brick Lane brewery in 1989 – the interior of the Palm Tree has seen relatively little recent change and retains much of its original character. Although no original plans of the Palm Tree have been located, the arrangement of rooms of c. 1929 can be discerned from the existing door arrangement and also from the door signage as shown in the photograph of c. 1930 held at the LMA.⁶ As built, the pub had a series of separate bar rooms (Fig. 12.25.5). Beginning with the southern frontage on what was formerly Palm Street and reading around to the east, these were: a public bar, a private bar (on the corner of Palm Street and Lessada Street), an off sales compartment and, placed the other side of a private tenants’ entrance, a saloon bar.

The divisions between the public and private bars and the off sales compartment have all been removed, creating a unified space in this portion of the pub, accessed by the corner entrance (Fig. 12.25.6). Despite this opening out, internal evidence of the former



12.25.5 A reconstruction of the original ground-floor plan of the Palm Tree. (© Historic England, Philip Sinton)

rooms can still be clearly seen: the public and private bars would have been divided by a partition screen, which was positioned to the immediate right of the public bar door, as can be ascertained from the remnants of the divide in the ceiling and fabric evidence in the form of a tile break in the chequer-tiled edging at the foot of the bar counter. The off sales compartment would have been only a little wider than the opening of the doorway from Lessada Street, with evidence of the dividing screen’s former position shown by markings left on the bar counter.

The public bar, private bar and off sales would all have opened off the same servery, which remains in situ. This curved counter arcs around an original free-standing bar stillion which has its shelving intact (this is notable, as many other examples have lost their shelving to make way for refrigerators). The counter is fronted with simple matchboard,

6 LMA, Eastern District Photographs:V. III, P-W, B/THB/D/396

tongue-and-groove panelling, which was common amongst public bars in Truman's pubs built between the wars (as at the Golden Heart, Spitalfields, of 1934-36, and the Duke of Edinburgh, Brixton, of 1936-37; see sections 12.21 and 12.16). The counter contains hinged doors to give access to the beer engines and pipes (a feature seemingly exclusive to London pubs).⁷ The matchboard panelling of the counter is also applied up to dado height to the walls of each of these separate spaces. Even the benches in the now unified south section of the pub seem to be original, and possibly some of the tables are also, according to CAMRA.⁸ The original cornice is retained throughout in this portion of the pub, as is the picture rail; hanging from the latter is a 1920s Truman's embossed mirror, and below this, set into the western wall in the public bar area, is a good quality moulded timber fireplace with modern electric heater inset. The former off sales compartment has a pair of pot shelves, possibly original, and quite unusually the area retains an original gas lamp close to the counter. This was presumably required as, when the original divide was in place, there would have been little natural light in the compartment. A further detail of this section is the hinged bar counter and access door. The corner entrance to the former private bar retains an original baffle (screen) to the right of the door as you enter.

In addition to the removal of the internal partitions, some limited alterations have been made to this south area of the pub. The canopy and gantry/glass shelf above the bar were added by c. 1980, whilst men's and women's lavatories have been created – at the north-west of the public bar – out of what was originally a lavatory serving men alone.⁹

The saloon bar, accessed from the furthest door along Lessada Street, is completely separate from the other bar rooms, being divided from the south area of the Palm Tree by the tenant's entrance and stairs. In its north portion, the room is of a single storey and features a skylight (now covered over). This bar room appears to remain almost entirely unchanged since construction (Fig. 12.25.7). The distinction of the saloon bar from the public bar on Palm Street is apparent in the fielded panelling seen in this room, up to dado height on the walls throughout and on the curved bar counter, though otherwise the internal decoration is little different from the other bars. There is chequer tiled edging at the base of the counter (see Fig. 5.48), which matches that seen in the private and public bars, and the counter in this room also has hinged doors for maintenance access and its original bar back and shelving. A fireplace is sited on the wall opposite the entrance, again matching the example seen in the public bar and also inset with an electric heater. Fixed benching and what appear to be 1930s tables are seen in this area, with a dartboard cabinet on the north wall; this looks convincingly original though is apparently an addition made by a local carpenter in the late 1970s.¹⁰ Unlike the public bar, the saloon was originally served by male and female toilets (set either side of the fireplace); both of these remain largely unaltered, with original doors and door furniture, original tilework and, in the gents', a Royal Doulton urinal.

The canopy and gantry/glass shelf above the saloon's counter are additions of c. 1980, though excepting this, very little alteration to the internal fittings has been seen. One

7 Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), p. 152

8 www.heritagepubs.org.uk (entry on the Palm Tree; accessed 29 October 2014)

9 Ibid

10 Pers. comm. (the pub's landlord)



12.25.6 The interior of the Palm Tree's main bar. As is shown by the ceiling breaks, this was originally divided into three spaces: private bar, public bar and off sales compartment, the latter accessed by the door which can be seen on the right of the picture. Original work includes the counter and chequer-tiled border, though the canopy and gantry/glass shelf were added in about 1980. (© Historic England, Derek Kendall, DPI52193)



12.25.7 The Palm Tree's saloon bar. The canopy and gantry were inserted in about 1980, but other features are original, including the counter and panelling. (© Historic England, Derek Kendall, DPI52210)

change in the way the pub would have operated is the removal of a central office that would have divided the serving spaces between the two main bar areas; this would have been accessible from both bars for the use of the tenant/staff and is said to have contained a central till (perhaps similar to the arrangement existing at the Angel in Hayes, built in 1926; see section 12.1).¹¹ The upper floors of the pub (not inspected) remain in use as the tenants' flat and the cellar (also not inspected) is in continued use, being accessed from within the central servery.

Significance

The Palm Tree is a modest pub of comparatively small scale, built to serve what was largely a population of local workers. What gives it a high degree of significance is its impressive level of survival. In both its plan and its fittings, the pub provides an excellent example of how an ordinary, back street 'local' would have looked and functioned in the inter-war period. The interior fixtures and fittings are of good quality, and a variety of these survive, including counters, panelling, bar doors and stained and leaded windows; there is even original tilework in the toilets of the saloon bar and the original gas lamp in the former off sales compartment. The building's form, design and scale show that – though many more elaborate and expensive pubs were built in the inter-war period – traditional drinking venues continued to exist: the Palm Tree has no obvious signs of 'improvement' (see Chapter 4), such as rooms for dining or a garden, though its refined, pared down exterior clearly announces it as a pub of inter-war date.

The Palm Tree also holds significance as a pub rebuilt by Truman's brewery, a prolific and nationally important firm. In David Gutzke's table of breweries active in the inter-war period, the total number of projects undertaken by Truman's – 151 – was exceeded by only three other breweries: Watney Combe Reid & Co. Ltd (285 projects), Charrington & Co. (170) and Ind Coope (164).¹² The architect responsible for most of this work was Arthur Edward Sewell (1872-1946), chief architect for Truman's throughout the inter-war period, having been employed by the firm from 1902. He was responsible for at least 50 of the 116 pubs the brewery constructed or substantially remodelled in London between 1910 and 1940,¹³ and alongside this also undertook repair work and made amendments to many other Truman's pubs. His last known design for the brewery was the Royal George opposite Euston Station (see below), for which plans were signed in 1939. Sewell was a designer of some note, his public houses regularly being featured in architectural journals of the time.¹⁴ It is probable that Sewell had responsibility for the design of the Palm Tree, on the basis of similar designs for Truman's which are known to be his work – notably the Arundel Arms, Stoke Newington, of 1936 (demolished), and the White Hart, Brixton, of 1937.¹⁵ However, no documentary evidence has been found which can confirm this.

11 www.heritagepubs.org.uk (CAMRA entry on the Palm Tree; accessed 29 October 2014)

12 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 202

13 See: Luke Jacob, 'The Planning and Design of Truman's "Improved Pubs", 1910-1940' (MSt dissertation, University of Cambridge, 2014), gazetteer

14 Sewell (and his architectural assistant, R.W. Stoddart) was also mentioned in Basil Oliver's study *The Renaissance of the English Public House*, p. 106

15 Luke Jacob, 'The Planning and Design of Truman's "Improved Pubs", 1910-1940' (MSt dissertation, University of Cambridge, 2014), gazetteer

In all, ten pubs certainly designed by Sewell have been identified as part of this project, including the Railway Hotel, Edgware (1930-31; listed grade II), the Goat Inn, Forty Hill, Enfield (1932; converted to residential use in c. 2006), and the Hop Bine, Wembley (1932; converted to a Tesco in c. 2011); additionally, four pubs have been identified which can be confidently ascribed to Sewell, including the Palm Tree, giving a total of 14 buildings.¹⁶ All but one of these 14 was selected for investigation (see Appendix 2).¹⁷ Nine of the 14 pubs, including the Palm Tree, have been added to the final list (see Appendix 5), namely: the Royal Oak, Bethnal Green (1923), the Rose and Crown, Stoke Newington (1930-32), the Army and Navy, Stoke Newington (c. 1934), the Golden Heart, Spitalfields (1934-36), the Stoneleigh Hotel, Ewell (1934-35), the Stag's Head, Hoxton (1935-36), the Green Man, Kingsbury (1936-37), and the Duke of Edinburgh, Brixton (1936-37). Sewell's pubs were generally designed in a simple form influenced by Neo-Georgian, Arts and Crafts and Moderne design, as with the Golden Heart and the Rose and Crown. However, Sewell was also comfortable working in Neo-Tudor, a style he used for the Railway Hotel, the Goat Inn and the Stoneleigh Hotel.

To date, three pubs by Sewell have been listed grade II: the Railway Hotel (1930-31; now facing an uncertain future, having been closed since c. 2005); the Ivy House (formerly the Newlands Tavern), Nunhead (c. 1936; see Fig. 10.11); and the Royal George, Camden (1939-40). The Hope and Anchor, Hammersmith (1936; now closed), by an unnamed architect, and the Rayners Hotel, Harrow (1937; now closed), by Eedle and Meyers, are also listed, bringing the total number of listed inter-war Truman's pubs to five – more pubs than for any other single brewery in the London area, a fact which reflects the amount of work undertaken by Truman's in the inter-war period and also the comparatively high level of survival of Truman's pubs. However, it might be noted that none of the listed inter-war Truman's pubs pre-date 1930, and none are situated in the East End, the brewery's heartland.

Above all else, given the changes wrought on the area surrounding the pub, the Palm Tree constitutes an incredible survival. Aside from some terraced houses in Haverfield Road, it is the sole remaining building from what was a network of streets on the east of the Regent's Canal, associated with nearby wharves, saw mills and works. With the exception of the Palm Tree, there is almost nothing to record the existence of this larger development. It is, therefore, of historical importance within the history of Mile End and the wider East End.

¹⁶ The four pubs that were probably designed by Sewell, but for which archive information is lacking, are the Royal Oak, Bethnal Green (1923), the Army and Navy, Stoke Newington (c. 1934), and the Man of Kent, Nunhead Green (c. 1935), and the Palm Tree. The project also identified a number of Truman's pubs designed by architects other than Sewell, namely: the Duke of Sussex, Lambeth (1924), the Prince George, Thornton Heath (c. 1927), and the Osterley Hotel, Osterley (c. 1934), all by Eedle and Meyers; the Morden Tavern, St Helier (1933), by Harry Redfern; the Wolsey Tavern, Kentish Town (c. 1931), by Robert G. Muir; the Golden Pheasant Inn, Halifax (c. 1933), and the Oddfellows Arms, Bradford (c. 1936), both by Watkin and Maddox; and the Alma Inn, Brierley Hill (1930s?), and the Old White Horse Inn, Stourbridge (1930s?), both by F. Morrall Maddox.

¹⁷ The pub that was not selected was the Old Cherry Tree, East Dulwich (1935), which has been altered/modernised.

Overall, the building's major points of interest are:

- Its nature and scale, being a modest, traditional, 'unreformed' pub of the inter-war years, and the role it can play in informing our understanding of pub development as a whole
- Its status as a pub rebuilt by Truman's, and probably designed by A. E. Sewell
- The high level of survival of the pub's exterior and interior, with many notable original features, including stained glass and bar counters
- The high level of survival and legibility of the original plan form
- Its former association with the works and buildings which formerly surrounded the Regent's Canal, and its vital role in representing the history of this area.

Published sources

- Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), pp. 120-121 and p. 152

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Section 12.26

The Pear Tree public house, Hollybush Lane, Welwyn Garden City, Hertfordshire, AL7 4JJ

Date: 1938-40
Architect: Robert G. Muir
Brewery: Whitbread & Co. Ltd/Welwyn Restaurants Ltd

History and Context

The Pear Tree (or Peartree) public house was a project of the late inter-war period, and was only completed during the Second World War (Fig. 12.26.1, and see Fig. 8.2). It is notable in being built in a garden city: the pub was only the second newly built in Welwyn Garden City (founded 1920), the first being the Cherry Tree on Bridge Road, in the heart of the town, completed in 1932 and designed by the same architect, Robert G. Muir (the pub was converted to a Waitrose in 1990). The Pear Tree takes its name from the area in which it is placed; this, developed from 1925, formed part of Welwyn's industrial estate, local inhabitants being mostly factory workers. Peartree is located to the south-east of the town, beyond the various factories on Broadwater Road.

The two inter-war pubs built in Welwyn were very much planned along 'improved' lines. The earlier project, the Cherry Tree, was undertaken by the Improved Public House Company (founded 1920), a subsidiary of Whitbread's, chaired by Sir Sydney Nevile, a figure of huge significance in pub improvement. The general principles followed by the IPHC were included in a memorandum prepared in December 1932 by J. S. Eagles, a



12.26.1 The main (west) front of the Pear Tree. (© Historic England, Emily Cole)

director of Whitbread's, and these were adopted by Welwyn's Garden City Company.¹ The memorandum emphasised the role that pubs played in community life, and the desirability of including provision for catering and recreation.² It concluded with a forecast of the increase in licensed premises that the town would require, and emphasised the need for pubs of a variety of sizes and types. The concept of having one huge pub had been assessed by the IPHC and was not favoured. Instead, Eagles recommended the building of one central pub – the Cherry Tree – and the construction of other smaller pubs around the town, although, aside from the Pear Tree, no other such buildings appear to have been constructed during the inter-war years.³

The general architectural style of Welwyn Garden City, set by the town's chief architect Louis de Soissons, was Neo-Georgian. Robert G. Muir was respectful of this in designing the Cherry Tree and, later, the Pear Tree. The former was an ambitious and costly project of a large scale, the pub including a saloon bar, saloon lounge, public bar, games room, restaurant, dining room, and assembly room/ballroom with separate crush hall and cocktail bar, and also a garden and bowling green.⁴ It was the first pub of its type run by a commercial brewery in a garden city,⁵ and despite the concerns of some (including tee-totalers and those in favour of temperance), proved to be highly successful, quickly establishing itself as a community centre. The emphasis on alcohol was successfully lessened thanks to the provision of meals: in 1947 alone, the Cherry Tree supplied just over 23,000 lunches and nearly 18,500 snack meals.⁶

The success of the Cherry Tree led Welwyn's Garden City Company to initiate construction of the Pear Tree six years later. Again, the Company turned to Whitbread's Improved Public House Company and to the brewery's favoured architect, R. G. Muir; by this time, Whitbread's had obtained the majority share in Welwyn Restaurants Ltd, and it was, formally speaking, this company that was responsible for the property. The Welwyn Garden City Company apparently selected the pub's site 'with great care'.⁷ They were mindful of its proximity to the community centre building (on Mill Green Road) and the town's subsidiary shopping centres.⁸ Sufficient land was acquired to allow for 'the eventual creation of another bowling green and a pleasant formal garden', but neither seem to have been undertaken,⁹ certainly, neither can be seen in an aerial photograph of the pub and the wider Peartree area taken in 1948.¹⁰ Elizabeth Glen McAllister and

1 Elizabeth Glen McAllister and Gilbert McAllister, *The Inn and the Garden City* (London, 1948), p. 19

2 For more on the role of pubs in supporting and encouraging community life, see: Whitbread & Co. Ltd, *Your Local* (London, 1947), pp. 16-18. The Cherry Tree in Welwyn is named as an example of such a pub.

3 McAllister and McAllister, *The Inn and the Garden City*, pp. 19-20

4 Ibid, pp. 21-22 and p. 26. According to David Gutzke, the building tender for the Cherry Tree was £30,295; this was expensive and places it within his list of 'superpubs': David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 249

5 Gutzke, *Pubs and Progressives*, p. 177

6 McAllister and McAllister, *The Inn and the Garden City*, p. 24

7 *The Builder* noted that this site 'presented some difficulties owing to the slope of the road': *The Builder*, 12 March 1943, p. 240

8 There was another large pub situated quite nearby: The Woodman in Cole Green Lane, rebuilt in 1927 and run by McMullen's of Hertford. However, as this fell outside the control of the IPHC and Welwyn Restaurants Ltd, it was felt that a new pub was justified. The Woodman became the Chieftain in 1978 and was destroyed by fire in 2008.

9 McAllister and McAllister, *The Inn and the Garden City*, p. 28

10 <http://www.britainfromabove.org.uk/image/EPW013997> (accessed 5 November 2014)

Gilbert McAllister, writing in 1948, noted that the style of the building was chosen as being 'in conformity with the general neo-Georgian architecture of the town as a whole'. They continued that, 'Quite deliberately, it [the Pear Tree] was not designed on the scale of *The Cherry Tree*, but even so it contained a pleasant tea-room, a public bar and a private saloon, together with a games room'. Its interior decoration was said to be 'slightly more austere than *The Cherry Tree*, but, nevertheless, it is charming and sunny, and a model of pub layout'.¹¹

The provision of meals was, in contrast to the Cherry Tree, not a priority, reflecting the fact that the local factories generally included canteens and that many workers were based so close to their residences that they were able to go home for lunch. Still, the McAllisters were able to report that in 1947, 4,540 lunches were sold in the Pear Tree's public bar and 842 in the saloon bar, while the same year saw the serving of 10,740 light snacks.¹²

The ground- and first-floor plans of the Pear Tree, together with an external photograph, were published in *The Builder* on 12 March 1943, along with a brief account, while a photograph from a slightly different angle was published in the McAllisters' book of 1948.¹³ No further records or drawings relating to the pub are known to survive (for example, in Hertfordshire Record Office or the London Metropolitan Archives, where the Whitbread's archive is based). The Pear Tree is not locally listed.¹⁴ Nor is it located in a conservation area or within the Welwyn Garden City Estate Management Scheme, set up in 1973 to help protect much of the town, which is one of only two garden cities in the country (the other being Letchworth). The Pear Tree was recently captured on film, appearing as the fictional pub 'The First Post' in Simon Pegg's *The World's End* (2013).

Description

Exterior

As has been noted, the Pear Tree is situated in a predominantly residential area of Welwyn Garden City, at the union of Hollybush Lane and Cole Green Lane, on the corner of Leigh Common. The building is surrounded by housing built in the 1920s, 1930s and the immediate post-war years. Neither the pub nor the houses immediately adjacent to its site appear on the Ordnance Survey map of 1938, but the area is shown as being fully populated on the OS map of 1960. Nearly opposite the pub, on the corner of Woodhall Lane, is the Catholic Church of Our Lady, Queen of Apostles (built 1959-61), while the associated school (built 1953) is a short distance along the same road. The

11 McAllister and McAllister, *The Inn and the Garden City*, p. 28

12 Ibid, pp. 28-30. It was further noted that 'The public bar lunch at The Pear Tree is 1s. 3d., a penny less than at The Cherry Tree, and is of similar quality, while, if one cares to pay an extra 7d., one can have soup, a main dish with vegetables and a sweet, with a large cup of coffee': ibid, p. 30

13 *The Builder*, 12 March 1943, p. 240; McAllister and McAllister, *The Inn and the Garden City*, p. 29. Both photographs show the main (west) elevation, although that published in *The Builder* is taken from the south-west, also showing the south front, while that published by the McAllisters is taken from the north-west, also showing the north front.

14 In addition, the Pear Tree does not appear on CAMRA's inventory, reflecting the fact that the interior of the building has been much altered.



12.26.2 *The Pear Tree seen from the north-east. The car park was always to the north of the pub. The doorway on the right of the image leads to the stairhall which provides access to the first-floor club room, lit by Venetian windows at each end. (© Historic England, Luke Jacob)*

Woodhall community centre, around the corner on Mill Green Road, was built in 1938, and the adjacent Old Folks' Club dates from around the same time.

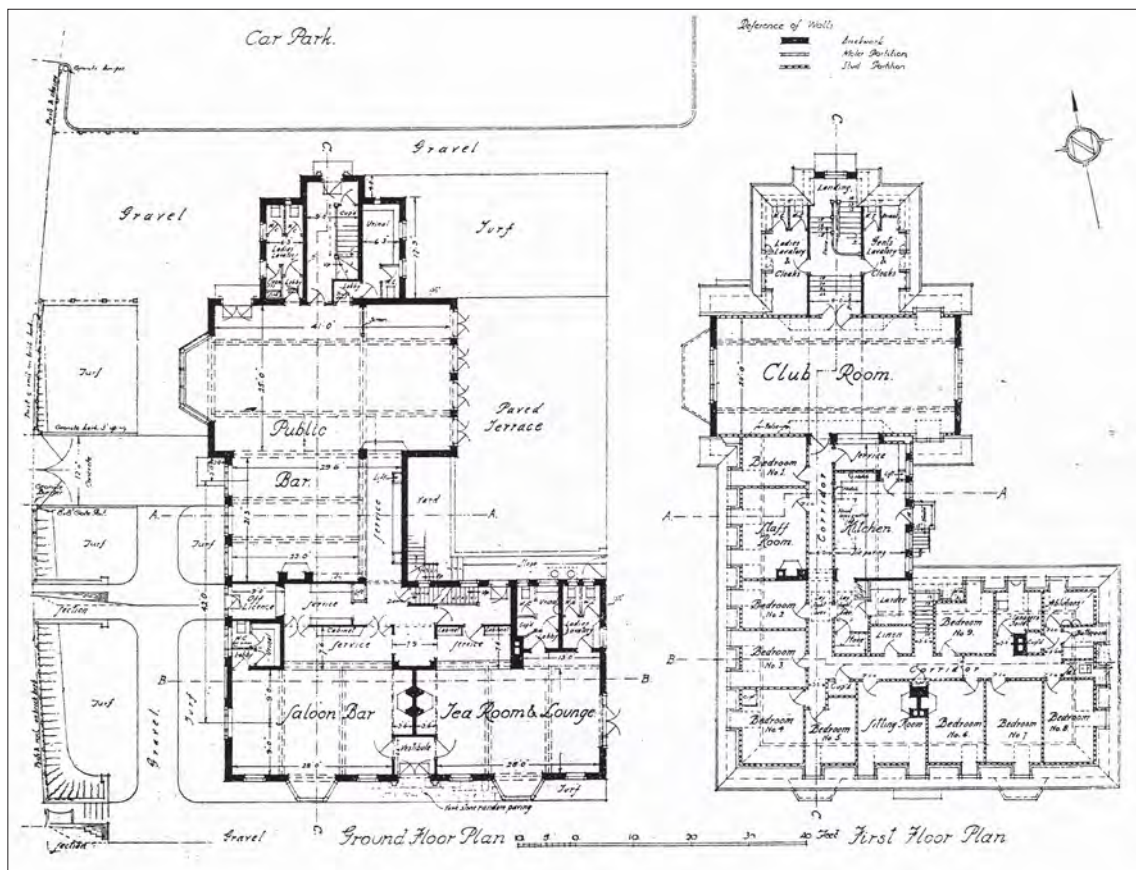
The Pear Tree is a detached building, of Neo-Georgian style, with two storeys, the upper one lit largely by dormers; it is built of brick. The building is orientated with the principal points of the compass, the main elevation facing west; the car park is on the north of the pub, and the gardens on the south. The west front is irregular at its left (north end), having two bays then a broad pedimented section, projecting forwards and having a canted bay window on the ground floor with Venetian window above (Fig. 12.26.1). To the right (south), the seven remaining bays are regular, with three-light openings on the ground floor and dormers above. The window in the second bay from the south end is blind, while a doorway in the fourth bay, now the pub's principal entrance, led originally to the off sales area. A doorway in the left of the projecting section, with canopy, formed the main access to the public bar.

The south front overlooked the pub's gardens – and still does today (see Fig. 8.2). This is symmetrical in design, having a central entranceway, with canopy and decorative fanlight; this was the only public route of entrance to the saloon bar and tea room/lounge. To either side of this doorway, on the ground floor, are three bays, consisting of sash window, canted bay and three-light window. Above, set in the steeply pitched roof, are five dormers. This front of the pub is no longer accessible from the west side, being bounded off by fences and a timber structure serving as a smoking shelter.

On the pub's north side, a block set forward from the main building – and slightly lower in height – contained a doorway, with canopy, leading into a stairhall. This led through to the public bar and upwards to the club room. Above the doorway, set in an open pediment, is an arch-headed window, lighting the landing of the stair. The rear (east) elevation, meanwhile, is more irregular (Fig. 12.26.2). As on the main front, the north part breaks forward and is topped by an open pediment containing a Venetian window. Below are four arch-headed openings; these included four French windows opening out

on to a paved terrace, with an area of lawn to its north.¹⁵ On the left of this the building breaks forward (east), giving the plan an L shape. The area between the French windows and the larger projection contained a yard; within this was an external staircase providing access to the manager/landlord's rooms on the first floor. The plans published in 1943 show that this private area was of a substantial size, including a kitchen and larder, a staff room, a sitting room, nine bedrooms, a bathroom and toilet (see Fig. 12.26.3). With the exception of the kitchen, the rooms were lit by dormer windows. Finally, at the far south of the east front, the projecting range contained another set of French windows, opening from the tea room/lounge, with a single window on the right, lighting the women's lavatories.

The exterior of the Pear Tree has been very little altered. Most of its glazing is, for instance, original, as are the drainpipes, and lamps are in their original locations. The few alterations carried out consist of the following: the replacement of the glazing of the canted window at the north of the west (main) elevation, and the insertion of doorways; the alteration of the main entrance on the west front; the closing up of the doorway at the centre of the south front; the removal of the sash windows in the front of the canted bays on the south elevation and the insertion of doorways; the building of a single-storey extension (containing a kitchen) in the space formerly occupied by the yard on the east front; the blocking up of two of the doorways leading from the public bar to the terrace.



12.26.3 The ground- and first-floor plans of the Pear Tree, as published in *The Builder* in 1943.

¹⁵ The layout of this area of the pub's grounds is shown on the plan published in: *The Builder*, 12 March 1943, p. 240

Although the existence of a bowling green was implied by the McAllisters,¹⁶ such a feature is not shown on Ordnance Survey maps and no trace of it survives today. If it was anywhere, it must have been at the site's south-west corner. The area immediately south of the pub contained a garden and provided, as has been mentioned, access to the rooms on this side of the building – on account of the site's slope, a stairway led down to this area from Hollybush Lane – while there was a paved terrace on the east and a car park was on the north; the car park now covers both of these areas. The land between the west elevation and Hollybush Lane was laid with turf, with two main openings. The railings that are shown in the early photographs do not appear to survive, though the low, stepped boundary wall remains. The free-standing pub sign appears to have been replaced, but is in roughly its original location.

Interior

The plans of the Pear Tree, as published in 1943, show that the ground floor consisted of three main rooms: a public bar filling the north part of the pub, a saloon bar at the building's south-west corner, and a tea room and lounge at its south-east corner (Fig. 12.26.3). The McAllisters described the plan as follows: 'The three bars join one another in a trefoil arrangement, in the centre of which is a small kiosk from which the manager can supervise all the public rooms'.¹⁷ The main entrance to the public bar was via the doorway at the north of the main front, in the side of the pedimented section. This room was substantial and was L-shape in plan, with French windows opening east onto the paved terrace at the pub's rear and a counter at the room's south-east corner. On the north, either side of the stairhall, were toilets for both men and women. The fact that the room was so spacious, and led onto a terrace, indicates the 'improved' ideals behind the Pear Tree's planning, and also the large customer base that was expected. It is known that lunches and other meals were provided in this area (see above) – a lift ran between the first-floor kitchen and the area behind the counter – and this probably explains the room's above-average grandeur. It probably also included a space for games.¹⁸

Today, the public bar forms the Pear Tree's principal room, and its general layout remains, though the counter is modern (in roughly its original location)



12.26.4 *The modernised interior of the public bar, looking south-west. (© Historic England, Emily Cole)*

16 McAllister and McAllister, *The Inn and the Garden City*, p. 28

17 *Ibid.*, p. 28

18 The McAllisters' reference to a 'games room' in the Pear Tree (McAllister and McAllister, *The Inn and the Garden City*, p. 28) is otherwise difficult to explain, for such a room is not shown on the published plan.



12.26.5 The panelled stair at the north end of the pub, leading up to the first-floor club room. (© Historic England, Emily Cole)

and any other trace of original decoration has been removed (Fig. 12.26.4). The room now includes modern timber screening, sectioning off seating areas; the fireplace is a Victorian-style replacement, though in the original location. The toilets are still located on the room's north side, but modern partitions have been inserted at the south end of the stairhall, enlarging some of the spaces.

Originally, as has been noted, the saloon bar and tea room/lounge had completely separate access from the public bar, and – except for the service areas – were not interconnected. The doorway at the centre of the south front entered into a vestibule; from here, doors led left (west) into the saloon bar and right (east) into the tea room/lounge, the two rooms being divided by a wall containing a chimneystack. As was typical, both

must have been grander and more exclusive spaces than the public bar. The rooms were each served by a counter, the service area forming a T at the centre of the pub's ground-floor plan. A men's toilet opened off the north-west corner of the saloon bar – adjacent to the off sales area (served by its own counter) – while there were toilets for both men and women at the north-east of the tea room/lounge.



12.26.6 The first-floor club room, which survives remarkably intact and very much in use. (© Historic England, Emily Cole)

The interior of both of these rooms has been considerably modernised. They now form a single space (in use as a function room/secondary bar), served by a single counter; the wall and lower level of the chimneystack having been removed (the chimney itself remains); an area of lowered ceiling records the original divide. The former vestibule on the south has gone, and the central doorway has itself been blocked up, access now being provided by doorways in the canted bay windows. A doorway has been inserted in the area which formerly housed the saloon bar's counter. This leads through to the pub's main entrance, though it seems to be little used: the resulting impression is, as was originally the case, that the south area of the building is divorced from that on the north. To the west of this, the former off sales area has been completely replanned.

There is, however, one area inside the pub that has been very little altered: the north stairhall and first-floor club room. Although the stairhall has been slightly curtailed on its south side by the insertion of a partition, its overall effect remains. The staircase itself is original, with half-height panelling on the walls (Fig. 12.26.5). The stair has a half-landing on the north – lit by the arch-headed window of the north front – while its main landing is unaltered, with doorways opening west and east; these led respectively to women's and men's lavatories and cloakrooms. A further short flight of stairs rises to the club room; this runs west-east, between the two pedimented, projecting areas of the building, with Venetian windows at each end (Fig. 12.26.6). The room retains its half-height panelling and its counter on the south side; behind this is a servery, which originally had access on the south to the kitchen, thus enabling the serving of food in the club room (see Fig. 12.26.3). A doorway to the right of the counter leads into the private first-floor areas.

The McAllisters made a special mention of this club room in their book of 1948, writing:

Perhaps the most conspicuous feature of The Pear Tree is the Club Room which, from the beginning, made it the centre of social life in the neighbourhood ... The club room ... provides ample accommodation for small meetings and for private dinner parties of about sixty persons. It is used for wedding receptions, club dinners, factory dinners, for the weekly meetings of the Order of the Buffaloes, the Welwyn Garden City Civic Orchestra, the Royal Naval Comrades Association and the monthly meetings of the Rabbit Club.¹⁹

During the Second World War, the Pear Tree's club room was used every week for Home Guard lectures. Such was its success that the Welwyn Garden City Company was persuaded that, after the Second World War, 'future pubs should, if possible, contain one additional room suitable for private letting for small parties'.²⁰ Appropriately, the club room remains today in its original function, given over to use by local societies, clubs and groups.

19 *Ibid*, p. 28

20 *Ibid*, p. 32

Significance

In terms of the architecture of the Pear Tree, it is notable that the building's exterior – a high-quality design in the Neo-Georgian style, used commonly for inter-war pubs and widely in Welwyn Garden City – survives so little altered; it is readily recognisable as the building shown in the photographs of the 1940s (see above), and has not been changed through large-scale additions or extensions. The survival of the first-floor club room and associated stair hall is also of great note. Moreover, while the remainder of the interior has been substantially reworked and modernised, the principal elements of the plan remain: toilets are, for example, in roughly their original locations, and the layout and size of the public bar is the same today as in 1940. The principal change in plan has been the unification of the former saloon bar and tea room/lounge, but the division in this area is something which can be read in the fabric – for instance, through the survival of the upper levels of the chimneystack.

In historical terms, the Pear Tree is significant for a number of reasons. Firstly, it is notable as a pub built in a garden city/new town, being an entirely new license on a fresh site.²¹ The pub was located, designed and planned with the needs of the town in mind – especially the local inhabitants of the Peartree area. Of the two pubs newly built in Welwyn Garden City during the inter-war period, it is the only one to survive in the use for which it was intended: the Cherry Tree, the earlier, larger and more ambitious project, was converted to a supermarket in 1990.²² Since all trace of the interiors of the Cherry Tree have now gone, the Pear Tree performs an important role in increasing our understanding of its sister pub's layout, effect and internal decoration, especially as it was designed by the same architect and built by the same brewery.

The Pear Tree is highly notable as a pub built by Whitbread's, and designed by Robert George Muir (1890-1968). A London-based brewery, Whitbread's was a major force in pub improvement during the inter-war years, thanks largely to the efforts and outlook of the company's Chairman, Sydney Nevile, a figure of huge significance. David Gutzke has shown that Whitbread & Co. was responsible for 97 building projects between 1918 and 1939: this places them eighth in Gutzke's table, the highest number of building projects (285) being undertaken by Watney, Combe & Reid. Whitbread's nearest competitors in terms of pub numbers were Courage & Co. (with 115 projects) and H. & G. Simonds (with 80).²³ The various Whitbread pubs, and especially those built by the Improved Public House Company, aimed to reform the image, design and clientele of public houses, widening the facilities they offered and making them more respectable. An article of 1934, relating to the Cherry Tree, stated that:

Whitbread's are one of the chief pioneers in the movement for building, whenever possible, better licensed Refreshment Houses, with rooms for recreation, large, light, well ventilated and comfortably

21 It might be noted that England's other garden city, Letchworth, contained no specially built public houses, being 'dry' (it was covered by a ban prohibiting the sale of alcohol in public premises).

22 Of the other two pubs which existed in Welwyn in the inter-war period, the Woodman (a nineteenth-century building reworked in the 1920s) has been demolished, and the Beehive (an early seventeenth-century structure which is grade II listed) has been extensively remodelled, now serving as a pub carvery.

23 Gutzke, *Pubs and Progressives*, p. 202

furnished bars where food and drink can be taken in pleasant surroundings, and where a man may take his wife without hesitation.²⁴

In terms of the Pear Tree, this is well reflected by the inclusion of a club room, the provision of such a large public bar, with windows opening onto a terrace, the inclusion of a tea room, and the arrangement of a central servery, with clear supervision into all rooms.

R. G. Muir, a Fellow of the Royal Institute of British Architects, was a respected architect, and he undertook public house commissions for breweries including Benskins and Charrington's, as well as Whitbread's. His work was well represented in architectural journals, and was mentioned and illustrated in the two classic works on inter-war pubs, Basil Oliver's *The Renaissance of the English Public House* (1947) and Francis Yorke's *The Planning and Equipment of Public Houses* (1949).²⁵ He was active as an architect from the time he set up in independent practice in 1909 until at least 1950, being especially prolific in the 1930s.²⁶ Muir's Rest Hotel in Kenton, London (1932, for Whitbread's), attracted particular attention, and has been named 'one of England's finest improved pubs' (see Fig. 3.12);²⁷ the building (unlisted) is now a Premier Inn, and its interiors have been entirely modernised. In total, 17 pubs by Muir were identified as part of this project (see Appendix 1). Of these, six were selected for further investigation (see Appendix 2): aside from the Pear Tree, the Cherry Tree and the Rest Hotel, these were the Hendon Way, London (1934; altered), the Target, Northolt, London (pre-1937; now a McDonald's), and the Ballot Box, Sudbury, London (pre-1937; altered). The Pear Tree is the only pub designed by Muir to have been added to the final list.

As far as can be ascertained, none of Muir's inter-war pubs are already on the statutory list, and as will be seen, many have been significantly altered. More surprisingly, given the importance of the brewery and of Nevile, none of Whitbread's inter-war pubs are statutorily listed either. With this in mind, the survival of the Pear Tree is all the more notable. In terms of other inter-war pubs which are currently listed, those of a comparable style and scale are T. H. Nowell Parr's Kent Hotel/Duke of Kent, Ealing, London (1929), Harry Redfern's the Magpie Inn, Carlisle (1933; see Fig. 3.6), and T. Cecil Howitt's Oxclose, Daybrook, Nottinghamshire (1939), although the interiors of all of these survive to a far greater extent than is the case for the Pear Tree.

Overall, the building's major points of interest are:

- Its status as a pub built in one of only two garden cities constructed in England
- Its place within the design and development of Welwyn Garden City, and in particular its importance within the history and streetscape of Peartree
- Its links with and role in illuminating the plan and appearance of the Cherry Tree,

24 Cited in the article 'Cherry Tree Nearly Complete' on: www.ourwelwyngardencity.org.uk (accessed 20 August 2014)

25 Basil Oliver, *The Renaissance of the English Public House* (London, 1947), pp. 98-99; Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 100

26 Muir worked for Whitbread's from at least 1926, when he designed a shop front for the brewery (LMA 4453/F/08/01/001), and was still working for them in 1950, when he produced plans for Whitbread's Tiger's Head in Catford, London (LMA 4453/F/08/15/005).

27 See, for instance: *Architecture Illustrated*, December 1946, pp. 144-5, and *The Builder*, 15 October 1937, p. 689; Gutzke, *Pubs and Progressives*, p. 152

- Welwyn Garden City's most important public house of the twentieth century
- The quality and high level of survival of its exterior architecture
 - Its status as a work undertaken by Whitbread's, and designed by Robert G. Muir
 - The survival of the pub's general layout
 - The intactness of the first-floor club room and associated stairway
 - The survival of the pub's boundaries and grounds.

Published sources

- *The Builder*, 12 March 1943, p. 240
- Basil Oliver, *The Renaissance of the English Public House* (London, 1947), pp. 98-99
- Elizabeth Glen McAllister and Gilbert McAllister, *The Inn and the Garden City* (London, 1948), especially pp. 27-30
- Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 100

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August 2014

Section 12.27

The Primrose Inn, 1 Withens Lane, Liscard, Wallasey, Wirral, Merseyside, CH44 1BB

Date: 1922-23
Architect: Prescott & Davies
Brewery: James Mellor and Sons Ltd

History and Context

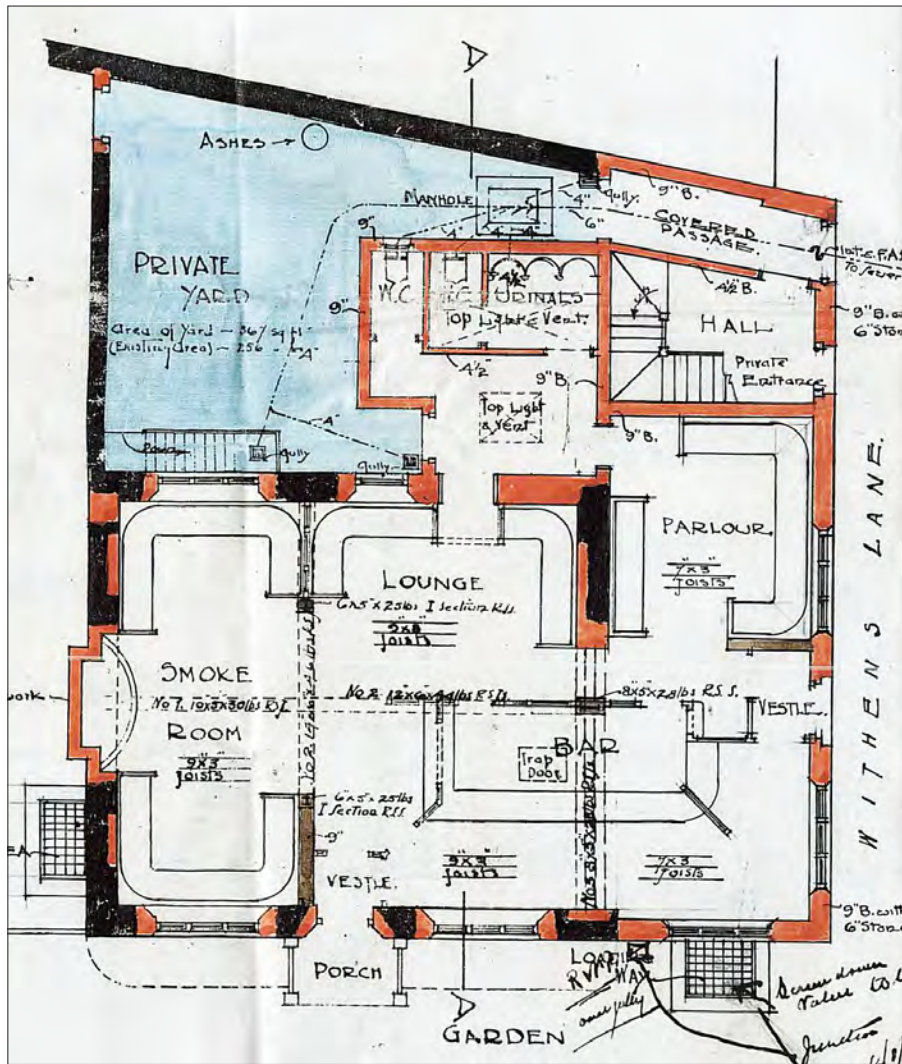
The Primrose Inn – known at the time of rebuilding in the 1920s as the Primrose Hotel¹ – is a small public house at the union of Withens Lane and Martins Lane in Liscard, part of the town of Wallasey. The building seems originally to date from the mid-nineteenth century; it was certainly in existence by 1854.² At that time, it was known as the Rimrose Inn; this was perhaps in reference to Rimrose Road, on the other side of the River Mersey in Bootle, Liverpool, close to numerous docks.



12.27.1 The main (south-east) elevation of the Primrose. Aside from the replacement windows, the pub appears to survive largely as rebuilt in 1922-23. (© Michael Slaughter LRPS)

¹ This name appears on the architects' plans for rebuilding (see below). It is a reflection of the building's status, date and hoped-for clientele rather than a description of its function (see p. 10 and p. 39); the pub seems never to have included guest accommodation.

² The building is shown (as the Rimrose Inn) on the McPherson drainage plans of 1854 (series A, VI 11), and also on the Mills and Fletcher map of 1854-90 (series B, VI 11). A building is also shown on the site on the tithe map of 1841, but it appears to be much smaller. Information kindly supplied by Wirral Archives Services.



12.27.2 Ground-floor plan of the Primrose, dated November 1922, illustrating the work undertaken by the architects Prescott & Davies. The earlier fabric is shown in black and the new work in red. North is to the top of the plan. (Reproduced by permission of Wirral Archive Services: ref: 7900A)

The building continued in use as a public house throughout the remainder of the nineteenth and the early twentieth centuries. During this time, its context changed greatly: from being a building surrounded largely by open spaces, cottages and large villas, it came to be set amidst terraces of housing, built in the late 1800s and early 1900s; the area was fully developed by 1911, as is shown by Ordnance Survey maps. This reflected the growing popularity of Wallasey as a place of retirement and residence for those working in Liverpool, accessible by ferry and by railway (via Birkenhead).

In 1922, plans were initiated for the rebuilding of the Rimrose Inn, which was henceforth to be known as the Primrose Inn or Hotel (Fig. 12.27.1). The name may have been chosen to reflect a common mistake in spelling/pronunciation, or may have referred to Wallasey's Conservative MP of 1918-22, Dr Bouverie Francis Primrose McDonald, an active member of the local Primrose League. At that time, the pub was owned by the Liverpool brewery James Mellor & Sons Ltd, founded in 1823. The drawings related to the proposed alterations survive in Wirral Archives: there is a set of 10 May 1922 and then the full set, as amended and approved, of 16 November 1922, including plans of all floors, a section and a block plan (Fig. 12.27.2).³

³ Wirral Archives Services, Wallasey plans 7900-7900A. On the drawing of November 1922 a note gives the initial date as 17 February 1922 and the date for revision and resubmission as 26 October 1922.

The changes were designed by Prescott & Davies, based in North John Street, Liverpool, who had been active since before the First World War; among other pub commissions they undertook was the rebuilding in 1919 of the Albion in Armley Road, Leeds (now closed). The drawings show the Primrose as having an L-shaped plan, with a rectangular main block and a projection at the north-east. According to the Ordnance Survey maps pre-dating the changes of 1922-23, the earlier pub was of roughly the same plan, though the architects' drawings show that the areas of rebuilding (coloured red, in contrast to the black of the earlier fabric) were substantial, especially on the Withens Lane side. Internally, the Primrose was completely refurbished at this time, although the Victorian ceilings seem to have been retained (see below).

The Primrose Inn is included in the CAMRA inventory as having an interior of local importance.⁴ It does not form part of a conservation area, and is not currently on the draft local list held by Wirral Borough Council.

Description

Exterior

The main front of the Primrose Inn faces south-east, towards Martins Lane, while the side elevation (on the north-east) fronts directly onto Withens Lane. The building was joined on its north to a laundry, but following this building's demolition, is now detached. The closest buildings to the south-west are a terrace of four houses of c. 1850 (listed grade II), while on the north of the laundry site is a Friends' Meeting House, originally built in 1654 and now in use as a children's nursery.⁵ Both before and after the alterations of 1922-23, the pub had gardens on its south-east side. These are shown on the block plan of 1922 and also appear on Ordnance Survey maps; those of 1911 and 1935, for instance, show them as running south-east to Martins Lane, the lower part (towards the road) consisting of trees planted either side of a central pathway. The area immediately surrounding the pub was apparently planted with roses.⁶ It now forms a car park.

The pub is of two storeys plus cellar. It is built of stone with applied timbering to the upper floor on the main



12.27.3 The pub's side elevation to Withens Lane, with its bullseye window and decorative surround at attic level. The side doorway led to the off sales area, and also to the parlour, with access to the other main rooms of the pub. (© Historic England, Emily Cole)

4 See entry on: www.heritagepubs.org.uk (accessed 19 August 2014)

5 http://www.historyofwallasey.co.uk/wallasey/Wallasey_Churches_Liscard/index.html (accessed 19 August 2014)

6 Pers. comm. (the pub's licensee)

elevations; this takes the form of two tiers, the lower one supported on console brackets and featuring elongated quatrefoils and the upper part containing windows. The main elevation, facing the south-east, is of four bays, with a projecting porch in the second bay from the left (see Fig. 12.27.1). This is built of brick and timber and has a steeply pitched tiled roof. The south-west façade is dominated by a stone chimneystack, while the south-east front – towards Withens Lane – is topped by a pediment containing a circular window with elaborate decorative surround (Fig. 12.27.3). It is of three main bays with a doorway at the centre and a lower two-storey extension to the right (north-east); the doorways in this lower block provided access to the upper living quarters and the private yard respectively.

On the whole, the Primrose Inn's exterior remains unchanged, with the unfortunate exception of the replacement of the windows. These are now of modern uPVC, both on ground and first floors, though the circular window in the pediment retains its original glazing and the entranceways on the right of the south-east façade retain their original doors.

Interior

The main area of the Primrose Inn is rectangular in plan (see Fig. 12.27.2). The principal entrance is from the south-east. The ground-floor plan of 1922 shows this as leading into a vestibule and from thence into the public bar, filling the front of the three ground-floor bays on the right of the building and having a curved counter on its north-west side, the service area forming an island at the centre of the pub. The bay on the left housed the smoke room, with large central fireplace in the south-west wall of the pub and fixed seating to north and south. At the rear, behind the counter, was the lounge, again with fixed seating. Meanwhile, the doorway from Withens Lane also entered into a vestibule, providing access left into the public bar, straight ahead to the lounge and smoke room, and right into a parlour (i.e. bar parlour), with fixed seating on its sides. To the north-west, in a single-storey projection, were the lavatories; these were accessible via doorways opening from the parlour and lounge, while another doorway opened onto the private yard at the rear left of the pub. Adjacent to the parlour, but only accessed from Withens Lane, was the staircase to the first floor; the plan of 1922 shows this as containing three bedrooms, a sitting room, a kitchen with larder and scullery, and a bathroom and toilet.

The plan, interiors and fittings of the Primrose Inn survive largely unchanged since 1922-23, with all rooms retaining their three-quarter height panelling and ceilings. The main doorway inside the porch has its original door and the vestibule survives, with beamed ceiling, though the door opening from the right of the vestibule is no longer in use. The public bar has panelling and the original bar counter, curved at the corners; this has channelling in its upper part and fielded panelling below (Fig. 12.27.4). Originally, at the corners, placed at angles to the counter, there were baffles or screens: that on the left (south-west) served to section off the public bar from the smoke room and lounge, while that on the right (south-east) sectioned off the public bar from what was almost certainly



12.27.4 The interior of the public bar. The change in ceiling design marks the division between the old (Victorian) work and the new, simpler beamed work of the inter-war years. The vertical strut on the bar marks the position of a former partition; this seems to have divided the public bar (on the left) and the off sales compartment (on the right). (© Michael Slaughter LRPS)



12.27.5 The interior of the smoke room. On the right of the picture, beyond the archway, is the lounge. (© Michael Slaughter LRPS)



12.27.6 A view from the smoke room into the centre of the pub, with its island servery and elaborate ribbed ceilings. (© Historic England, Emily Cole)

an off sales compartment, accessible from the Withens Lane doorway and vestibule.⁷ Although these baffles have gone, both can be traced by vertical lines in the timber of the counter and the former line of that on the left is also shown by the layout of the modern floor tiling.

On the south-west, the counter served customers using the lounge and smoke room. The latter is divided from the central part of the pub by a panelled timber archway, with a glazed screen with leading and stained glass – effectively an internal window – on its north-west side, immediately to the left of the lounge (Fig. 12.27.5). The smoke room retains its inglenook fireplace with brick insert and most of its fixed benching, and also has a window on its north-west side with original leading and coloured glazing. The lounge also has its original fixed benching, while the rear of the counter/bar back survives, made up of areas of panelling and leaded glazing, providing borrowed light to the back rooms of the pub.

In the smoke room and the central part of the pub (over the lounge and the left side of the public bar), it is the ceilings that are most impressive (Fig. 12.27.6). These have highly decorated plaster ribs and details, some of them picked out in colour, in sixteenth-century style. The main ribs/beams are lower and panelled. It is known that the area on the Withens Lane side of the pub was that most comprehensively reworked in the rebuilding of 1922-23, something made clear by the plans (see Fig. 12.27.2). In these areas – the parlour and the south-east side of the public bar – the form of ceilings is different: it is more conventional in form, with simple timber beams, a style that was especially popular in the inter-war period. This difference in design, and the form of the elaborate ceilings, suggests that they are earlier work, perhaps even of the 1850s, when the pub seems to have been built.⁸

⁷ This area of the pub, shown on the plans of 1922, is too small to have operated as a bar in its own right. It is not shown as containing any seating, was entered directly from the street (via a vestibule) and was served by its own portion of the counter; all clear signs that it was an off sales or outdoor department.

⁸ The fact that the public bar has two different forms of ceiling – placed either side of a major beam, possibly indicating the pub's former south-east wall – shows that they date from different phases of work.

Although the ceiling of the parlour is different, in other ways the room resembles the adjacent ground-floor bars at the Primrose, having fixed seating and panelling (Fig. 12.27.7). The latter incorporates bell pushes, which were presumably used to attract service, the room being overlooked by an opening at the rear of the counter rather than by a counter of its own. CAMRA was told by the licensee that this area of the pub had formerly been an off sales department, and have suggested that the fixed seating, and even the bell pushes, are post-war additions.⁹ However, the room is clearly marked as 'parlour' on the architects' plans of 1922, indicating a special



12.27.7 The interior of the parlour, with its original fixed seating and panelling. (© Historic England, Luke Jacob)

private bar, and its fixed seating (all in its present location) is shown. Writing in 1949, the architect Francis Yorke stated that the 'parlour or retiring room is usually a small and intimate room, not necessarily having a counter, and where customers may be free from the casual caller, and from where the proprietor can supervise the bars'.¹⁰

To the north-west of this, the toilet block has been altered and modernised; partitions have been moved to enlarge both the men's and women's lavatories, but the overall arrangement remains, with the doorway to the private yard.

Significance

The Primrose Inn is a modest pub in a residential area, but is an impressive example of its type. Although the central, island servery aided supervision of the various ground-floor rooms, the pub cannot claim to be 'improved': it contains no club room, for instance, and no space for dining or other refreshment, the emphasis clearly being on the consumption of alcohol. Indeed, in many regards it remains a pub of the nineteenth century, but the way in which it was redecorated and made more up-to-date, respectable and

9 www.heritagepubs.org.uk (accessed 19 August 2014)

10 Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 105

convenient in the early 1920s says a great deal about views of that time and reflects the drive for pub improvement. It also reflects the small scale of the Primrose Inn, and the comparatively limited funds of the brewery responsible for the pub's rebuilding. The survival of some of the Victorian ceilings is of particular note: not only attractive in themselves, they help to indicate the grandeur and scale of the pub pre-1922, and show that not all inter-war architects were keen to eradicate all trace of the opulent pub interiors of the past.

As well as the decoration, it is worth drawing attention to the pub's plan, which survives largely as rebuilt in 1922-23. It is especially notable for exemplifying the typical plan of inter-war pubs in the Liverpool area. According to Basil Oliver, the first two essential requirements for pubs in the district were that 'service space should be continuous and not broken up by public passages, so that the manager, from a strategic point, or by walking a yard or two, can see practically everyone in the house', and that 'service should be direct to every room and, if possible, there should be some length of counter in each room'.¹¹ The plan of the Primrose Inn – with its central servery, having a hatch overlooking the parlour – conforms with both of these requirements. The third point noted by Oliver was that 'there should be facilities for complete circulation by the police when making a visit of inspection, i.e. that they should be able to enter one door and go right round the house and out of another door without having to come out into the street again in the meantime'.¹² Again, the plan of the Primrose takes this ideal into account, a complete circuit being possible without the need for exit and re-entrance.

It is notable that what is now Merseyside was an important focus for pub improvement and rebuilding during the inter-war years, the best known and most respected local (Liverpool-based) firm being Harold E. Davies & Son. In addition to the Primrose Inn, a number of pubs on the Wirral were selected for investigation as part of this project, including the Nelson Hotel, Wallasey (1931; altered internally), the Travellers' Rest, Wallasey (c. 1934; seemingly demolished), the King's Lane Hotel, Bebington (c. 1935; altered), the Rockvillia Tavern, Rock Ferry, Birkenhead (c. 1937; altered), and the Punch Bowl, Hoylake (c. 1937; altered). The Primrose was the only one of these to be added to the final list, though two Davies pubs – the Farmers' Arms, Clubmoor, Liverpool (c. 1925; see Fig. 5.5 and section 12.19), and the Blackburne Arms, Liverpool (1927; see section 12.8) – are also represented.

In terms of statutory designation, the Primrose probably has more in common with Victorian pubs than pubs of the inter-war period. However, considering its scale and general size, it can be compared with the Punch Bowl, York (1930, incorporating earlier work), the Mason's Arms, York (1932), and the Three Pigeons, Halifax (1932), all listed grade II. Birkenhead has a particularly high concentration of listed pubs (all at grade II), these including the Queen's Arms (c. 1840), the Copperfield (c. 1840), the Crown (late nineteenth-century), and the Stork Hotel, Birkenhead (mid-nineteenth-century, remodelled c. 1903).

11 Basil Oliver, *The Renaissance of the English Public House* (London, 1947), pp. 107-8

12 *Ibid*

Overall, the building's major points of interest are:

- Its place within the history of Wallasey (Liscard, in particular), being an earlier building than most of the terraced houses surrounding it
- The level of survival of the plan form, the interior (including fittings) and the exterior (excluding the windows), and the quality of the internal work
- The survival and quality of decorative plaster ceilings of apparently mid-nineteenth-century date
- Its status as a transitional pub in terms of its plan and decoration
- Its role in exemplifying key features of the ideal inter-war pub plan for the Liverpool district.

Emily Cole

Assessment Team East

August and November 2014

Section 12.28

The Prince of Wales public house, 150-151 Drury Lane, Covent Garden, City of Westminster, London WC2B 5TD

Date: 1932
Architect: A.W. Blomfield
Brewery: Watney Combe Reid & Co. Ltd

History and Context

The Prince of Wales is located in the heart of London's West End, adjacent to the Freemasons' Hall (built 1927-33 to designs by Ashley & Newman; listed grade II*) (Fig. 12.28.1). The building – designed by A. W. Blomfield, chief architect at Watney's from 1929 until the time of the Second World War – represents the replacement of an earlier public house of the same name (dating from at least the 1870s), though on a different site. The Ordnance Survey map of 1916 shows that the earlier pub and other buildings projected into what is now part of Great Queen Street, so the building of the new Prince of Wales clearly formed part of a larger programme of street replanning and widening. This is confirmed by two contemporary articles, one of which states that the new pub 'was built in consequence of an extensive improvement scheme carried out by the London County Council, following the building of the Masonic Memorial Hall'.¹ Both articles include an illustration of the former Prince of Wales, which 'stood some 30 feet further forward'.² Work on the new building was complete by June 1932.³

The Prince of Wales is located at the corner of Drury Lane and Great Queen Street: it occupies around half of the frontage of a larger block facing north-west onto Great Queen Street, with Drury Lane and Wild Street to either side. The rest of the block was occupied by Lambert & Butler's tobacco factory, the main part of which was housed in buildings to the rear and the sides on Drury Lane and Wild Street (see below). Blomfield was, however, responsible for the design of the block as a whole, despite the fact that the Watney's pub only formed a part. An article of 1934 commented upon this, saying that:

with the public-spirited co-operation of the Imperial Tobacco Company, the front wall of the "Prince of Wales" was continued across in front of Messrs. Lambert & Butler's Warehouse premises, with a return to Wild Street, forming in consequence an harmonious whole in keeping with the general improvement scheme.⁴

In 1933, the *Architects' Journal* made a similar observation: 'The licensed house occupies only half the new frontage, but, by friendly arrangement, the front wall is continued ... across Lambert and Butler's warehouse premises, with a return to Wild Street, to form a harmonious whole'.⁵ Obviously, on the Lambert & Butler's side, the old (pre-1932) arrangements persisted beyond 1932, for the article in *Architectural Design and*

1 *Architectural Design and Construction*, vol. 4, June 1934, p. 260. See also: *Architects' Journal*, 15 March 1933, p. 362

2 Ibid

3 Westminster City Archives, WDP2/564/20

4 *Architectural Design and Construction*, vol. 4, June 1934, p. 260

5 *Architects' Journal*, 15 March 1933, p. 362



12.28.1 A modern view of the Prince of Wales, taken from Drury Lane, with the Freemasons' Hall of 1927-33 (listed grade II*) on the left of the photograph. (© Historic England, Emily Cole)



12.28.2 The Prince of Wales in an image published in *Architectural Design and Construction* in 1934. The project was unusual in that the pub only occupied part of the building (the right half). The remainder was designed by the same architect – A. W. Blomfield of Watney's – but was intended for use by Lambert & Butler's, whose tobacco factory and offices were situated to the rear of the site.

Construction noted that 'The new frontage will eventually form the main front wall of Messrs. Lambert & Butler's Factory when the old boundary wall is pulled down and the floors extended to the new wall'.⁶

Reflecting the building's physical prominence and its status as a design by Blomfield, who was much respected as a pub architect, it attracted attention in the architectural press of the time. The Prince of Wales was featured in articles in the *Architects' Journal* (in March 1933), *Architecture Illustrated* (July 1933) and *Architectural Design and Construction* (in June 1934) (Fig. 12.28.2, and see Fig. 3.14).⁷ It was also illustrated in W. P. Serocold's history of Watney's (1949) and is mentioned in a list of 'public houses worthy of further study' included in Francis Yorke's *The Planning and Equipment of Public Houses* (also of 1949).⁸

The original drainage plans of the building – stamped 1 October 1931 and bearing Blomfield's name – survive, and show the ground, first, second and third floors, together with a section.⁹ There are also plans signed by Blomfield, stamped 20 October 1932, relating to a new ladies' lavatory on the pub's ground floor; these show both ground-floor plan and cellar plan.¹⁰ The ground- and first-floor plans were also published in *Architecture Illustrated* in 1933 (Fig. 12.28.3).¹¹ The pub forms part of the Covent Garden conservation area (created in 1971 and extended in 2007). It is not included on CAMRA's inventory of historic pub interiors, reflecting the substantial changes carried out to the interior of the ground floor (see below). Westminster City Council does not maintain a list of buildings of special local interest.

Description

Exterior

As has been noted, the Prince of Wales occupies the right (south-west) half of a block which faces north-west onto Great Queen Street, close to its union with Long Acre. The building – of four storeys, plus cellar – is built of brick and faced in Portland stone, and is Neo-Classical in style, in the Palladian manner (see Fig. 12.28.1). It has channelling at ground-floor level and plain stonework above, with a plain parapet above the entablature. The above-floor windows are sashes: most have plain single keystones, but the central one on the Drury Lane side and the two either side of the centre facing Great Queen Street have keystones with carved work, recalling those at nearby Somerset House.

The main façade is symmetrical and of seven bays, the central one having more decorative treatment. This contains a doorway at ground-floor level with an arched window immediately above and a large window above that, extending through first and

6 *Architectural Design and Construction*, vol. 4, June 1934, p. 260

7 *Architects' Journal*, 15 March 1933, pp. 362-363; *Architecture Illustrated*, July 1933, pp. 34-35; *Architectural Design and Construction*, vol. 4, June 1934, p. 260

8 Ed. Walter Pearce Serocold, *The Story of Watneys* (St Albans, 1949), p. 121; Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 201

9 Westminster City Archives, WDP2/564/20

10 *Ibid*

11 *Architecture Illustrated*, July 1933, p. 35

second storeys; this is topped by stepped voussoir stones, has console brackets to either side, and a single hexagonal window above. On the ground floor, on each side of the central doorway, are further entrance ways and two large windows, originally lighting the pub on the south-west and presumably serving as display windows for Lambert & Butler's on the north-east. The returning façade to Drury Lane is of three bays, with a central doorway providing access to the pub and large windows to either side, while that to Wild Street is of two bays, with – at ground-floor level – an entrance on the right and an arch-headed opening (originally for vehicles) on the left. With the exception of the main central doorway and that on the Wild Street side, the various entrance ways are all marked out by having elaborately carved keystones.

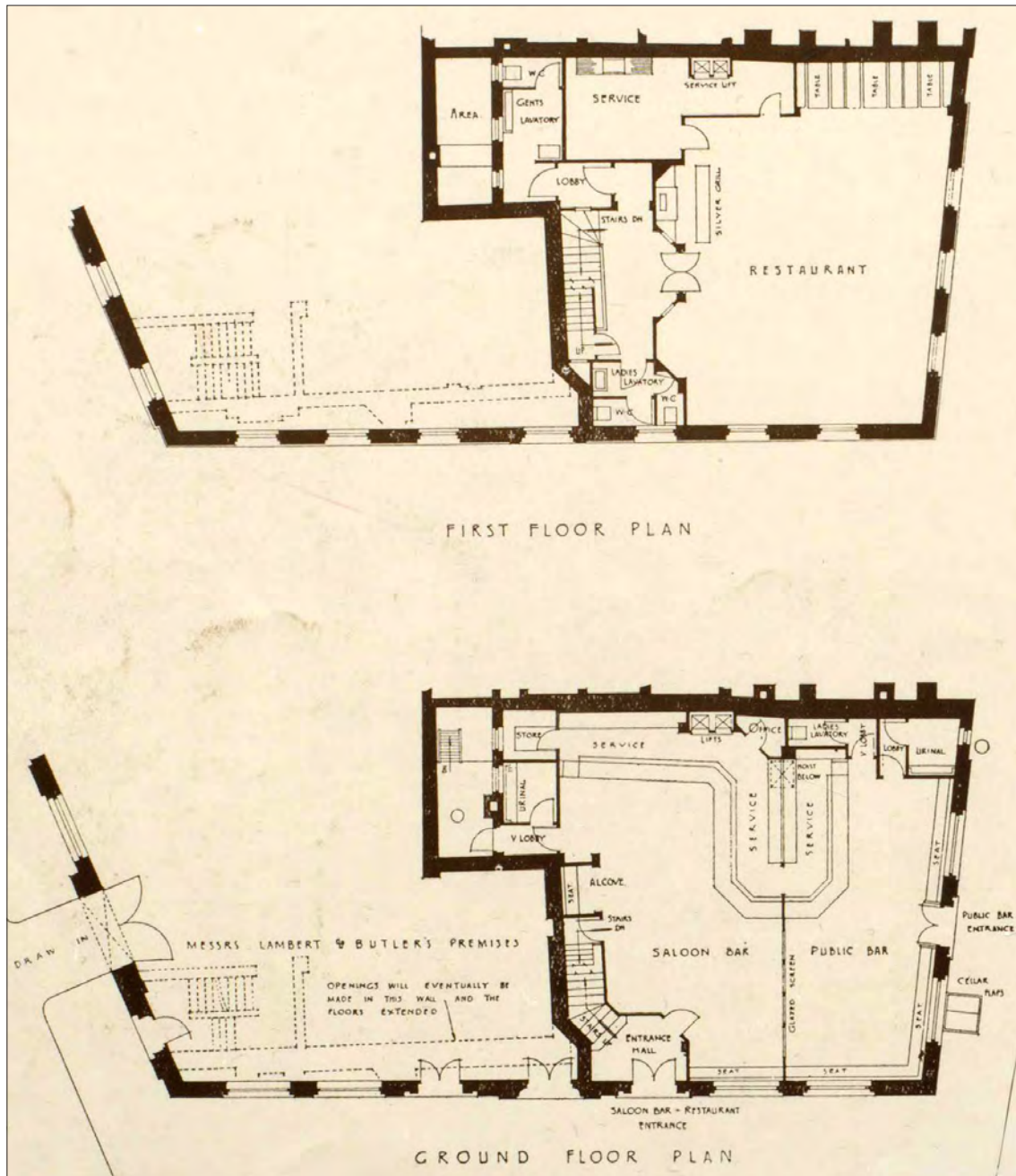
Immediately to the rear of 150-151 Drury Lane are buildings which were formerly occupied by Lambert & Butler's tobacco factory. Lambert & Butler was founded in Clerkenwell in 1834, and moved to Drury Lane two years later; it came together with other companies at the turn of the twentieth century to become the Imperial Tobacco Company Ltd, but the name Lambert & Butler continued to be used. The address of the company's premises was 141-148 Drury Lane, reflecting the fact that it was entered from the Drury Lane side, though it was also known as 8-22 Wild Street. According to the Buildings of England volume for Westminster, the Drury Lane buildings are of 1896, designed by C. F. Hayward and B. Woollard. The rear of the premises, facing Wild Street, were built in 1907-15 by Spalding & Spalding and Godfrey C. Lambert.¹² In 1936, the factory was extended to the north-west, taking in 149 Drury Lane, which formerly housed a newsagent's.¹³ Lambert & Butler's remained in the premises until c. 1961; the main part of the buildings, facing Drury Lane, subsequently became the base of Nathan's, the country's leading theatrical costumiers, and are now in use by the London School of Economics.

Today, the exterior of the building survives extremely well. Comparison of early photographs (for instance, those published in *Architecture Illustrated* and *Architectural Design and Construction*) with the present view shows that only a few changes have been made.¹⁴ Even the glazing to the four windows of the pub is original, though the glazing bars have been gilded and the upper part of each window has been covered with panels containing an arch. The pub's fascia, between ground- and first-floor levels, is all modern – early photos show that the building was originally completely plain, though it had a circular pub sign by 1934 (see Figs 3.14 and 12.28.2) – as are the hanging signs on the Drury Lane and Great Queen Street façades. On the Lambert & Butler's side of the building, the arch-headed opening on Wild Street has been converted into a window, as has the former entranceway onto Great Queen Street; this area of the building is now in use by an Indian restaurant, Moti Mahal.

12 Simon Bradley and Nikolaus Pevsner, *London 6: Westminster* (New Haven and London, 2003), p. 346. The plans of all floors of the building fronting Wild Street, dated 26 May 1916, survive in Westminster City Archives: WDP2/1506/4

13 The drainage plans for the extension, dated 25 February 1936, survive in Westminster City Archives: WDP2/564/19

14 *Architecture Illustrated*, July 1933, p. 34; *Architectural Design and Construction*, vol. 4, June 1934, p. 260



12.28.3 Plans of the ground and first floors of the Prince of Wales, as published in *Architecture Illustrated* in 1933. North is to the left. The ground-floor arrangement has since been much altered, but the first-floor areas survive comparatively intact.

Interior

Surviving plans (see above and Fig. 12.28.3) show that, as built, the pub had two bars: public bar on the right (entered from Drury Lane) and a larger saloon bar on the left (entered from Great Queen Street). There was no interconnecting door between these rooms, although the counters – projecting north-west – formed a unit, allowing staff to move between the two areas. At the rear of this counter was an office; there was also a dumb waiter rising to the kitchen above, and a store. The two bars were divided by a glazed screen.

Originally, the public bar did not include a women's lavatory, but one was built soon after completion of the building (in late 1932), necessitating the removal of part of the counter and a small area of the office:¹⁵ the new lavatory is not present on Blomfield's original plans, but is included in the plan published in *Architecture Illustrated* in July 1933.¹⁶ The saloon bar seems only to have been provided with a men's urinal; presumably, women using this area of the pub had to use the facilities on the first floor, or in the public bar. According to an article of 1934, the saloon bar was 'fitted with an up-to-date Snack Bar continuous with the Beer Counter, light meals of first-class quality and to a varied Menu being supplied'. Both bars were panelled in 'light cellulosed Oak, the dividing Screen being glazed with Amber glass'.¹⁷

The doorway on the Great Queen Street front, to the right of the central doorway, led into an entrance hall. On the right of this was the door to the saloon bar, while on the left a staircase rose to a restaurant at first-floor level. This was (and remains) lit by two windows on the Great Queen Street front and three on the Drury Lane side. Plans show that it was entered through double doors at the centre of its north-east side, and had canted alcoves to either side of this doorway; according to the plan published in 1933, that on the right (south-east) contained a silver grill.¹⁸ At the south-west corner of the room were three alcove tables, while adjacent was a large serving space for waiters, connected to the second-floor kitchen by a dumb waiter. On the Great Queen Street end of the stair landing were women's lavatories and cloakroom; men's lavatories and cloakroom were on the opposite (south-east) side of the landing, entered via a lobby.

An article in *Architectural Design and Construction* stated that:

The Restaurant on the First Floor is reached by means of a Terrazzo staircase from the Saloon Lobby entrance without entering the Bar, and is finished with Light Oak panelling with Tapestry Wallpaper fillings. Cloakrooms and Lavatories are provided for both sexes, and the well-fitted Servery adjoining the Restaurant has Service Lifts connecting the Bars with the up-to-date Kitchen on the floor above, where a Refrigerator is installed.¹⁹

Surviving plans show that on the second floor, the kitchen was placed on the Drury Lane side, with adjacent larder and store, the area lit by light wells from above.²⁰ The remainder of the second floor – containing two bedrooms, living/sitting room, bathroom and lavatories – was given over to tenant's quarters. The staff were accommodated on the third floor, which contained a staff or sitting room, five bedrooms, a bathroom and lavatories.

15 See: Westminster City Archives, WDP2/564/20 (plans and documents of October and November 1932)

16 *Architecture Illustrated*, July 1933, p. 35

17 *Architectural Design and Construction*, vol. 4, June 1934, p. 260. See also: *Architects' Journal*, 15 March 1933, p. 362

18 *Architecture Illustrated*, July 1933, p. 35

19 *Architectural Design and Construction*, vol. 4, June 1934, p. 260

20 Westminster City Archives, WDP2/564/20



12.28.4 *The interior of the first-floor restaurant, which remains in its original usage and is largely unaltered. (© Historic England, Luke Jacob)*

The bar rooms on the ground floor have been completely modernised. The plan has been opened up, the interior now being formed of a single space, without any trace of the former divisions. This must have happened before 1983, when plans were produced showing roughly the present arrangement.²¹ The counter is now aligned with the pub's south-east side, and the fittings are all modern. The women's lavatory does, at least, remain in its original location, and the men's is also in roughly the same place it occupied in 1932.

The stairhall and first floor have been subject to a lesser degree of change. The former restaurant survives largely complete, with its ceiling, cornicing and canted alcoves (Fig. 12.28.4). The area at the south-east – originally housing alcove tables – now contains a bar counter. The lavatories are in the original locations off the stair landing, and the wrought iron balustrade dividing this from the staircase itself appears to be original, of a stylised design influenced by Art Deco. The floor of the staircase is no longer of terrazzo, though the original work may survive beneath the later covering.

The layout of the premises on the Lambert & Butler's side is unknown, aside from the positioning of a staircase, accessed from the doorway on the Wild Street façade. This is the only part of the layout/interior of this area shown on Blomfield's drawings.

Significance

The Prince of Wales is an unusual instance of pub design, in that the architect of the brewery took responsibility for the pub as well as a building in completely separate ownership, in order to achieve visual coherence and symmetry. As has been noted, Lambert & Butler's were willing to oblige, and there was obviously some pressure or at least involvement from the London County Council, keen to ensure that the new area

²¹ Ibid

of street planning was managed to the highest standard, and that the new public house was of a design that was fitting given the history and importance of the Freemasons' Hall – the third Masonic hall to be built in Great Queen Street.²² The result is highly accomplished, its style and material blending very successfully with the Freemasons' Hall (also faced with Portland stone, and Neo-Classical in design). The two buildings have become an integral component of the view north-east along Long Acre, and complement each other in massing as well as style. The relevant Buildings of England volume mentions the pub, 'faced in Portland stone as a dignified neighbour to the Freemasons' Hall'.²³

Basil Oliver, in his classic study *The Renaissance of the English Public House* (1947), mentioned the Prince of Wales amongst other of Blomfield's works, noting that the building 'is stone-faced for a special reason, this being its proximity to the Masonic Peace Memorial Building, and it is what it is as a result of amicable consultation between the Freemasons' representatives, the owners and the architects acting for both parties'. Adding an interesting further comment, Oliver continued, 'In a civic sense it is admirable for its position under the circumstances, but it is questionable whether an inn should so completely efface itself, though the accommodating public spirit of the owners is most commendable'.²⁴

Even without this context, the Prince of Wales would be worthy of note as a design by Alfred W. Blomfield (1879-1949) for Watney's – a much-respected architect and a prominent London brewery, highly active in pub improvement during the inter-war years. Indeed, according to David W. Gutzke, Watney's was the leading pub improver of the time, undertaking 285 projects between 1918 and 1939; in terms of numbers, the brewery's nearest competitors were Charrington's (with 170 projects) and Truman, Hanbury and Buxton (151 projects).²⁵ Blomfield was an assistant architect at Watney's from 1919 and took over as chief architect from G. G. Macfarlane in 1929, holding the post until his retirement just before the Second World War.²⁶ The work he produced for the brewery received a great deal of attention in the architectural press: a number of his works featured in an *Architectural Design and Construction* article of 1934, including the Horns, Shoreditch (now a private club), the Mitre, Holland Park (internally altered), the Bedford Hotel, Balham (see section 12.3), the Mail Coach, Uxbridge Road (demolished), the Angel, Edmonton (demolished; see Fig. 5.38), and the World Turned Upside Down, Old Kent Road (converted to flats).²⁷

Including the Prince of Wales, ten of Blomfield's pubs were selected for further investigation as part of this project (see Appendix 2), and three have been added to the final list (the Prince of Wales, the Bedford Hotel, Balham, and the Round House, Becontree; see Fig. 5.16 and sections 12.3 and 12.31). Other particularly notable designs by Blomfield were the Manor House in Finsbury Park (1930; converted to retail use; see

22 Bridget Cherry and Nikolaus Pevsner, *London 4: North* (London, 1998), p. 267

23 Bradley and Pevsner, *London 6: Westminster*, p. 346.

24 Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 94

25 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 202

26 See obituary of Blomfield in the RIBA Biography File, which names various of the architect's works, including the Prince of Wales.

27 *Architectural Design and Construction*, vol. 4, May 1934, pp. 217-227

Figs 9.12-9.13), the Northover, Catford (c. 1936; demolished; see Figs 8.1 and 9.1), and the Bull,

East Sheen (1939; demolished; see Fig. 7.11). As these various projects illustrate, he was comfortable working in a range of styles – including Moderne (as at the Round House) and Flemish revival (the Manor House) – but Neo-Georgian seems to have been the style that he used most; the use of such pure Neo-Classicism for the Prince of Wales is rare if not unique for Blomfield, and reflects the context in which it was built. In terms of plan forms, Blomfield was equally imaginative, and his designs were widely admired by his contemporaries. In his *Renaissance of the English Public House* (1947), Basil Oliver devoted a page to Blomfield's work and commented that the Round House had 'an ingenious plan' (see Fig. 5.40).²⁸ Francis Yorke, author of another definitive study of pubs, also praised and illustrated Blomfield's buildings, including the Mitre and the Round House.²⁹ It might be noted, however, that despite Blomfield's prominence and productivity, none of his pubs are known to be currently included on the statutory list; even more surprisingly, nor are any of the inter-war builds/rebuilds carried out by Watney's.

In terms of its planning, the Prince of Wales is not particularly significant. It is small-scale and the ground floor is arranged on traditional lines. The provision of a dedicated restaurant is, however, notable, reflecting the fact that Watney's were committed to the ideals of pub improvement (see Chapter 4). This fact is also reflected by the plain exterior of the building – at least in its original guise, without the modern fascias above the pub. The loss of the 1930s interiors of the ground floor is unfortunate, though understandable: both bars must have been cramped indeed. The survival of the first-floor area is all the more notable because of these changes, and helps to give a sense of the appearance of this building at a time that was of major significance to the development of this part of Covent Garden.

Also of note is the relationship of the Prince of Wales to the former premises of Lambert & Butler's: this is perhaps summed up best in Wild Street, where the façade of the 1932 building cuts across lettering of the early twentieth-century factory premises, leaving just 'But' in the entablature above the ground floor. As has been stated, the Lambert & Butler's company was associated with Drury Lane and Wild Street between 1836 and around 1961 – that is, for 125 years. Their buildings are significant in their own right, though they have been much altered internally.

Overall, the building's major points of interest are:

- Its contribution to the streetscape and, in particular, to the view of the grade II*-listed Freemasons' Hall on the adjacent site
- Its value in recording the historical development of Great Queen Street and Drury Lane
- The context in which it was built – involving close negotiation with the LCC, Lambert & Butler's and the architects of the Freemasons' Hall – and the light this sheds on the range of factors which could initiate pub improvement in the inter-war years

28 Oliver, *The Renaissance of the English Public House*, p. 94

29 Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), pp. 22, 110 and 112

- Its relationship to the Lambert & Butler's premises
- Its status as a building designed by A.W. Blomfield for Watney's
- The quality and survival of its exterior architecture
- The survival of the first-floor restaurant.

Published sources

- *Architects' Journal*, 15 March 1933, pp. 362-363
- *Architecture Illustrated*, July 1933, pp. 34-35
- *Architectural Design and Construction*, vol. 4, June 1934, p. 260
- Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 94
- Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 201
- Ed. Walter Pearce Serocold, *The Story of Watneys* (St Albans, 1949), p. 121
- Simon Bradley and Nikolaus Pevsner, *London 6: Westminster* (New Haven and London, 2003), p. 346

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 August 2014

Section 12.29

The Queen's Head Inn, 123 High Street, Cranford, London Borough of Hounslow, TW5 9PB

Date: c. 1931
Architect: Unknown (possibly Melville Seth-Ward)
Brewery: Fuller, Smith & Turner

History and Context

The Queen's Head is situated close to the centre of Cranford village, around twelve miles west of central London and just to the east of Heathrow Airport. The village lies north of the Bath Road (now part of the A4), and was until the mid-twentieth century surrounded by market gardens, orchards and fields. Even today, the rear (east) aspect of the Queen's Head remains rural in nature, the pub lying adjacent to a large area of open ground which formerly housed a nursery and farm.

The original Queen's Head is said to have been built in 1604¹ and occupied the same location as the present building, on the corner of Cranford High Street and Cranford Lane. Certainly, the pub was in existence by 1821, and by 1851 was in the hands of Fuller, Smith & Turner, a Chiswick-based brewery founded in 1845.² The first edition Ordnance Survey map for Middlesex, dating from 1874, shows that this earlier Queen's Head was



12.29.1 *The Queen's Head seen from the north-west. The single-storey wing on the right contains the former saloon lounge, while the pub's 'draw in' and car park can be seen in the foreground.*
(© Historic England, Derek Kendall, DPI70056)

¹ <http://queens-head-cranford.co.uk/> (accessed 5 November 2014). According to this website, the original Queen's Head was the first pub in England to be granted a spirits licence.

² LMA, ACC/0891/02/06/2381-2382 (leases for Queen's Head, Cranford)

an irregular, elongated building aligned north/south. It was located slightly further to the west than the present pub, fronting directly onto the High Street. Early twentieth-century photographs shows that the pub was of a modest, simple design, with a main double-storey block on the right (south), and a long, low range extending to the left (north); this seems to have included a stable and coach house.³ Both blocks had pitched tiled roofs. To the north of the Queen's Head, also fronting Cranford High Street, was a terrace of buildings, in existence by at least 1874. In the early twentieth century, a group of eighteen semi-detached houses (nine pairs) was constructed immediately opposite the pub, on the west side of the High Street.

Ordnance Survey maps show that, between 1914 and 1932, the Queen's Head was rebuilt in its present form (Fig. 12.29.1). Judging by the design of the building, this work was undertaken in c. 1931.⁴ The new pub was moved slightly to the east, enabling the creation of a new road layout on the High Street side and easing what had been a considerable bottleneck between the old pub and the houses opposite. On the site of the former Queen's Head were placed two traffic islands, dividing the new pub from the High Street, and providing a 'draw in' for customers – presumably both locals and travellers using the nearby Bath Road, which has long been the major route west out of London. The pub's new three-sided plan (see below) made the most of its corner site, and gave the building a closer relationship to Cranford Lane. It might be noted that another pub with a three-sided plan was being planned and then built around the same time, a very short distance away, albeit a pub of far greater size and pretension: the Berkeley Arms Hotel on Bath Road, designed by E. B. Musman and built in 1931-32 (see section 12.4). It is possible that early plans for this project inspired the rebuilding of the Queen's Head, although the latter does seem to be very slightly earlier in date than the Berkeley Arms.

Whilst the Queen's Head survives largely as built in c. 1931, its context has changed. In the 1950s, the Parkway (now the A312 or Hayes Bypass) was built to the west, bisecting Cranford High Street and divorcing the pub from the centre of Cranford village; the Parkway joins the M4, opened in 1965, a short distance away to the pub's north. In the late 1960s, the semi-detached houses opposite the Queen's Head were demolished, and so too were the older buildings facing the High Street on the pub's north; the former enabled a slight reworking of the road layout. Meanwhile, a housing development, the Redwood Estate, was built on what had been open ground on the corner of the High Street and the north side of Cranford Lane. To the rear of this, by the early 1960s, was a large engineering works.

No original plans or related drawings of the Queen's Head are known to survive, although there is an exterior photograph of 1961 in Hounslow Local Studies Library, and Hounslow Council holds some later plans of the building. One set – dated January 1977 – shows the pub's ground floor as existing and as proposed, although the nature of the suggested changes was minor, focusing on the kitchen and the south end of

3 A photograph of 1906 has been published on: <http://pubshistory.com/Middlesex/Cranford/Queen-sHead.shtml> (accessed 5 November 2014). Another photograph of the earlier pub is on display in the present Queen's Head, and another, of c. 1900, is in the collections of Hounslow Local Studies Library.

4 The date of 1931 was also suggested by Jim Lenahan, an expert on pubs in West London, appearing, for instance, in a copy of *Real Beer in West London* (1989): pers. comm. (Michael Slaughter)

the west wing (see below).⁵ Another set is earlier and relates to a pub that was never built: it seems that in August 1939, the noted architectural firm Melville Seth-Ward and partners prepared outline plans for Fuller's illustrating a new Queen's Head.⁶ This was to be built on the north of Cranford High Street, directly to the west of a proposed new road – a short distance west of the existing pub – and was to have a compact plan with two bowed projections at the front. The proposal was rejected by the local council, and construction of the intended new road – later to become the A312 – was clearly postponed on account of the Second World War. Still, the proposal is an interesting insight into Fuller's concerns regarding the effect the new road would have on the Queen's Head; as the brewery feared, the pub was effectively cut off from its former urban centre and left marooned in an area which no longer had a great deal of passing trade.

The proposal is also interesting for documenting the association of Charles Melville Seth-Ward (1868-1946) with the Queen's Head, and with Fuller's. A Fellow of the RIBA, Seth-Ward is best remembered for his suburban and country houses, but also designed a number of pubs in London. These include the Albion Beerhouse in Hammersmith (c. 1925; for Courage & Co.), the Prince of Wales, Pimlico (c. 1929; for Courage & Co.), and – especially relevant for the Queen's Head, given its location and the fact it was carried out for Fuller's – the Star on the Uxbridge Road, Hillingdon Heath (c. 1936; demolished).⁷ It is highly possible that Seth-Ward was also responsible for the Queen's Head of c. 1931: even though the pub is indebted to the Neo-Tudor style (see below), not a form that is evident in much of Seth-Ward's work, he was obviously able to draw upon a variety of stylistic influences, and Neo-Tudor was of particular relevance here, given the name and history of the Queen's Head. There are, moreover, some similarities between the Queen's Head and the Star, despite the fact that the latter was more purely Arts and Crafts in style, with Neo-Georgian references: for instance, the use of brick below with rendering above, and the ridges on the chimneystacks.

The Queen's Head is not known to have been mentioned in contemporary architectural journals or related articles. Furthermore, it is not currently included on CAMRA's inventory of historic pub interiors, though it has been brought to their attention as part of this project. The building does not form part of a conservation area and is not included on Hounslow Council's local list of buildings.

Description

Exterior

The Queen's Head is a detached pub built of brick with half-timbering and areas of render, and is Arts and Crafts in style, with Neo-Tudor influences (see Fig. 12.29.1). As with the pub that it replaced, the Queen's Head has a two-storey main block with associated single-storey work – in this case, extensions to either side. The result is a butterfly plan, although the wing on the right (south) is longer and larger than that on

5 Hounslow Council, Planning Department Plans (608/C/P2)

6 Ibid (608/C/GO5)

7 For the Star, see: *Architecture Illustrated*, January 1942, p. 12. The caption in this journal incorrectly states that the pub was located on the Bath Road.

12.29.2 *The rear elevation of the pub, showing the 'drive-in' in the north-east wing. The modern doors at the centre of the photograph open from the public bar. (© Historic England, Emily Cole)*



the left (north-east). A further wing – L-shaped and of two storeys – projects to the rear (south-east) of the pub's central block. In terms of survival, it is notable that the exterior of the Queen's Head remains as built, with no substantial changes or additions. Even the leaded glazing is original, with a mixture of square- and lozenge-pattern paning. The main front remains the same, with limited, simple signage, as is proven by a comparison of the modern building with the photograph of 1961 held in Hounslow Local Studies Library.

The central section of the Queen's Head faces north-west, onto the intersection of Cranford High Street and Cranford Lane. It is symmetrical, with gabled bays to right and left and a steeply pitched tiled roof. At the centre, a half-hipped bay projects slightly forwards; this contains the main entrances to the bars, and on its rendered first floor contains the sign of the inn – a good quality stone panel carved with the image of Queen Elizabeth I, complete with ruff, jewels and crown. The name of the pub is set out below, as has been the case since at least 1961. At that date, the words 'Fuller's' and 'ales and stout' were set either side of the stone panel.

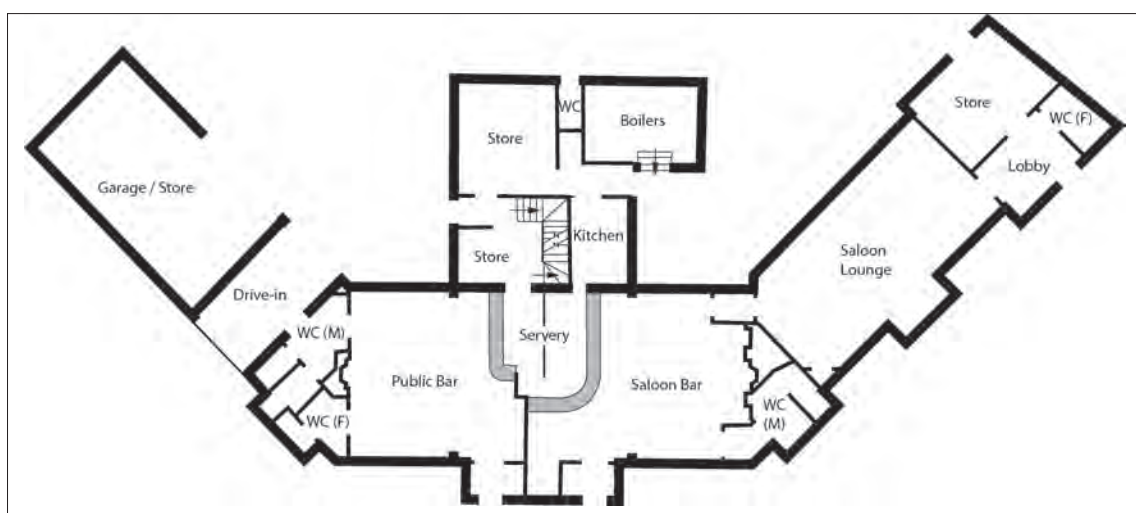
On the right of this central section – aligned north/south – is a single-storey wing with three gabled bays: two smaller, containing windows, with tile-hung gables, and one larger, forming the wing's terminus on the south, with half-timbering to the gable and a doorway flanked by single windows below. Towards the centre of the wing is a vent or louvre, set as a dormer in the pitched, tiled roof; this served to provide ventilation to the saloon lounge/assembly room which this wing houses. The pub's east wing runs alongside Cranford Lane, and is more utilitarian in design. Here, the second (easternmost) of two tile-hung gables is set above a carriageway or entranceway for vehicles, its presence and form recalling that which existed in the left (north) wing of the original Queen's Head (Fig. 12.29.2).⁸ The pub's rear area is dominated by the wing of two storeys, extending south-east from the pub's central block, its upper level being lit by dormers on its north-east side.

⁸ <http://pubshistory.com/Middlesex/Cranford/QueensHead.shtml> (accessed 5 November 2014). It is said that some of the timbering within this entranceway was reused from the original Queen's Head: pers. comm. (pub's licensee)

As has been noted, the building of the new Queen's Head in c. 1931 was carried out in conjunction with a slight replanning of Cranford High Street. Rather than fronting directly on to this main road, the pub was set back, being divided from the High Street by two traffic islands. On the east side of these was the pub's draw in or car park. This arrangement – visible in the photograph of 1961, which shows that the north island included a free-standing pub sign – was reworked following further alterations to the course of the High Street in the 1960s: now, the pub is set even further back from the main road, the comparatively large area of ground on its west serving as a car park, enclosed by low boundary walling. This space includes two islands planted with grass, shrubs and trees, which are apparently those created in the layout of c. 1931. To the rear (south-east) of the Queen's Head is a small garden, though this seems never to have been intended as a major feature of the inter-war pub; the presence of the carriageway/ vehicle access in the pub's east wing must have made it largely functional, especially on the east side.

Interior

The Queen's Head has a modest plan and a rustic style interior; though it clearly belongs to the inter-war period, has some architectural pretension, and has elements which are indebted to the drive for pub improvement (see below). The central block contains two main rooms – public bar on the left (east) and saloon on the right (west), divided by a central servery (Fig. 12.29.3). Both of these bars contain a wealth of original features: indeed, most of the pub's internal spaces have been little changed since the 1930s. The public bar has half-height fielded panelling, exposed timbering and brickwork above, and a fireplace of exposed brickwork, the fire surround being formed of three concentric arches (Fig. 12.29.4). The counter, with a front of fielded panelling, is on the room's west side; this has a modern glass shelf or gantry, supported on square piers. The men's and women's lavatories – on the bar's outer (east) side, to either side of the fireplace – have their original entrance doors, with vertical grooving, and what may well be original copper-plate signage. Within the door to the gentlemen's is a tiled lobby with a further



12.29.3 The ground-floor plan of the Queen's Head. The drawing is based on a plan showing the pub 'as existing' in 1977. The building seems to have been very little altered at that point, and only comparatively minor changes have been made since. (© Historic England, Philip Sinton)



12.29.4 The interior of the public bar. The counter is on the right, just out of view. The doorway at the rear of the room, leading to the garden, is a modern insertion. (© Historic England, Derek Kendall, DPI70061)



12.29.5 The interior of the saloon bar, with its inglenook fireplace. The passage on the left of this leads to the saloon lounge. (© Historic England, Derek Kendall, DPI70064)

two original doors, leading respectively to urinals and WC. On the south-east side of the public bar is a doorway leading out to the garden: the doors themselves are modern.

To the west, the saloon is of a comparable size and style, although the fireplace is somewhat grander: here it has four rather than three concentric arches to its brick surround, and is set within an inglenook, with narrow fixed benches to either side (Fig. 12.29.5, and see Fig. 5.50). The counter on the room's east is original, and larger than that in the public bar: as with the latter, the glass shelf or gantry is a modern insertion, in this case set on coupled square piers. The gentlemen's lavatories – with their original door, with vertical grooving – are at the bar's north-west corner, lit from the west by one of the south wing's two bay windows.

On the left side of the fireplace, at the south-west corner of the saloon, a small passage – lined with fielded panelling – leads through to a large room which is the principal component of the pub's south wing (see Fig. 5.23). This rises up to the wing's pitched roof, and has an exposed timber ceiling of Tudor inspiration/style, giving the impression of a baronial hall. It is named the saloon lounge on the plans of 1977, and also has features in common with assembly rooms found in pubs of the inter-war period, in terms of its layout and decoration.⁹ The arrangement of the saloon lounge at the Queen's Head conforms in all aspects with the description of such rooms set out by Francis Yorke in his book on pubs, written in 1949:

The Lounge or Saloon Lounge ... is of first importance in the larger modern public house, particularly in roadside houses. It should be provided with a separate entrance from the road, preferably near the car park, and should communicate with the saloon bar, either directly or through an intervening lobby. The lounge should be considered the principal room, and be planned on a rather more grandiose scale than other public rooms. It should be large enough to accommodate "visitors to occasional functions".¹⁰

Yorke added that 'perpendicular drinking should be discouraged in this room', though eating was encouraged, which meant that the space could be used both inside and outside of licensed hours. Direct access to the saloon lounge at the Queen's Head was possible through the doorway and lobby at the south end of the west wing. This doorway is now no longer in use and the lobby has been converted into a compartment of the lounge. The adjacent compartment, at the south-east, was originally a store, with no internal access. Both have panelling and false timber joists added around the late 1970s. The fireplace, at the lounge's north end, is like those in the other bars in being arched and of exposed brick, and has a curved brick hearth. Except for the compartments at the south of the lounge, the half-height fielded panelling is largely original, and extends into the bay window on the west side of the wing, an area which also includes original fixed seating. Before 1977, there was a women's lavatory adjacent to the south entrance lobby; this is now situated at the north-west corner of the lounge, the

9 Hounslow Council, Planning Department Plans (608/C/P2). In form and style, the lounge is similar to the back room at the Windsor Castle pub in St John's Hill, Battersea, London, rebuilt in 1931-32 to designs by Frank Moore Kirby, in-house architect to Courage & Co. I am very grateful to Luke Jacob for pointing this out to me.

10 Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 110

adjacent men's toilets having been subdivided.

The saloon lounge was probably always served by a kitchen, which must have been situated in the wing at the rear of the pub's central block. The kitchen was certainly in this position by 1977, with an access door through to the counter areas (see Fig. 12.29.3). The ground-floor plan of that year shows that the other rooms in this area were functional – there was a boiler room, a WC and two store rooms – and that the wing also contained stairs leading down to the cellar and up to the first floor, an arrangement which presumably survives today. In c. 1977, the kitchen was enlarged, and now has a hatch opening directly onto the saloon lounge.

In terms of the east wing of the Queen's Head, it has already been stated that this is utilitarian in character, and dominated by a carriageway or entranceway for vehicles (named the 'drive-in' on the plan of 1977) (see Fig. 12.29.2). This entranceway has its original rendering and exposed timbering on both sides, and a doorway leading to the gentlemen's toilets on the west, and from thence to the public bar. On the east side of the entranceway is a single large space which was (and probably still is) used as a garage and general store. This is entered via large double doors from the garden side.

The inter-war arrangement of the pub's first floor is not known, but it would have served – as it does today – as the private accommodation of the landlord/licensee. The area could be entered via the entranceway in the east wing and a doorway in the projecting wing at the rear of the main block.

Aside from the extension of the kitchen and the changes made to the south end of the west wing in c. 1977, the plan of the Queen's Head has only been altered in one notable respect. The small area of partition wall which formerly divided the public bar and saloon bar at the north-west – just within the respective entrances – has now been removed, uniting the two rooms. The left entrance on the pub's main elevation (formerly leading directly into the public bar) is no longer in use, though it survives in its original form; the main access to the interior is now via the doorway and porch that originally led just to the saloon, and from thence to the saloon lounge. It might be noted that there is no clear evidence that the Queen's Head included an off sales provision. However, it is possible that a narrow off sales compartment was originally placed between the saloon and public bars, close to the entrance lobbies, served by part of the counter that is now used exclusively for the saloon bar. If so, its removal was a comparatively early alteration, for such a compartment is not shown on the ground-floor plan of 1977.

Significance

The Queen's Head is of note, first of all, for its place within the history of Cranford. Even in its inter-war form, it predates most of the buildings in its immediate area, which was the subject of a phase of redevelopment in the 1960s (see above). As a pub which is said to date back to the Jacobean period, it is worthy of even greater attention, and it is interesting that various features of the earlier building seem to have been repeated in the design of the pub of c. 1931.

Aside from this, the most impressive feature of the Queen's Head is its state of survival,

both internal and external, and the fact that its plan survives remarkably unaltered. Original work found throughout the pub includes leaded glazing, doors, fireplaces, panelling and counters, all of which are influenced by Arts and Crafts and contemporary 1930s design, as well as Neo-Tudor – the key styles of the period, as far as pubs are concerned. The public and saloon bars provide a very good impression of the appearance and effect of smaller-scale pubs built in the inter-war years, and the existence of the large saloon lounge and spacious ‘draw in’ shows that the Queen’s Head was planned with the ideals of pub improvement – and the needs of the wider community – in mind. This shows not only the ethos of Fuller’s, but also of the body responsible for approving the plans and granting the licence – the Middlesex Licensing Bench, which was known to be a pioneering force in pub improvement, advocating ‘larger rooms, removal of drinking bars and entertainment and food provision’.¹¹ The Queen’s Head is interesting in illustrating the fact that some pubs could be improved in certain aspects, but traditional in others: the presence of the carriageway, for instance, harks back to architecture of an earlier time, and was undoubtedly intended to do just that. Each of the rooms at the Queen’s Head has a distinct character, though all are bound by the use of the same style. The quality of the work is good – notable features including the carved panel or sign on the building’s main front – and the pub’s plan form is comparatively unusual.

In terms of pubs currently included on the statutory list, the Queen’s Head is comparable with smaller-scale Arts and Crafts/Neo-Tudor buildings such as the Margaret Catchpole, Ipswich (1936; grade II*), the Coach and Horses, Doncaster (1937; grade II), and the Oxclose, Daybrook, Nottingham (1939; grade II). As far as can be ascertained, the Kent Hotel or Duke of Kent, Ealing, London – built in 1929 to designs by T. H. Nowell Parr – is the only inter-war Fuller’s pub to be listed, though the Angel in Hayes, London (1926, also by Nowell Parr for Fuller’s; see section 12.1), is currently being considered. A further Fuller’s pub in a good state of survival, the Duke of York in Chiswick, London (1926, by Nowell Parr), has been investigated in detail as part of this project (see section 12.17).

Overall, the building’s major points of interest are:

- Its place within the history and streetscape of Cranford
- The quality of the architecture, and the fact that the pub was built by a well-established London brewery
- Its high rate of survival, both internal and external
- The survival of the original plan form
- Its role in typifying and aiding an understanding of pub planning and decoration in the inter-war period, especially in pubs of more modest scale and character.

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11 Ernest E. Williams, *The New Public House* (London, 1924), pp. 84-85

Section 12.30

The Rose and Crown public house, 199 Stoke Newington Church Street, Stoke Newington, London Borough of Hackney, N16 9ES

Date: 1930-32
Architect: A. E. Sewell
Brewery: Truman, Hanbury, Buxton & Co. Ltd

History and Context

The Rose and Crown occupies a corner plot at the junction of Albion Road and Stoke Newington Church Street (previously known simply as Church Street, prior to formal renaming in 1937) (Fig. 12.30.1, and see Figs 1.6 and 5.7). The present pub was completed in 1932, though there has been a public house of the same name recorded on Church Street from 1612.¹ The land around Church Street formed an early fourteenth-century manorial settlement, the manor house being sited directly opposite the present Rose and Crown on the north side of the street.² The surrounding area remained rural in context throughout the medieval period. In the sixteenth century, a number of merchant and courtier houses were built in Stoke Newington. Further large-scale houses continued to be built in the seventeenth, eighteenth and early nineteenth centuries, taking advantage



12.30.1 *The Rose and Crown viewed from Stoke Newington Church Street, with the spire of Sir George Gilbert Scott's Church of St Mary rising behind. (© Historic England, Derek Kendall, DPI52301)*

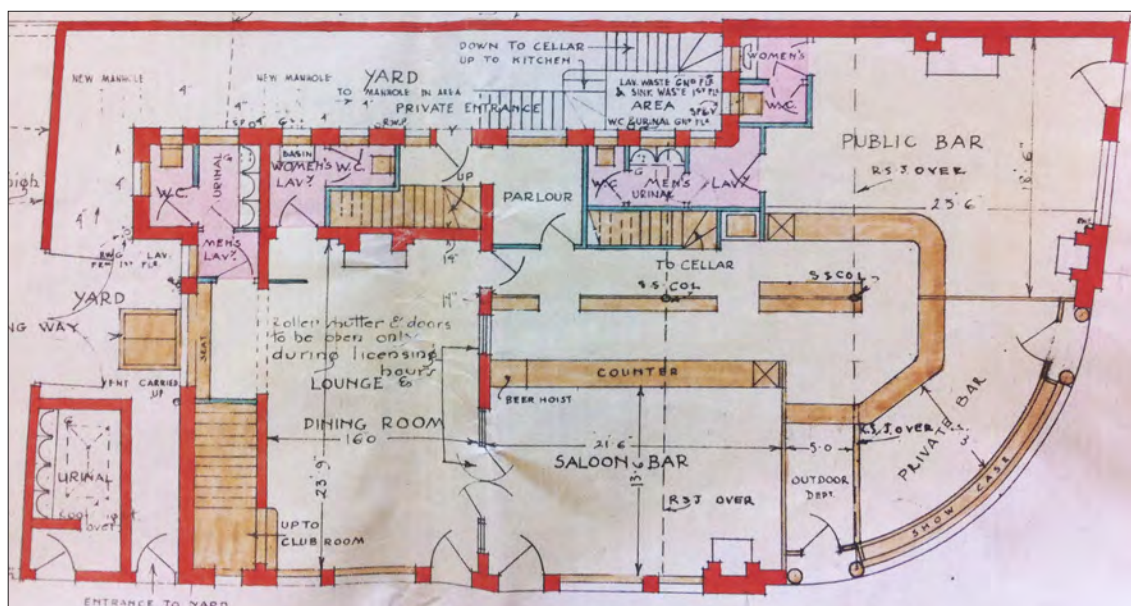
¹ Stoke Newington Conservation Area Appraisal (2004): <http://www.hackney.gov.uk/Assets/Documents/ep-stoke-newington-appraisal.pdf> (accessed 13 November 2014)

² Kentish ragstone foundations of the medieval manor house were uncovered during the construction of Stoke Newington Town Hall in 1935-37: *ibid*

of the clean water provided by the New River, built between 1608 and 1613, and the area's close proximity to London. By 1841, Stoke Newington was notable for the numerous 'mansion-like residences' which lined Church Street.³

Stoke Newington Church Street had developed as a significant commercial thoroughfare by the late nineteenth century, with terraces and shops along with small-scale industrial premises replacing many of the larger merchant's houses which had been built over the preceding three centuries. The predominant character of the street is defined by this period of nineteenth-century development and significant buildings from this time include Stoke Newington Library of 1892 (extended 1904 and 1922-23; listed grade II) and Sir George Gilbert Scott's Church of St Mary, completed in 1858 (listed grade II*). The latter is sited to the immediate west of the Rose and Crown, and its spire is visible in early photographs of the pub, this view remaining largely unchanged to the present day.⁴

By the 1930s, the narrow stretch of road at the junction with Albion Street had become inadequate for the increasing motor traffic passing through. Consequently, in 1930, the former Metropolitan Borough of Stoke Newington initiated a road widening scheme which necessitated the rebuilding of the Rose and Crown in a position slightly further back (to the south). The Rose and Crown was repositioned on the newly formed oblique corner on the widened stretch of Stoke Newington Church Street. Opposite the pub, the north side of the redeveloped junction became the site of Stoke Newington Town



12.30.2 The ground-floor plan of the Rose and Crown, dated July 1930 and produced by Truman's architect A. E. Sewell. North is to the right. (London Metropolitan Archives, City of London, GLC/AR/BR/22/BA/068605, from the Truman Hanbury Buxton and Co. Ltd collection; copyright Heineken UK)

3 Chambers's *Edinburgh Journal* of 1841, quoted in: A. P. Baggs, Diane K. Bolton and Patricia E. C. Croot, *A History of the County of Middlesex: Volume 8, Islington and Stoke Newington Parishes* (Victoria County History, London, 1985), pp. 163-168: <http://www.british-history.ac.uk/vch/middx/vol8/pp163-168> (accessed 13 November 2014)

4 For example, that published in: 'The Tavern Beautiful', *The Brick Builder*, June 1932, p. 38. An uncropped example of this early photograph of the pub – taken by Bedford Lemere in c. 1932 – is displayed in a frame within the Rose and Crown.

Hall (listed grade II), built in 1935-37 to the designs of J. Reginald Truelove (see Fig. 12.30.6). Along with the new Town Hall, the Rose and Crown formed an important component of 1930s work along the street and offers an clear example of pub building being tied into wider patterns of redevelopment, a phenomenon particularly common for urban pubs on corner plots throughout the inter-war period.

The Rose and Crown was built to the designs of A. E. Sewell, principal architect for the East London brewers Truman, Hanbury and Buxton, founded in c. 1666. It is notable that various documents relating to the pub's construction survive, including coloured elevation drawings and plans of all floors, dated July 1930 (Fig. 12.30.2). There are also block plans of 1930, drawings of details and correspondence pertaining to the building, all held at the London Metropolitan Archives.⁵ Further to this, drainage plans of the site are held by Hackney Archives, along with two paintings of the earlier pub, dating from the nineteenth century.⁶ It is notable that the ground-floor plan held by Hackney Archives is different in one important respect from that at the LMA, showing the off sales compartment in a variant position (on the west side of the private bar, rather than the south); this seems to be an earlier phase of planning, the drawing at the LMA representing the pub as built. The Rose and Crown was featured in an article in the national journal *The Brick Builder* in June 1932,⁷ also being mentioned in Basil Oliver's seminal text *The Renaissance of the English Public House* (1947) as an example of A. E. Sewell's work.⁸ More recently it has featured in Geoff Brandwood and Jane Jephcote's book *London Heritage Pubs, An Inside Story* (2008).⁹

The Rose and Crown appears on CAMRA's national inventory as having a historic interior of regional importance.¹⁰ The pub is included within the Clissold Park Conservation Area (designated 1969, revised 2004), but has not been locally listed by Hackney Council.

Description

Exterior

A. E. Sewell's design for the Rose and Crown took advantage of the newly laid out junction of Albion Road and Stoke Newington Church Street through the use of a three-part exterior, curved at the corner. This design deviated from the predominant pattern of canted-corner plans (usually with an entrance occupying the corner portion of the frontage) employed by Sewell in the majority of Truman's pubs built on corner plots between the wars, this notably seen at the Royal Oak, Bethnal Green (1923; see section 12.32), and the Palm Tree, Mile End (c. 1929; see section 12.25), amongst others. The Rose and Crown is Neo-Georgian in style, though its asymmetrical massing owes something to Arts and Crafts design. It is built of brick with stone dressings. The main

5 LMA, Rose and Crown, LCC Building Case File, GLC/AR/BR/22/BA/068605

6 Hackney Archives, LBH/7/9/34, App. 48; Rose and Crown Public House, 1806, P6838; Rose and Crown Inn, watercolour by T. H. Shepherd, 1844, P8568

7 'The Tavern Beautiful', *The Brick Builder*, June 1932, pp. 38-40

8 Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 106

9 Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), p. 113

10 See entry on: www.heritagepubs.org.uk (accessed 14 November 2014)

curved section of the pub is of three storeys, while the elevations facing Albion Road and Stoke Newington Church Street have two storeys in addition to recessed attic levels. The first floor throughout forms a *piano nobile*, and features a symmetrically arranged assortment of sash windows, most set beneath red brick lintels with stone keystones. The second storey is around half the height of the first, with a mixture of small sash windows. The tall roof, with its original plain tiling, follows the curve of the corner. The pub is attached on its north-west side to a terrace of two buildings (203-205 Stoke Newington Church Street) but is detached on its south, being divided by a service yard from a short terrace of Victorian houses.

The central curved façade is the primary focal point of the Rose and Crown, with the five first-floor windows framed by ashlar quoins on the upper levels being capped by a pair



12.30.3 A detail of the north elevation of the Rose and Crown. The metal hanging sign is original work of 1932, as are the glazed lamp and the decorative ironwork at ground-floor level, above the entrance to the private bar. The sign – one of a pair – and the pub's ironwork are the work of the notable art foundry Morris Singer Co. (© Historic England, Derek Kendall, DPI52305)

of large brick chimneystacks, rising to the height of the roof pitch. The private bar – which along with the off sales compartment occupied this corner portion of the pub – is the most detailed element of the ground-floor arrangement, featuring large multi-paned windows with dimpled glass which served as a central showcase to display the brewery's beers on offer inside. Display windows were an important element of many Truman's pubs between the wars, these usually being connected with the off sales department (see also the Army and Navy of c. 1934, section 12.2) and often featuring elaborate displays to advertise the firm's beers, many of the best examples finding inclusion in the Truman's house magazine, *The Black Eagle*.¹¹ Two entrance vestibules are set either side of this central curved window, serving the former private bar (on the west) and the outdoor or off sales department (on the south-east); both entrances retain their cast-iron name plates with carved wooden surrounds. Each is flanked by a pilaster and a pair of elegant wooden Doric columns (Fig. 12.30.3).

11 See: 'The Value of Advertising', *Black Eagle Magazine*, vol. I, no. 5, July 1932, pp. 53-55

Set between these columns, forming the upper part of the entranceways, are panels of wrought ironwork and behind these, further wrought iron fanlight screens. This work is known to have been carried out by Morris Singer Co., a notable art foundry responsible for casting Sir Edwin Landseer's four monumental lions at Trafalgar Square.¹² Further examples of the firm's work are the highly unusual pair of metal inn signs – both at first-floor level, hung from wrought iron brackets on each side of the pub's central elevation.¹³ Beneath there are original glazed lamps, added in c. 1932.¹⁴ Further decorative treatment of the corner portion of the pub takes the form of two small sculptural relief panels depicting a rose and a crown; these are placed at first-floor level, beneath the narrower and shorter sash windows at either side of this central elevation. The first floor is divided from the second by a stone band bearing carved letters giving the pub's name, with a cornice above. The second floor is entirely clad in stone, with rectangular panels dividing the short sash windows, as distinct from the first floor, which is predominantly brick with stone dressings.

The compact frontage facing Church Street, to the right of the curved central façade, contains the entrance to the public bar, this being a much simpler arrangement than the corner portion of the private bar and off sales compartment. The ground floor has a small entrance door off-set to the right (west) of this frontage, positioned beneath a projecting canopy supported by scroll brackets. The door retains its original glazing, and also its original brass plate bearing the name of the public bar. To the left is a large multi-paned window with decorative yellow bordering on the glass. The door and window are flanked by brick pilasters with stone dressings. At first-floor level on the Church Street frontage there is a large Venetian window with a swag motif set in the central tympana. Above this is a short parapet, which rises to meet the chimneystack to the left (east) side of this frontage, with a carved festoon marking this transition, this arrangement being symmetrically repeated on the pub's Albion Road side.

The frontage facing Albion Road is the widest of the Rose and Crown's elevations, this being formed of seven bays; additionally, there is a single-storey projection at the pub's southern end. The arrangement of the ground floor follows the pattern of that on Church Street, having multi-paned windows with decorative yellow-bordered glass divided by brick pilasters, though here these are set either side of the centrally grouped pair of entrance doors, leading to the formerly separate saloon bar and lounge and dining room (see below). At first-floor level, six sash windows light what were formerly the club room, dining room and staff room. The windows have red brick lintels inset with keystones, the exceptions to this being the second and fifth windows (as read from the south), which have arched tympana containing swag motifs. Ashlar quoining capped with a decorative carved festoon terminates the first-floor elevation at the southern end of the Albion Road frontage. The roofline of the second floor continues along the elevation for three bays, leaving a flat roof for the remaining section, now in use as an open

12 The name of Morris Singer Co. is given on documents in the LCC Building Case File on the Rose and Crown: LMA, GLC/AR/BR/22/BA/068605

13 Designs for these signs survive, showing that they were originally picked out in colour, having a black background with gold, red and green lettering, rose and crown: *ibid*

14 These lamps do not appear in the external photograph of the pub published in: *The Brick Builder*, June 1932, p. 38. However, they are featured in a drawing, with slight deviations from the designs as executed, which is dated 8 June 1932; the drawing states that the lamps were to be affixed to the existing signs: LMA, GLC/AR/BR/22/BA/068605

terrace. The single-storey projection at the end of this section originally contained two doorways, that on the right leading via a passageway to the rear yard and that on the left providing entrance to a public urinal. These two doors have now been replaced by a single large window. This constitutes the only notable external change to the Rose and Crown since the pub's completion in 1932.

Interior

The interior of the Rose and Crown is notable in being amongst the most complete examples of the Truman's inter-war 'house style', with features such as original fireplaces, branded mirrors, decorative glazing and chequer-work tiling along with inlaid oak panelling and bar back fittings bearing advertisements for the brewery's 1930s beers. The bar counters are original throughout, all retaining distinctive hinged doors for maintenance access and chequer-tiled borders with brass foot rails, with original bar backs set parallel behind the counters. A particular feature of note internally is the Vitrolite panelled ceiling, which is complete in all of the public rooms in the pub (Fig. 12.30.4). Such ceilings were a common feature of Truman's pubs in the inter-war period, examples surviving at pubs including the nearby Army and Navy, Hoxton (c. 1934; see section 12.2). A further survival, as seen in the private bar, off sales compartment, saloon bar, and lounge and dining room, are what appear to be the original hanging light fittings, these being recorded in an inventory of furniture and effects of January 1935.¹⁵ The stone flooring seen throughout is a later addition, likely to have followed the opening out of the bar divides (see below).¹⁶

The ground floor of the pub was originally divided into five separate spaces, all served by a central rectangular servery (see Fig. 12.30.2). The entrance facing Stoke Newington Church Street on the north served the public bar, while adjacent to this, on the right of the curved part of the pub's frontage, was the entrance to the private bar; this room filled the corner area of the pub. On the left (south) of the showcase window was the off sales or outdoor department, and to the left of this, opening from Albion Street, were paired entrances to the saloon bar and the 'lounge and dining room' (so named on the ground-floor plans of 1930). Although the internal divisions of the pub have now been opened out, the original plan form remains apparent by virtue of the surviving upper portions of the glazed dividing screens along with the retention of the original, sign-plated entrance doors to the formerly separate bar rooms.

The disposition of the different bar rooms is also demonstrated by the fixtures and fittings in each section. The L-shaped public bar is unsurprisingly the simplest of the rooms, with characteristic Truman's matchboard panelling to half-height level, with the bar counter repeating this treatment in this portion (Fig. 12.30.5). An original bar back is positioned in alignment with the counter, this containing original shelving and inlaid panelling in the upper section. Two original fireplaces with moulded timber surrounds are retained, one situated centrally on the west wall, the other on the north wall, close to the private bar. Both male and female toilets were included in Sewell's plan for the exclusive use of drinkers in the public bar; both toilets remain in situ, though these have been modernised.

15 LMA, B/THB/D/364

16 Brandwood and Jephcote, *London Heritage Pubs, An Inside Story*, p. 113



12.30.4 The now-unified interior of the Rose and Crown, seen from the area of the former private bar. The public bar is on the right, while the area on the left originally contained the off sales compartment, the saloon bar, and the lounge and dining room. The upper parts of the former dividing partitions can be clearly seen. (© Historic England, Derek Kendall, DPI52320)



12.30.5 Photograph looking from the former private bar into the public bar. The simple matchboard panelling is typical of that used in public bars in other Truman's pubs. (© Historic England, Derek Kendall, DPI52327)



12.30.6 View from the former private bar, looking towards the showcase window. Visible on the other side of Stoke Newington Church Street is the Town Hall, built in 1935-37 (listed grade II). (© Historic England, Derek Kendall, DPI52323)

The adjoining private bar occupies the curved portion of the plan, the bar counter here turning with the showcase window to create a quadrant-shaped bar space (Fig. 12.30.6). The showcase window, as Sewell's plans indicate, would originally have had a backboard (probably in the form of a second glazed screen with shelving), though this has since been removed. The plans signed by Sewell show the counter protruding into the room; this is not the case today, implying that the counter has been moved, though no evidence for this was noted. It seems probable that the plans were altered prior to construction and the bar counter was always placed in its current position, in alignment with the counters to the west and south. The treatment of the bar counter in the private bar is of a higher quality than in the public bar, with fielded panelling taking the place of the matchboard type of the neighbouring servery. The private bar would have been the smallest drinking space within the Rose and Crown, and would have been inaccessible from any other section of the pub, as was usually the case with such bars; it was accessible only from the street, and was seemingly well screened off from the outside by the two-part showcase window.

On the south side of the private bar was the narrow off sales department, the position of which can be ascertained from the original door, to the left of the curved showcase window. Its former location is also reflected by the partition line in the grid of the Vitrolite ceiling, and the glazed upper portion of the original screen (on the saloon side of the compartment) (see Fig. 12.30.4). An original hung brass lamp fitting with opal shade lights this compartment, which would be served by the main counter and have been inaccessible from the other rooms within the pub, as stipulated by contemporary licensing regulations.

Adjoining the outdoor department on the southern side was the saloon bar (see Fig. 2.9). This was rectangular in shape and accessed through a vestibule entrance from Albion Road; this is retained with its original panelling, doors and glazing. The frontage of the counter here continues the type seen in the private bar, and additionally has a tiled, chequer-work border with a brass foot rail. This portion of the pub appears to

retain a further pair of original hanging light fittings with brass fixtures and hexagonal opal glass shades.¹⁷ The bar back fittings in the saloon bar, as with the fixtures serving the public and private bars, are original and are of high quality, containing inlaid lettering advertising Truman's and its wares. Much of the shelving of the island bar back, or 'gantry', is original, with leaded mirror panels placed behind this. Running along the top of the bar back is a glazed screen with occasional dimpled glass panes; this serves to section off a service passage behind the bar back that contains an original (and apparently functioning) dumb waiter, along with access to the cellar and the rear yard. On the opposite side of the saloon, at its north-east corner, is a surviving fireplace, with timber surround and Truman's mirror inset into the picture-rail height panelling above (see Fig. 11.20).

To the south was the lounge and dining room, which would have been the highest status space within the Rose and Crown, a fact apparent from the excellent quality of its fixtures and fittings. The room, accessed via the entrance to the left of that serving the saloon bar, is fitted with picture-rail height panelling throughout, with further inlaid lettering advertising Truman's beers, such as 'Eagle Ale' and 'Truman's Stout'. It was originally divided from the neighbouring saloon bar by a glazed screen, fitted with a large set of double doors. Although the two rooms have now been opened out, the sides and the upper portion of the original partition survive, the latter retaining a band with inlaid lettering. The western wall of the lounge/dining room contains a substantial fireplace with panelling above inset with a branded Truman's mirror. In the south-east corner of the room, an original door remains which would have led to the first-floor 'club room', so named on Sewell's plans. The original door to the stairs remains, though this is no longer in public use. In a recessed area beyond this, the south wall of the lounge and dining room features a large Venetian window (Fig. 12.30.7). Adjacent, at the room's south-west corner, are men's and women's toilets, which must have served both the lounge/dining room and the saloon bar. Throughout this portion of the pub – as elsewhere – the level of survival is very high, as is exemplified by the retention of a gas light and an original hanging lamp fixture.

As a class of room, saloon lounges (or lounge bars) were a new development of 1920s improved pubs, constituting the highest status portion of a public house, being likened to 'the smoking room of a club' by Ernest Williams in 1924.¹⁸ However, unlike a club smoking room, the pub lounge was a popular place for both sexes; David Gutzke has written that it was the 'only space where men and women socialized together without forfeiting respectability'.¹⁹ Gutzke has continued that the lounge bar consciously 'expressed bourgeois notions of order, discipline, efficiency, and family-centred leisure that vigorously challenged the conventional working-class value system [which was traditionally linked to the pub]'.²⁰ The lounge and dining room at the Rose and Crown was served by a hatch at the south end of the saloon bar's counter, and this survives; it served to optimise the floor space for the room and to encourage seated drinking and dining, customers in this area of the pub probably being served by waiters. Food would

17 Originally, the saloon contained four light fittings: Inventory of Furniture and Effects at the Rose and Crown, Church Street, LMA, B/THB/D/364

18 Ernest E. Williams, *The New Public House* (London, 1924), p. 192

19 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 158

20 *Ibid.*, pp. 159-60



12.30.7 The south end of the former lounge and dining room. The doorways to the right of the Venetian window lead to the lavatories. (© Historic England, Derek Kendall, DPI52318)

have been brought down from the first-floor kitchen via the dumb waiter positioned within the servery (see above).

Access to the private areas of the Rose and Crown was provided via the yard, reached via the right-hand doorway in the single-storey projection on the south side of the pub (see Fig. 12.20.2). At ground-floor level, this private area included a small parlour. Stairs ascended from here to the pub's upper levels: on the first floor, there was a kitchen with larder (above the public bar), a large sitting room (in the corner of the building, over the private bar), and a staff room and a dining room (above the saloon bar). On the west side of the building, an external stair was provided for tradesmen, enabling them to reach the kitchen without entering the main private/service areas. The only route of access to the club room on the south was the staircase rising directly from the lounge and dining room. The club room was otherwise self-contained, being joined to the first-floor private hallway only by a service hatch (which the plans note was 'to be open only during licensing hours'.²¹ The club room was served by a men's lavatory, at the top of the staircase from the lounge/dining room. Meanwhile, the second floor contained five bedrooms, a bathroom and a WC; these were probably for the sole use of the landlord/tenant and his family. None of this upper-floor accommodation – much of which is now in use as 'boutique hotel' rooms – was inspected; online photographs published on the Rose and Crown's website suggest that many of these rooms have been thoroughly modernised.²²

21 LMA, GLC/AR/BR/22/BA/068605

22 <http://roseandcrownn16.co.uk/> (accessed 17 November 2014)

Significance

The Rose and Crown is an exceptional example of the Neo-Georgian style applied to pub design by a specialist architect of the period. Architects such as A. E. Sewell came to favour the Neo-Georgian style for public houses, with the refined and balanced qualities of the style neatly reflecting the intentions of pub improvers to lift the status of their licensed premises, through promoting orderly and respectable environments not only for drinking, but also for dining and other recreation (see Chapters 4 and 5). Neo-Georgian details prominently displayed at the Rose and Crown include Doric columns flanking the two central entrances, elegant elongated sash windows, and various carved swag motifs. These features are exceptionally well composed at the Rose and Crown, being executed in high-quality materials, with skilled workmanship apparent in the ironwork features completed by the notable fine art foundry Morris Singer Co. The design of the Rose and Crown brought together a varied collection of elegant details which had been applied sparingly in earlier Truman's projects, but here scope was granted for a much fuller expression of Sewell's application of Neo-Georgian vocabulary.²³

The rational planning of the Rose and Crown, with the status of the various public rooms rising as they move south around the junction of Stoke Newington Church Street towards Albion Road, was very well conceived by Sewell. The fact that all of the separate rooms had access to a single servery, which could be reached by staff via a rear service corridor, is an important component of the design. Efficient planning of pubs was a key element of pub improvement between the wars, one covered in great detail in Francis Yorke's text *The Planning and Equipment of Public Houses* (1949), and important components of the service arrangements, including a retained dumb waiter integrated into the bar-back panelling, remain in situ at the Rose and Crown, allowing these elements to be clearly seen and understood.

Internally, although the plan form has been opened out, the position of the former divisions and the distinct character of each of the separate rooms of the pub are evident as a result of the exceptional survival of original fixtures and fittings; this means that the plan form remains clearly legible to the present day. In terms of the remaining bar rooms, the Rose and Crown provides a very clear sense of the varying disposition of separate spaces that different classes of drinker (or even diners) would have occupied between the wars. This moved from the public bar, mainly decorated with simple matchboard panelling and simple fireplaces, to the private bar and saloon bar, which show a much higher quality of fittings, not least the picture-rail height fielded panelling throughout, excellent fireplaces with oak surrounds, and panelling inset with embossed mirrors and inlaid lettering. The highest status room within the pub is the lounge and dining room; the quality of the features here is very high and it is particularly notable that this survives so well, even retaining its original light fittings and a gas lamp. The lounge and dining room offers an invaluable insight into the kind of suburban, middle-class drinkers that brewers hoped to attract in inter-war Stoke Newington.

In terms of the streetscape of Stoke Newington, the Rose and Crown makes a particularly strong contribution. It is closely associated with the grade-II* listed Church of

23 Luke Jacob, 'The Planning and Design of Truman's "Improved Pubs", 1910-1940' (MSt dissertation, University of Cambridge, 2014), p. 28

St Mary of 1858, the grade-II listed public library of 1892, and, in particular, the grade-II listed town hall of 1935-37, which together with the pub forms a key component of the 1930s reworking of the Church Street and Albion Road junction. The Rose and Crown also makes a contribution to the setting of various listed buildings on the south side of Stoke Newington Church Street, including numbers 169-175, 177-181 and 183 (all grade II). The pub is on a major bus route and an important artery of Stoke Newington, and so is known both to locals and those travelling across this area of London.

The Rose and Crown is also notable as a work undertaken by Truman's, one of the most significant breweries in terms of inter-war pub improvement. In David Gutzke's table of breweries active in this period, the total number of inter-war projects undertaken by Truman's – 151 – was exceeded by only three other breweries: Watney Combe Reid & Co. Ltd (285 projects), Charrington & Co. (170) and Ind Coope (164).²⁴ Although the Rose and Crown was not as large as some of the other projects undertaken by Truman's during the inter-war period, it was ambitious, reflecting the comparative affluence of the area in which it was built. It is also one of the Truman's pubs that made a clear effort to fulfil the ideals of pub improvement, despite its restricted site; for instance, it included both a lounge/dining room and a dedicated club room. The building's plain, uncluttered exterior also reflects contemporary ideals regarding the increasing respectability of pubs and drinking.

In terms of its architectural importance and impact, the Rose and Crown is perhaps one of the most successful designs produced by Arthur Edward Sewell (1872-1946). A Licentiate of the RIBA, Sewell was the principal architect and surveyor for Truman's throughout the inter-war period, having been originally employed by the brewery in 1902; his last known work for Truman's was the Royal George, near Euston (see below), plans of which were signed in 1939. He was a designer of note, his public houses – mainly located in or just outside of London – regularly being featured in architectural journals of the time. The Rose and Crown was a particularly well received example of Sewell's work, with a mention in Basil Oliver's seminal text *The Renaissance of the English Public House* (1947).²⁵ It is notable that an exterior photograph of the pub was chosen as the lead image for an article entitled 'The Tavern Beautiful', which appeared in the national building journal *The Brick Builder* in June 1932.²⁶

Sewell was a prolific pub architect, this reflecting the active building programme of Truman's, particularly in the 1930s. In all, counting the Rose and Crown, ten pubs certainly designed by Sewell have been identified as part of this project, including the Railway Hotel, Edgware (1930-31; listed grade II), the Goat Inn, Forty Hill, Enfield (1932; converted to residential use in c. 2006), and the Hop Bine, Wembley (1932; converted to a Tesco in c. 2011);²⁷ additionally, four pubs have been identified which can be confidently

24 Gutzke, *Pubs and Progressives*, p. 202

25 Oliver, *The Renaissance of the English Public House*, p. 106

26 'The Tavern Beautiful', *The Brick Builder*, June 1932, pp. 38-40

27 These are pubs that were identified through the search of architectural journals and other related literature. Sewell is known to have designed at least another forty or so pubs for Truman's, including the Camden Stores, Camden (1924; now a restaurant), the Cock Tavern, Hackney (1929-30), and the Arundel Arms, Stoke Newington (1936; demolished); see: Jacob, 'The Planning and Design of Truman's "Improved Pubs", 1910-1940', op. cit., gazetteer

ascribed to Sewell, giving a total of 14 buildings.²⁸ All but one of these 14 was selected for investigation (see Appendix 2).²⁹ Nine of the 14 pubs, including the Rose and Crown, have been added to the final list (see Appendix 5), namely: the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (c. 1929), the Army and Navy, Stoke Newington (c. 1934), the Golden Heart, Spitalfields (1934-36), the Stoneleigh Hotel, Ewell (1934-35), the Stag's Head, Hoxton (1935-36), the Green Man, Kingsbury (1936-37), and the Duke of Edinburgh, Brixton (1936-37). Sewell's pubs were generally designed in a simple form influenced by Neo-Georgian, Arts and Crafts and Moderne design, as with the Rose and Crown and the Golden Heart (see section 12.21), which is a particularly close comparator. However, Sewell was also comfortable working in Neo-Tudor, a style he used for the Railway Hotel, the Goat Inn and the Stoneleigh Hotel.

To date, three pubs by Sewell have been listed grade II: the Railway Hotel (1930-31; now facing an uncertain future, having been closed since c. 2005); the Ivy House (formerly the Newlands Tavern), Nunhead (c. 1936; see Fig. 10.11); and the Royal George, Camden (1939-40). The Hope and Anchor, Hammersmith (1936; now closed), by an unnamed architect, and the Rayners Hotel, Harrow (1937; now closed), by Eedle and Meyers, are also listed, bringing the total number of listed inter-war Truman's pubs to five – more pubs than for any other single brewery in the London area. This fact reflects the amount of work undertaken by Truman's in the years 1918-39 and also the comparatively high level of survival of Truman's pubs.

Overall, the building's major points of interest are:

- The quality of the building's architecture, and its status as one of the finest surviving Neo-Georgian inter-war pub designs in the country
- Its status as a pub designed by A. E. Sewell for Truman's, and one which typifies that architect and brewery's approach to inter-war pub design
- The high degree of survival of the exterior, which remains almost entirely unchanged since 1932 and features notable fixtures such as original hanging signs and other ironwork
- The high level of survival of interior fittings and features, and the high quality of this work
- The surviving sense of the original plan form, and the role the pub has in informing understanding of inter-war pub planning in general
- The important contribution the pub makes to the streetscape and to the context of a number of listed buildings.

28 The four pubs that were probably designed by Sewell, but for which archive information is lacking, are the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (1929), the Army and Navy, Stoke Newington (c. 1934), and the Man of Kent, Nunhead Green (c. 1935). The project also identified a number of Truman's pubs designed by architects other than Sewell, namely: the Duke of Sussex, Lambeth (1924), the Prince George, Thornton Heath (c. 1927), and the Osterley Hotel, Osterley (c. 1934), all by Eedle and Meyers; the Morden Tavern, St Helier (1933), by Harry Redfern; the Wolsey Tavern, Kentish Town (c. 1931), by Robert G. Muir; the Golden Pheasant Inn, Halifax (c. 1933), and the Oddfellows Arms, Bradford (c. 1936), both by Watkin and Maddox; and the Alma Inn, Brierley Hill (1930s?), and the Old White Horse Inn, Stourbridge (1930s?), both by F. Morrall Maddox.

29 The pub that was not selected was the Old Cherry Tree, East Dulwich (1935), which has been altered/modernised.

Published sources

- 'The Tavern Beautiful', *The Brick Builder*, June 1932, pp. 38-40
- Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 106
- A. P. Baggs, Diane K. Bolton and Patricia E. C. Crowth, *A History of the County of Middlesex: Volume 8, Islington and Stoke Newington Parishes* (London, 1985), pp. 163-168
- Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), p. 113

Luke Jacob
Assessment Team East
December 2014

Section 12.31

The Round House public house, Lodge Avenue, Becontree, London Borough of Barking and Dagenham, RM8 2HY

Date: 1936
Architect: A.W. Blomfield
Brewery: Watney Combe Reid & Co. Ltd

History and Context

The Round House (now known as the Roundhouse) is located on the west side of the Becontree estate, a development undertaken by the London County Council from 1921 as part of the government's 'Home for Heroes' scheme; the peak years of building were 1922-23 and 1926-29, and the estate was officially complete in July 1935.¹ It was the largest LCC 'out-county' estate – falling beyond the confines of the county of London – and was then the largest development of council housing in the world: in 1935 Becontree accommodated a population of 167,000, living in around 27,000 homes.² Commercial development was left until the later phases of the construction programme, the estate's shops, libraries and public houses generally dating from the 1930s. In terms of pubs, the estate included six in all, although not all of these were newly built. They were: the Robin



12.31.1 *The striking exterior of the Round House, seen from Porters Avenue. The ground floor of the two-storey block on the left of the image originally contained an off licence with showcase windows (see Fig. 5.16), but this area has since been infilled. (© Historic England, Luke Jacob)*

¹ Bridget Cherry, Charles O'Brien and Nikolaus Pevsner, *London 5: East* (New Haven and London, 2005, 2007 reprint), p. 137; <http://www.barking-dagenham.gov.uk/MuseumsAndHeritage/LocalHistoryResources/Pages/TheBecontreeEstate.aspx> (accessed 1 October 2014)

² *Ibid*

Hood, Longbridge Road (1926-29; demolished c. 2005; see Fig. 4.7), the Church Elm, Dagenham Heathway (rebuilt 1931; demolished 2008), the Cherry Tree, Wood Lane (1933; still a pub), the Fanshawe Tavern, Gale Street (1934; demolished c. 2000), the Royal Oak, Green Lane (rebuilt 1934; demolished c. 2001), and the Round House, completed in summer 1936.³

Plans for a pub on site 'no. 4' – on the corner of Lodge Avenue and Porters Avenue, to the east of Mayesbrook Park – were in hand by January 1931. In that month, A. W. Blomfield – chief architect at Watney's from 1929 until the time of the Second World War – produced a drawing showing the proposed layout of a new 'refreshment house'; at this point, the plan was more conventional than was the case for the completed building, the proposed pub having a central rectangular range with unequal wings to either side.⁴ Two years later, in January 1933, Blomfield produced a cross section of the new pub, which by then was of the design as executed and bore the name 'the Round House'.⁵ A surviving photograph shows the pub under construction.⁶ The finished building occupies a prominent triangular site and takes its name from its plan form, the main part of which is circular (Fig. 12.31.1). It is in a commercial centre, with 1930s shopping parades to its west and south-east. The Round House was built on 'improved' lines (see Chapter 4), this being an expectation for any newly constructed pub which formed part of an LCC estate.⁷

Clearly, the Round House was considered a success: its design was exhibited at the Royal Academy in 1935,⁸ and, following its completion, the pub attracted interest in the architectural press. It was featured in *The Builder* in August 1936, *Building* in December 1937, the *Architects' Journal* in November 1938, and *Architecture Illustrated* in January 1942.⁹ All of these various articles included contemporary photographs of the Round House (see Fig. 5.16), while all but one (the exception being *Architecture Illustrated*) included the pub's ground-floor plan (Fig. 12.31.2, and see Fig. 5.40). The piece in *The Builder* also included a block plan of the site layout, while the ground-floor plan which appeared in the same article contains detailed structural information, seeming to be the original architect's drawing. In addition, the ground-floor plan of the Round House was included in Francis Yorke's book *The Planning and Equipment of Public Houses* (1949), and the pub was mentioned in Basil Oliver's definitive study *The Renaissance of the English*

3 The Church Elm dated back originally to 1839, and the Royal Oak to 1844. On the edge of the Becontree estate, but beyond its boundaries, were the Merry Fiddlers, Wood Lane (which dated back to 1851 and was demolished in 1992), and the Hope and Anchor (now the Ship and Anchor), Becontree Heath, dating back to at least 1901.

4 Barking and Dagenham Archives and Local Studies, BCP333. The drawing was approved by Barking's Borough Engineer and Surveyor in February 1931. It shows the pub and its grounds: these, including a bowling green, were far more substantial than the garden ultimately created to the north of the Round House.

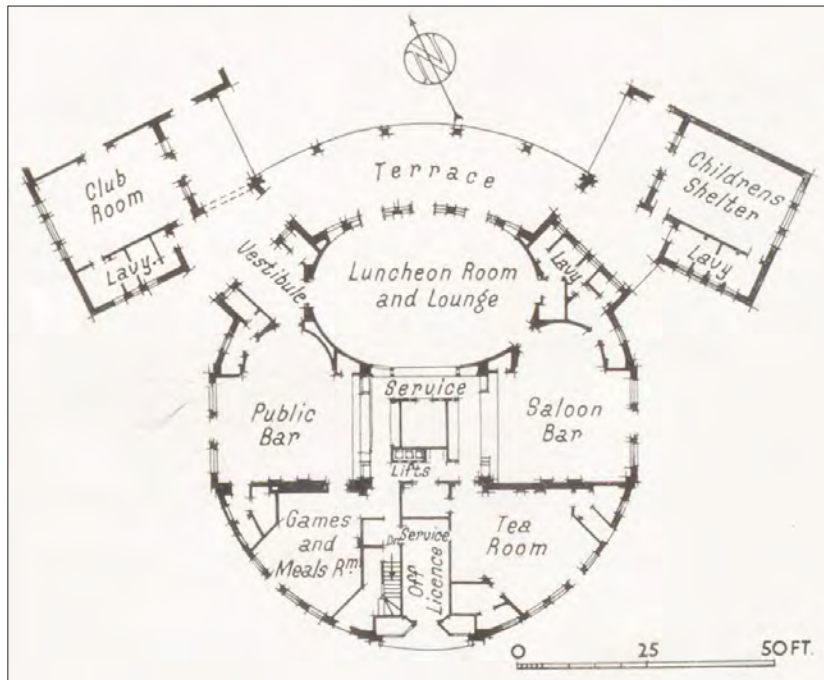
5 Ibid. The drawing was approved in February 1933.

6 Ibid, BD4/83

7 It has been said that 'New pubs had to follow stringent planning restrictions set down by the LCC to encourage less "perpendicular" drinking and to give greater emphasis to family space': Bridget Cherry, Charles O'Brien and Nikolaus Pevsner, *London 5: East*, p. 137

8 *The Builder*, 10 May 1935, p. 856 and p. 859

9 *The Builder*, 7 August 1936, pp. 240, 249-251, 260; *Building*, December 1937, p. 535; *Architects' Journal*, 24 November 1938, p. 877; *Architecture Illustrated*, January 1942, pp. 6-7. The article in *The Builder* is especially well illustrated, featuring a number of photographs by Bedford Lemere & Co.



12.31.2 The plan of the Round House, as published in *Building* in 1937. The pub's arrangement was described by Basil Oliver as 'ingenious'. There was an indoor bowling alley in the wing which projected to the rear-left of the pub, beyond the club room.

Public House (1947).¹⁰ In recent years, the pub has been written up in the relevant volume of the *Buildings of England* (not that frequent an honour for pubs, especially those of the twentieth century).¹¹

The Round House is on CAMRA's inventory as having a historic interior of regional importance,¹² and has an entry in the recent book *London Heritage Pubs* (2008), the piece including the ground-floor plan and a historic photograph of the exterior.¹³ The pub (as the 'Dagenham Roundhouse') has its own page on Wikipedia, mainly on account of its history as a music venue; this was at its height in the period 1969-75, when the pub's former bowling hall (see below) was the base of the 'Village Blues Club', featuring bands including Thin Lizzy, Uriah Heep, Queen, Led Zeppelin, Pink Floyd and Dr Feelgood.¹⁴

The Round House, now owned by Enterprise Inns, does not form part of a conservation area but is included on the local list maintained by the London Borough of Barking and Dagenham. At that Council's suggestion, the pub was considered for statutory listing in 2010, but was turned down. A certificate of immunity from listing was issued in March 2014, expiring in February 2019 (see below).

¹⁰ Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 112; Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 36 and p. 94

¹¹ Cherry, O'Brien and Pevsner, *London 5: East*, p. 140

¹² See entry on: www.heritagepubs.org.uk (accessed 1 October 2014)

¹³ Geoff Brandwood and Jane Jephcote, *London Heritage Pubs: An Inside Story* (St Albans, 2008), pp. 135-136

¹⁴ http://en.wikipedia.org/wiki/Dagenham_Roundhouse (accessed 1 October 2014)

Description

Exterior

The Round House is noted for its unusual exterior design (see Figs 5.16 and 12.31.1): the main part of the pub is circular at ground-floor level, while the first floor is T-shaped (the stem of the T projecting forward) and a square tower rises at the pub's centre. To either side – north and north-east – single-storey wings project to the rear of the building, running alongside Lodge Avenue and Porters Avenue respectively. The published plans of the pub show the wing on the right (north-east) and the first part of the wing on the left (north), giving a symmetrical impression (see Fig. 5.40). In fact, as is shown by the site layout published in *The Builder* in 1936, the north wing continued for a much greater distance, and had a garage at its outer end; this wing originally contained an 'indoor bowling green' (see below).¹⁵ The resulting composition, with a mix of single-storey and two-storey blocks and the tower rising through a further three storeys above, is extremely striking. In style, the Round House is Moderne, helping the building to stand out in its surroundings.¹⁶ Commenting on the pub as illustrated in the Royal Academy exhibition drawing, *The Builder* noted that it was 'fresh in conception'.¹⁷ Basil Oliver also drew particular attention to its 'ingenious plan', while Francis Yorke referred to it as an 'unusually planned house'.¹⁸

The Round House is of brick and steel construction with roofs of red tiles, a 'dark brindle brick plinth', and Crittall metal-framed windows with horizontal glazing bars;¹⁹ it was finished with cream-coloured paint or render ('Cementone') at the time of completion, and this is shown in photographs published in August 1936.²⁰ The wings, however, were originally of exposed brick with concrete bands; that on the north has since been painted.

The overall design of the main block of the Round House is symmetrical, arranged around the central section of the main front, facing south-east onto the junction of Lodge Avenue and Porters Avenue. Originally, this central section contained an off licence shop at ground-floor level, with a central doorway framed by display windows. Above this were three windows with shutters to either side and a concrete planter/window box below.²¹ There were also shutters framing the single windows on each face of the tower, with planters below. To either side of the off licence, the single-storey quadrant blocks were plain, each having doors and windows – a variety of full- and half-height – all with smaller windows above. On each side (north-west and south-east), each end of the bar of the first-floor T matched the central section in containing principal doorways below with a triplet of windows and a concrete planter above.

15 *The Builder*, 7 August 1936, p. 251; *Building*, December 1937, p. 535

16 It has been noted that 'The residual classical detailing and Neo-Regency window shutters are unaggressively modern when compared to the tidy-minded estate aesthetic': Cherry, O'Brien and Pevsner, *London 5: East*, p. 140

17 *The Builder*, 10 May 1935, p. 859

18 Oliver, *The Renaissance of the English Public House*, p. 94; Yorke, *The Planning and Equipment of Public Houses*, p. 112

19 *Building*, December 1937, p. 535; *The Builder*, 7 August 1936, p. 260

20 *Building*, December 1937, p. 535; *The Builder*, 7 August 1936, p. 240 and p. 249

21 Originally, the pub's window frames were painted green and cream, while the shutters were painted green and orange: *Architecture Illustrated*, January 1942, p. 7

The original character and overall impression of this main elevation of the pub survives well. There have been no additions or extensions, and all of the original door openings to the pub's rooms remain in use. However, there have been losses and changes. Most notably, the shopfront of the former off licence has been entirely removed and blocked up, leaving a blank area, now filled with signage. In the quadrant sections, some of the windows have been blocked, though their form and position remain clear. All of the shutters have gone. Originally, this front of the Round House was divided from the main road/intersection by a small 'draw-in', and on the island of land to the south-west of this was a free-standing pub sign.²² The pub retains a large area of pavement on its south-east side, but all trace of the draw-in and pub sign have now gone, on account of road widening.

The original appearance of the Round House's rear elevation is recorded in published photographs, and this face of the pub was also shown in the Royal Academy exhibition drawing of 1935.²³ It followed the style of the main façade, though the ground floor was set with three large French windows, opening from the luncheon room/lounge onto a terrace or sheltered area; this was covered by a pergola, supported on four free-standing columns. In the triangular space to the rear of the pub was the garden, which appears to have been simply laid to lawn. Some of this space remains in the pub's ownership, being used as the car park. However, the north section of the garden was in 1999 redeveloped with housing, known as Bragg Close after the singer Billy Bragg, who has a family connection with the Becontree area.

The wing on the east (Porters Avenue) side of the Round House was small and blocky, and of a single storey in height. Plans show that this contained a children's shelter with adjacent lavatories (see above), the shelter being accessible from the covered terrace to the rear of the pub and also directly from the garden. Beyond this was what appears to be marked 'terrace garden' on the layout plan published in 1936.²⁴ To the east again was a car park, accessible from Porters Avenue, a low boundary wall containing 'in and out' entrances.²⁵ A doorway connected the car park with the pub's garden. It would seem that relatively soon after construction – certainly by 1961 – the 'terrace garden' and car park had been redeveloped as a two-storey block, adjoining the former children's shelter. This block is now in mixed residential and commercial use, and seems always to have been in separate ownership from the Round House. The wing containing the children's shelter survives (and is still of exposed brickwork, with concrete bands), though it has been altered; its central section has been raised to two storeys. This area is apparently now in use as the office of a mini cab firm.

The single-storey wing on the north of the pub is of greater size and prominence (see Fig. 5.16). At its south end, in a position balancing the children's shelter, there was a club room with attached lavatories. On the north, double doors opened from the club room

22 The draw-in and pub sign are well shown in the photograph published in: *Building*, December 1937, p. 535

23 *The Builder*, 10 May 1935, p. 856; *The Builder*, 7 August 1936, p. 240; *Building*, December 1937, p. 535

24 *The Builder*, 7 August 1936, p. 251

25 The *Building* article notes that 'In addition to a draw-in on the main front of the building, there is a spacious car park on the Porters Avenue side of the site': *Building*, December 1937, p. 535

and also from the garden onto a two-rink indoor bowling green – an exceptional feature of the Round House, and one that is not known to have existed at any other pub of the inter-war period; Basil Oliver, writing in 1947, suggested that it 'must surely be unique'.²⁶ The block containing these bowling greens was long and low. Its exterior is well shown

in photographs published in *The Builder* in 1936, and the same article also illustrates its interior.²⁷ The bowling hall had two sets of large sliding doors on its inner side, opening onto the pub's garden. At the north end of the bowling hall was a garage and store, accessed from Lodge Avenue. This whole block survives: it was apparently used as a bingo hall in the post-war period, and in 1969 became the base of the Village Blues Club, being used as a rock music venue (see above). Apparently, the hall then had a bar and two rather makeshift stages, and held up to 2,000 people.²⁸ It continued in this use until 1975. Today, the north block is closed up and unused;²⁹ its brickwork has been painted, and there has been a small extension on the east side. Beyond this, to the north, the inner side of the block now forms the west boundary to the gardens of Bragg Close, built in 1999. However, all of its former openings (windows and doors) appear to remain, though some have been blocked.

Interior

As has been noted, Basil Oliver described the plan of the Round House as 'ingenious' (see Fig. 12.31.2).³⁰ The main part of the building incorporated the two bars expected in conventional pub plans – public bar and saloon bar – but also included spaces extolled by those in favour of pub improvement (see Chapters 4 and 5): a tea room, luncheon room/lounge and games/meal room. In addition, there was a large off sales provision. All of these spaces were ranged around a square island servery, placed at the centre of the circular plan; this provided clear lines of supervision into all of the public rooms. There were lifts at the centre of this servery and a space for washing up. All of the pub's rooms were centrally heated, and there were also gas fires; panelling was of 'cellulosed-oak ... to counter height', and there were 'colour enriched fibrous plaster cornices to [the] principal bars and tea-room'.³¹ The extensive lavatory provision was felt to be an especially notable component of the building's plan.³²

The two main bars – public bar and saloon bar – were placed to west and east, each entered by a set of large double doors placed at the sides of the Round House. The public bar (on the west; Fig. 12.31.3) had a counter on its east side, a fireplace on its south and a curved recess or alcove on its north, lit by a skylight placed in the roof of the single-storey quadrant. The bar had attached lavatories for both sexes (women's on the north and men's on the south). From here, double doors led north into a vestibule:

26 Oliver, *The Renaissance of the English Public House*, p. 36

27 *The Builder*, 7 August 1936, p. 240, p. 249 and p. 251

28 http://www.barkinganddagenhampost.co.uk/news/dagenham_rock_club_revellers_plan_village_blues_club_reunion_30_years_on_1_1197794 (accessed 1 October 2014)

29 An application was made in 2005 to convert the block into a place of worship and community centre, but this was refused. The paperwork associated with this application includes plans of the wing as it then existed: <http://paplan.lbbd.gov.uk/online-applications/> (accessed 3 October 2014)

30 Oliver, *The Renaissance of the English Public House*, p. 94

31 *Building*, December 1937, p. 535; *Architects' Journal*, 24 November 1938, p. 877

32 Yorke, *The Planning and Equipment of Public Houses*, p. 112; *Building*, December 1937, p. 535



12.31.3 The interior of the public bar, looking from north to south. Original features include the fireplace and decorative plasterwork. (© Historic England, Emily Cole)

this led through a linking block to the club room and indoor bowling green in the north wing, while another set of double doors on the right (east) led to the luncheon room or lounge, at the rear of the pub (Figs 12.31.4 and 12.31.5). This attractive room was oval in shape, with three sets of French windows overlooking the pub's terrace and garden, a curved counter on its south side – decorated in the Moderne style with horizontal stripes – and a doorway leading to men's lavatories on the room's east. The interior of the luncheon room/lounge was illustrated in *The Builder* in 1936.³³ At the south-east corner of the lounge, double doors led into the saloon bar. This was planned like the public bar, having a counter on one side (the west), a fireplace on the south and a curved recess on the north, lit from above by a skylight. At the room's north-east corner, a doorway led to women's lavatories, placed back-to-back with the men's in the neighbouring lounge. Together, these three bars/rooms, with the central servery, take up most of the Round House's circular ground plan.

The remainder of the pub's ground floor, on the south of the circular plan, was arranged with slightly less symmetry. At the centre, beneath the stem of the T-shaped first floor, were staircases leading to the upper floors and down to the cellar (accessible directly from the street via a doorway), a service area, and the off licence. On the west of this – linked by a doorway to the public bar and also with its own doorway onto the street – was the games and meal room: as with the lounge/luncheon room on the north, food was provided via lifts from the first-floor kitchen. Meanwhile, on the east, was the tea

33 *The Builder*, 7 August 1936, p. 250



12.31.4 The interior of the oval lounge/luncheon room at the rear of the Round House, as featured in *The Builder* in 1936.



12.31.5 A modern view of the interior of the oval lounge. The counter front has been replaced and a stage has been inserted on the north side of the room, but the plasterwork and doors are original. (© Historic England, Emily Cole)

room. This was completely self-contained, having no through access to the saloon bar or the rooms on its west. It was accessed directly from the street, and had lavatories for men (on the east) and women (on the west).³⁴

Of the pub's internal areas, this south portion of the circular plan has been subject to the greatest degree of change. It has already been stated (see above) that the off licence has been removed and the original doorway and display windows blocked up. The (private) staircase providing access to the pub's upper floors and cellar survives, but the service areas to the north of this – including a recess which provided 'tea service' for the tea room – have now gone. In their place is a narrow open area linking the former tea room (now the lounge bar) with the former games/meal room (part of the lounge bar); on its north, this linking area is served by a modern counter decorated with a run of green tiles, continuing the square plan of the counters in the pub's other three rooms. Despite this change, however, original work remains: the former tea room has its half-height panelling (with horizontal striped design), fireplace (with plain tiled surround, like the others in the pub) and, though a glazed internal lobby has been added within the street entrance, the lavatories for both sexes remain in their original positions, with their original doors, and the room retains its segregation from the neighbouring saloon bar. The former games/meal room has some original panelling, though the fireplace has gone.

The remainder of the pub's ground plan survives comparatively well. The public bar (now the games bar) has a modern internal lobby within the door from Lodge Avenue but otherwise retains its original layout, with curved recess on the north – featuring its decorative semi-circular skylight above, now painted over – lavatories to north and south (with original doors), and a bar counter on the east, in its original position but modern in date, matching that serving the lounge bar to the south. The room has its original panelling, fireplace with simple tiled surround like that in the former tea room, and 'jazzy' decorative plasterwork to the cornice and ceiling, influenced by Art Deco styling.³⁵ The vestibule on the north of the public bar also survives, though altered, and now has a kitchen on its north side, in the area of the former club room.

It is especially notable that that oval-shaped luncheon room/lounge survives as a single space (now the music bar). There have been alterations: a stage with a large curved canopy has been added on the room's north, blocking the central set of French doors, the upper windows on the room's north side have all been blocked, and the original curved counter has been refronted.³⁶ The ceiling, however, is original, with decorative plaster detailing; also, there seems to be some original panelling (now painted), the moulded timber cornices of the bar back are apparently of the 1930s,³⁷ and the doorways and doors are all original work, including that which provides access to the gentlemen's lavatories on the room's east. To the south-east of this, accessible from within the luncheon room/lounge, is the saloon bar (now, somewhat confusingly, the public bar). This has its original layout, the curved recess on the north retaining its semi-

34 Of this room, Francis Yorke noted, 'The tea room, with separate tea service, is arranged for all day custom, and is provided with an independent entrance, and lavatories for both sexes': Yorke, *The Planning and Equipment of Public Houses*, p. 112

35 English Heritage advice report (listing), The Roundhouse public house, 26 February 2010

36 The counter's original woodwork is shown in: *The Builder*, 7 August 1936, p. 250

37 English Heritage advice report (listing), The Roundhouse public house, 26 February 2010

circular skylight, now painted over; the women's lavatories still open out of this area. The fireplace remains, resembling those in the former tea room and public bar, and the counter is in its original position, though seems to be modern in date; some if not all of the fixed seating may be original.

At first-floor level, above the central service area, is the original kitchen, with 1930s tiling to walls and floor, cupboards and dumb waiter. A door from here provides access to the flat roof over the luncheon room/lounge. The other rooms in the pub's upper levels are all private and retain no features of obvious note – originally, they must have served as accommodation for the manager and staff – but the cellar seems to be largely original.

Significance

It has already been mentioned that, in design, the Round House is unusual. It is an accomplished work by A. W. Blomfield, and in style and plan form is unique among his pub designs. Indeed, comparatively speaking, few other pub exteriors were built in such an undiluted Moderne style.³⁸ Rare exceptions include the Comet in Hatfield, Hertfordshire (1933; see Fig. 5.14), and the Nag's Head, Bishop's Stortford, Hertfordshire (1936; see Fig. 5.15) – both by E. B. Musman – together with the Three Magpies in Birmingham (1935), the Vale Hotel, Nottingham (1935-37), and the Prospect Inn, Minster-in-Thanel, Kent (1939); all of these are listed grade II.³⁹ Another pub, the Test Match Hotel in West Bridgford, Nottingham (1938; grade II*; see Figs 1.4 and 10.8), has a Neo-Baroque exterior but fine Deco-influenced interior. The Prospect Inn is especially relevant to the Round House, as it was built – to designs by the architect Oliver Hill – on a roughly circular plan, with small projecting lavatory blocks.⁴⁰ No other pub of the inter-war period is known to have been built with a plan form of this type, and the plan of the Round House was certainly more accomplished than that of the (much more acclaimed) Prospect Inn. The quality of the Round House's design is reflected by the praise it received at the time, as well as by the fact that a design drawing was included in an exhibition at the Royal Academy (see above). It is especially notable in having included a children's shelter and an indoor bowling green; the former were not particularly common and few survive, while, as has been noted, the latter seems to have been unique to the Round House.

In terms of its status as a pub built on an LCC estate, the Round House is also worthy of attention. Few such pubs were built – the LCC followed the government's policy of actively working to reduce alcohol consumption and levels of drunkenness – and even fewer survive. In terms of the Council's other major out-county estates, there is the Fellowship Inn at Bellingham in south London (built 1923-24; listed grade II; see Figs 3.10-3.11), the Downham Tavern in Downham, south London (1929-30; demolished c. 1996;

38 The English Heritage listing advice report for the Round House, dated 26 February 2010, acknowledged this point, stating 'Neither the architecture of the Modern Movement, nor Art Deco, nor other modish styles had much impact on the external appearance of public houses in the period'. It was added that 'The Roundhouse is distinctively Art Deco, and as such is a fairly uncommon instance of a public house in the style'.

39 Another example, unlisted, is the Yacht Inn, Penzance, Cornwall, built in the late 1930s. The building has been altered: its Crittall windows have been replaced, for instance.

40 See: Yorke, *The Planning and Equipment of Public Houses*, pp. 96-97

see Fig. 3.15), the Morden Tavern, St Helier, south London (1933; much altered, rejected for listing, and now in the process of being converted to residential and commercial use; see Figs 9.2-9.3), and the St Helier's Arms, St Helier, south London (1934/36; demolished early 1990s).⁴¹ None of these other buildings attracted the level of attention and acclaim

that was enjoyed by the Round House. With regard to Becontree, it has already been noted that the Round House was one of six pubs on the LCC estate; of these, four have now been demolished, the most significant loss being the Robin Hood. The only other pub to survive on the estate is the Cherry Tree, Wood Lane; this is of a traditional Neo-Georgian design and has not been singled out for investigation as part of this project. In terms of its twentieth-century architecture, the Becontree estate currently contains only one listed building: the Church of St Mary, Grafton Road, built in 1934-35 to designs by Welch, Cachemaille-Day and Lander (grade II).

It is notable that the Round House was the work of Watney's. This London-based brewery was the leading pub improver of the time, undertaking 285 major new builds/rebuilds between 1918 and 1939; in terms of numbers, the brewery's nearest competitors were Charrington's (with 170 projects) and Truman, Hanbury and Buxton (151 projects).⁴² Alfred W. Blomfield (1879-1949) was an assistant architect at Watney's from 1919 and took over as chief architect from G. G. Macfarlane in 1929, holding the post until his retirement just before the Second World War.⁴³ The work he produced for the brewery received a great deal of attention in the architectural press: for example, a number of his pubs were featured in a 1934 article in *Architectural Design and Construction*, including the Mitre, Holland Park (1930; internally altered), the Angel, Edmonton (1930; demolished in the 1960s), the Bedford Hotel, Balham (1930; see section 12.3), and the Mail Coach, Uxbridge Road (1932; demolished 2003).⁴⁴

Including the Round House, ten of Blomfield's pubs were selected for further investigation as part of this project (see Appendix 2), and three have been added to the final list (the Round House, the Bedford Hotel, Balham, and the Prince of Wales, Covent Garden; see Appendix 5). Other particularly notable designs by Blomfield were the Manor House in Finsbury Park (1930; converted to retail use; see Figs 9.12-9.13), the Northover, Catford (c. 1936; demolished; see Figs 8.1 and 9.1), and the Bull, East Sheen (1939; demolished; see Fig. 7.11). As these various projects illustrate, he was comfortable working in a range of styles – including Moderne (as at the Round House), Flemish revival (the Manor House) and Neo-Classical (the Prince of Wales), but Neo-Georgian seems to have been the style that he used most. In terms of plan forms, Blomfield was equally imaginative, and his designs were widely admired by his contemporaries.

It might be noted, however, that despite Blomfield's prominence and productivity, none of his pubs are currently included on the statutory list; even more surprisingly, nor are

41 The St Helier's Arms was built by the LCC as a community centre in 1934, and converted to a public house by Whitbread's in 1936.

42 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 202

43 See obituary of Blomfield in the RIBA biography file, which names various of the architect's works, including the Round House.

44 *Architectural Design and Construction*, vol. 4, May 1934, pp. 217-227

any of the inter-war builds/rebuilds carried out by Watney's. Indeed, the Round House has been rejected for designation, following formal consideration in 2010. The grounds on which the pub was refused were as follows: a lack of sophistication in the building's 'composition, materials and detailing'; and the level of alteration, particular attention being drawn to the painting of the exterior and window frames.⁴⁵ It was also noted that, whilst the pub's role as a music venue in the period 1969-75 was of interest, the connection between the building and the famous bands who played there was not strong.⁴⁶ The same reasons were set out when a certificate of immunity from listing was agreed in late 2013 and issued early the following year.

As a result of the findings of the current project on urban and suburban inter-war pubs in general, and a detailed study of the Round House, the following corrections might be made. First of all, as has been noted (see above), there is no doubt whatsoever that the main part of the pub was painted/rendered from the time of its completion in 1936; there was never any intention to leave the brick exposed.⁴⁷ In terms of sophistication, counter arguments can be made that the Round House is clearly a work of quality, and was an ambitious project built by a major brewery and designed by an architect of note, prominence and skill. The fact that it was one of Blomfield's major works is reflected by the fact that it appears first in a list of his various pub designs in an obituary, even though it was later in date than most.⁴⁸ The pub's plan form is, in particular, a work of some genius, incorporating as it does a range of different rooms of various shapes, and still managing to achieve the ideals of pub improvement (for instance, by incorporating a tea room as well as a luncheon room).

As to the level of alteration, it is certainly the case that the Round House has been subject to a degree of change since 1936. Losses include: the off licence, with its attractive shop front; the shutters; a number of windows; the original counter fronts; the interiors of the indoor bowling green and the children's shelter; the original car park, garden, terrace/pergola and draw in. However, it is notable that the overall plan form of the pub survives (all of its five main rooms remaining), and that the two wings remain also: indeed, the only major alteration to the building's plan has been the removal of the off sales area and associated serveries, and this is a loss that the Round House shares with numerous other pubs. Remaining features include: doorways, doors, most of the windows, plasterwork, skylights, panelling, and the first-floor kitchen, with tiling and dumb waiter. The architectural interest of the Round House has already been set out, and it is a rare survival, especially in London, where inter-war pubs are being demolished all the time. Particular note should be drawn to its indoor bowling green: the fact that such a feature was included in the pub's plan at all is of great note and, even though the interior has been much altered, as a survivor it is important – comparable (far smaller) blocks containing skittle alleys generally having been demolished.

45 English Heritage advice report (listing), The Roundhouse public house, 26 February 2010. The point about the painting of the exterior was set out as follows: 'the exterior has been painted white, concealing the original brickwork, as have the bronze window panes ... the aesthetic effect of the white paint is wholly negative. Gone is the subtlety of the differentiations between the brick and the concrete bands ... around the rotunda, the window sills and the projecting balconies'.

46 Ibid

47 This is emphasised by the fact that, even in the drawing of the pub exhibited at the Royal Academy in 1935, the Round House is shown as painted/rendered: *The Builder*, 10 May 1935, p. 856

48 Obituary of Blomfield in the RIBA biography file

Overall, the building's major points of interest are:

- Its place within the history and development of the Becontree estate, and its prominence within the streetscape
- Its status as a rare-surviving pub on an LCC estate, still functioning in the use for which it was built
- The quality of the architecture, and the fact that it is a work by A.W. Blomfield for Watney's
- The uniqueness of the pub's design and plan, including the oval-shaped luncheon room/lounge and the indoor bowling green, and its survival as a series of separate though interconnected spaces
- The good level of survival of the exterior, plan form and interior decoration
- The way in which the plan form demonstrates the aims of the improved public house movement, and general planning developments of the time.

Published sources

- *The Builder*, 7 August 1936, p. 240, pp. 249-251 and p. 260
- *Building*, December 1937, p. 535
- *Architects' Journal*, 24 November 1938, p. 877
- *Architecture Illustrated*, January 1942, pp. 6-7
- Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 112
- Basil Oliver, *The Renaissance of the English Public House* (London, 1947), p. 36 and p. 94
- Bridget Cherry, Charles O'Brien and Nikolaus Pevsner, *London 5: East* (New Haven and London, 2005, 2007 reprint), p. 140
- Geoff Brandwood and Jane Jephcote, *London Heritage Pubs: An Inside Story* (St Albans, 2008), pp. 135-136

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October 2014

Section 12.32

The Royal Oak, 73 Columbia Road, Bethnal Green, London Borough of Tower Hamlets, E2 7RG

Date: 1923
Architect: Unknown (probably A. E. Sewell)
Brewery: Truman, Hanbury, Buxton & Co. Ltd

History and Context

An early inter-war pub improvement project undertaken by the East London brewery Truman's (founded c. 1666), the Royal Oak was a rebuilding of 1923 on the site of an earlier pub of the same name, licensed from at least 1842.¹ It was clearly part of the early development of Columbia Road – built up from 1830 – and was one that survived a slightly later phase of rebuilding; from the 1860s, the Royal Oak formed the corner-piece of a terrace of modest, two-storey houses to the east, fronting Columbia Road. An outlying plan detailing a new system of drainage for the earlier structure, dating from c.1900, shows that the pub had stabling provision to the rear, this partially accounting for the unusual length of the Royal Oak's plot, which runs north-west to what was once Providence Yard (now part of Ezra Street).² A photograph of the early pub, taken in c. 1910,³ demonstrates that the Royal Oak had seen some modernisation at the start of the twentieth century, prior to its complete rebuilding shortly after the First World War; most notably, ceramic signage was added in about 1900.

The Royal Oak occupies a corner plot at the junction of Columbia Road (formerly Barnet Street) and Ezra Street (formerly James Street), making full use of its prominent site through the use of a distinctive Truman's canted corner plan (Fig. 12.32.1). On the east, the Royal Oak adjoins 1860s terraced housing fronting Columbia Road, while to the rear of the site – accessed from Ezra Street – a small service yard and garden area remain in use. No plans of the pub of 1923 are known to survive. There is, however, a photograph of c. 1925 in the Truman's corporate records at the London Metropolitan Archives.⁴ Also, an image of c. 1930 and another of the late 1950s – both featuring the pub in the background of photographs taken of the 'Royal Oak Jolly Boys', a local group – have been published in Linda Wilkinson's 2001 work *Watercress but no Sandwiches: 300 Years of the Columbia Road Area*.⁵ Together, these photographs demonstrate that the pub has been little altered externally. On stylistic grounds, the Royal Oak is very likely to have been designed by Truman's lead architect, A. E. Sewell (see below). The design is, for example, strikingly similar to the Prince Albert pub in King's Cross (1922) and the Camden Stores pub, Camden Town (1923-24), both documented examples of Sewell's work.⁶

1 As collated from Post Office directories at: <http://pubshistory.com/LondonPubs/BethnalGreen/RoyalOak.shtml> (accessed 5 November 2014)

2 Tower Hamlets Archives, Drainage Plan, Columbia Road, D/158

3 LMA, Eastern District Photographs: V. III, P-W, B/THB/D/396

4 Ibid

5 Linda Wilkinson, *Watercress but no Sandwiches: 300 Years of the Columbia Road Area* (London, 2001) pp. 42-43, pp. 86-87

6 Camden Local Studies and Archives Centre, Prince Albert pub, drainage plans, Acton Street; LMA, plans of the Camden Stores pub, 1923, GLC/AR/BR/06/052973



12.32.1 *The Royal Oak is a prominent landmark of Columbia Road, widely known for its Sunday flower market. (© Historic England, Derek Kendall, DPI70212)*

Along with the Birdcage at 80 Columbia Road, the Royal Oak has a close association with the famous flower market and operates as an 'early pub', serving traders and customers of the market from nine o'clock on Sunday mornings. There has been a street market on Columbia Road since the nineteenth century, and it gradually evolved as a flower market, moving from Saturday to Sunday as the area's Jewish population increased; it was one of the largest flower markets in London by 1900.⁷ In the post-war period, the flower market at Columbia Road grew in popularity and fame, and by the 1980s had 'grown into one of international repute'.⁸ Columbia Road takes its name from the Columbia Market – a purpose-built, 400-stall covered food market established in 1869 by Angela Burdett-Coutts, a philanthropist and daughter of the banker Thomas Coutts. Situated adjacent to Columbia Square to the south-west of the Royal Oak, the market closed in 1886, and was acquired by the London County Council in 1915. It survived until the early 1960s, when it was redeveloped as the LCC's Newling Estate.⁹

7 Bridget Cherry, Charles O'Brien and Nikolaus Pevsner, *London 5: East* (New Haven and London, 2005, 2007 reprint), p. 591

8 See: history of Columbia Road at <http://www.columbiaroad.info/history> (accessed 21 January 2015)

9 'Bethnal Green: Building and Social Conditions after 1945 Social and Cultural Activities', in ed. T. F. T. Baker, *A History of the County of Middlesex: Volume 11, Stepney, Bethnal Green* (London, 1998), pp. 135-147: <http://www.british-history.ac.uk/vch/middx/vol11/pp135-147> (accessed 5 November 2014)

The high rate of survival of the Royal Oak, the mid-Victorian housing along Columbia Road and the adjoining Ezra Street, with its cobbled surface, have led to the Royal Oak being featured in a series of films set in wartime or 1950s London, as well as more recent British gangster films, most notably *The Krays* (1990) and Guy Ritchie's *Lock, Stock and Two Smoking Barrels* (1998). The pub also featured heavily in *Goodnight Sweetheart*, a BBC television series which ran for six seasons between 1993 and 1999. A former landlord, quoted in Linda Wilkinson's *Watercress but no Sandwiches: 300 Years of the Columbia Road Area* (2001), stated that the interior was 'deliberately kept ... as original', with many of the 1930s fixtures and fittings retained in order to 'promote [the] pub for use by film companies'.¹⁰ The use of the Royal Oak in this way continues, the pub featuring in scenes for Brian Helgeland's forthcoming crime thriller *Legend*, another dramatisation of the lives of Ronald and Reginald Kray.¹¹

This legacy has contributed to the pub's overall interest, with the Royal Oak selected as one of a small number of twentieth-century buildings included in Peter Haydon's 2009 book *London's Best Pubs*.¹² The Royal Oak does not currently appear on CAMRA's national inventory of historic pub interiors, though it has been brought to their attention as a result of this project. The pub is not locally listed by Tower Hamlets Council but does fall within the Jesus Hospital Estate Conservation Area, which was designated in 1985 and altered in 2008.

Description

Exterior

The Royal Oak is taller than its predecessor, rising above the terrace of two-storey Victorian houses to the east, and forms a prominent landmark on Columbia Road, where all of the pub's public entrances are located (Fig. 12.32.2). The pub is built of London stock brick, with red brick lintels to windows and doors and areas of red brick banding. At ground-floor level and on its canted corner, the main pub block is faced with cream-coloured faience, and has distinctive Truman's green and brown mottled tilework beneath the windows – of a form that can also be found, for instance, at the Palm Tree, Mile End (of c. 1929; see section 12.25), and the Stag's Head, Hoxton (1935-36; see section 12.33). The main block of the pub is of three storeys, the upper level featuring Dutch-style gables. On the Ezra Street (south-west) side, the building steps down to two storeys and then to a single storey, and continues as a tall boundary wall, this area having glazed red tiles at its lower level. Within the wall, at the rear of the pub, is a small wedge-shaped yard.

The pub's trio of Dutch gables – two facing Columbia Road, and one, with a central chimneystack, facing Ezra Street – are of a type common to Truman's pubs built in the first half of the 1920s, as seen at the Camden Stores pub, Camden Town (1923-24).¹³ In stylistic terms, the pub draws upon prevalent stylistic tendencies of the pre-war years, notably with the gabled frontages – a hangover from the Flemish Revival designs

10 Unnamed former landlord quoted in: Wilkinson, *Watercress but no Sandwiches*, p. 115

11 The film is scheduled for release in 2015.

12 Peter Haydon, *London's Best Pubs* (London, 2009), pp. 92-93

13 LMA, plans of the Camden Stores pub, 1923, GLC/AR/BR/06/052973

used for pubs in the 1890s and early 1900s – and the prominent fixed signage, of a form that became increasingly uncommon during the inter-war years. Comparable Truman's pubs of this earlier period include the Horse and Groom, Plumstead (1904), which features prominent Dutch gables, and the Lord Clyde, Lambeth (1913; listed grade II), which has similar ceramic signage. Whilst the Royal Oak is somewhat backward-looking in its style, the formal arrangement and restrained detailing appear to draw upon the emerging fashion for orderly Neo-Georgian styles in pub design.

In common with many other pubs built by Truman's between the wars, the Royal Oak adopted a canted design with a bar entrance occupying the corner portion, an arrangement also seen at the Palm Tree, Mile End (c. 1929; see section 12.25), and the Stag's Head, Hoxton (1935-36; see section 12.33). The Royal Oak's main, gabled elevations are centred on this prominent corner bay, which retains its original faience cladding announcing the pub's name and, above, its date (1923) and the name of the brewery ('Truman, Hanbury, Buxton & Co. Ltd'); the faience of this upper area has now been painted black, helping the decorative lettering to stand out. The ground-floor windows to the pub's bars are simple sashes, with a band of hopper windows above, these also running above the double doors in the pub's corner bay. The upper floors are lit by bowed-rail sash windows, each having three lights in the upper section and a large single glazed pane below.

The pub's corner bay contains a double set of doors – now forming the only entrance – and there are two more entrances on the Columbia Road elevation, one at the centre (originally leading to the off sales or outdoor department) and another at the far right (north-east). The double doors which formerly led into the off sales area contain etched glass stating 'Bottle and Jug' (another term for off sales) (see Fig. 9.19). This etched glass

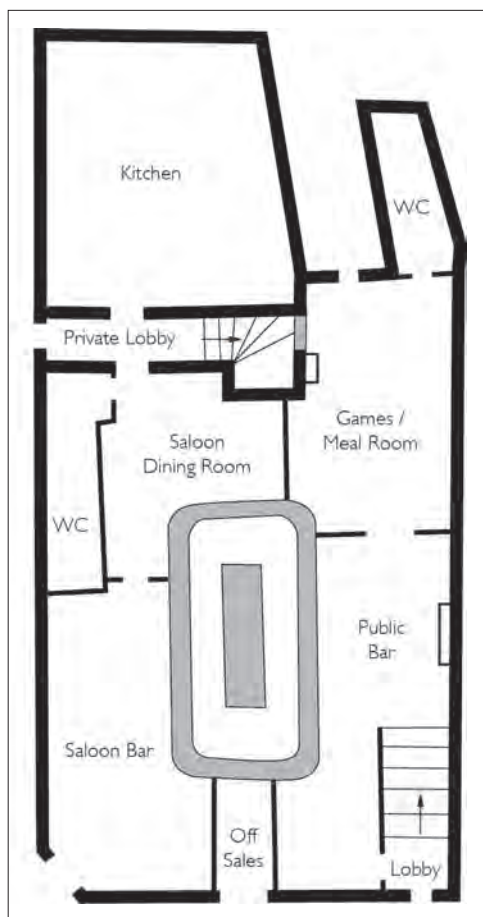


12.32.2 *The pub seen from Columbia Road. The exterior has been very little altered since the building's completion in 1923. (© Historic England, Derek Kendall, DPI70190)*

on the ground floor of the Royal Oak is the only area now remaining, other examples of such glass – clearly shown in the photograph of c. 1925 – having been lost. The doorways on the pub’s Ezra Street side have always been private, and the windows here have now been painted black and set behind iron railings. There is a set of large service doors in the rear of the pub’s boundary wall, opening onto what was Providence Yard. The Royal Oak also has a small yard/garden, but this is a separate space and seems never to have had access direct from the street.

Interior

As has been stated, no original floor plans of the Royal Oak are known to survive. On account of this, and of the fact that the interior now forms a single, undivided space, the 1920s arrangement of the pub is not fully understood. However, surviving elements of the original work aid a reconstruction (Fig. 12.32.3), as does a comparison of the Royal Oak with other better documented inter-war pubs built by Truman’s, such as the Golden Heart, Spitalfields (1934-36; see section 12.21). Also, evidence is provided by the photograph of c. 1925.



12.32.3 A reconstruction of the original ground-floor plan of the Royal Oak. (© Historic England, Philip Sinton)

It is likely that the ground floor of the Royal Oak would originally have been divided into at least four separate bar spaces. The early photograph shows that the pub’s corner entrance led into the saloon bar; this is named on a hanging sign that was originally located adjacent to the doorway, as well as on the door’s etched glass. Beyond this, to the north-west, was what was probably a saloon dining room. The saloon bar was divided by the centrally placed off sales compartment from what was almost certainly a public bar, entered through the single doorway on the right of the pub’s main façade. To the rear of this is likely to have been a games/meal room.¹⁴ A central servery was accessible from each of these spaces, and there was probably a kitchen located – as remains the case today – in the single-storey projection to the rear of the Royal Oak.

As has been noted, the plan form of 1923 remains evident through surviving features, such as remnants of dividing walls, differing floor types for separate rooms and the positioning of external doors. Features seen throughout the ground floor include oak panelling, much of which was inlaid with the names of the brewery’s beers on offer at the time. Wooden parquet

¹⁴ A games room at the Royal Oak is mentioned in the Truman’s surveyors’ and repair records, dated 29 March 1940: LMA, B/THB/D/444



12.32.4 *The interior of the Royal Oak, now unified, looking north-west. Original features include the Vitrolite ceiling, the island servery and the panelling. The saloon bar was originally on the left and the public bar on the right, the two areas divided by an off sales compartment. (© Historic England, Derek Kendall, DPI70451)*

flooring features in the majority of the bar rooms, whilst a Vitrolite panelled ceiling, a fixture particular to Truman's pubs of the inter-war years (see, for instance, the Rose and Crown, Stoke Newington, of 1930-32, section 12.30), is complete throughout.

The most prominent room at the Royal Oak would have been the saloon bar, occupying the corner portion of the pub at the junction of Ezra Street and Columbia Road, being lit by a pair of windows on each street (Fig. 12.32.4). Its location within the pub's plan is, in comparative terms, unusual, the corner position being most commonly occupied by a public bar. Possibly, the arrangement of the Royal Oak reflects the class and nature of the customers the pub sought to attract. Throughout the saloon bar, beneath the windows, is half-height fielded panelling. The room would have been served by the canted corner of the central servery, and this area of the counter is fronted with matching fielded panelling. This form of panelling resembles that in saloons at other Truman's pubs, such as the Palm Tree, Mile End (c. 1929; see section 12.25), and the Duke of Edinburgh, Brixton (1936-37; see section 12.16).

Set to the rear of the former saloon bar is what may have been a dining room/lounge – as at the Golden Heart, Spitalfields (1934-36; see section 12.21). This section would have been L-shape in plan, following the cant of the counter. The room is likely to have been divided from the saloon bar by a timber screen, since removed; this was probably positioned in line with the ceiling break adjacent to the middle of the windows facing Ezra Street. In what was the right (north-east) section of the dining room, a dividing

wall has been knocked through, and a portion of panelling has been reset. The dining room/lounge was of slightly higher status than the saloon bar, as is reflected by its three-quarter height panelling, the upper band of which features inlaid lettering in certain sections, including an advertisement for 'TRUMAN'S BARLEY WINE'. This portion of the pub probably contained both male and female toilets (now only female and largely modernised) on the north-west side of the room, accessed via a single door to a small central lobby. These toilets would also have been used by drinkers in the adjoining saloon bar.

A key element of the Royal Oak's plan form was the off sales compartment, accessed from the central doorway of the Columbia Road frontage, which served to divide the saloon bar to the south-west from the public bar to the north-east. This comparatively small compartment would have been screened off by timber divides, the markings for which remain clearly visible on the pub's wooden parquet floor. It was served by a dedicated portion of the central servery or counter.

On the north-east of the pub, the most prominent room would have been the public bar. Originally, this seems to have been accessed via the single doorway at the far right of the Columbia Road elevation, which leads to a small lobby; within this, a doorway (now closed) leads through to the bar area, while the lobby also leads on to a stair ascending to the first-floor club room (see below). It is unusual in pub planning of the time that the public bar was situated in a comparatively secluded position, being lit by only two windows from Columbia Road (half the number of the saloon bar). This section was slightly narrower than the saloon bar, space on its north-east side being taken up by the staircase leading to the club room. The public bar probably extended back to the end of the island servery, being served by an L-shaped section of the counter, which retains its fielded panelling. Also unusual is the fact that the Royal Oak's public bar was fitted with three-quarter height fielded panelling throughout, this featuring inlaid lettering along its upper band; it was more common for public bars in Truman's pubs to include half-height matchboard panelling. On the room's north-east side is one of only two fireplaces that seem to have heated the pub's ground floor. This has a red tiled insert and an oak surround integrated into the panelling; it closely resembles that in the public bar at the Lord Clyde, Lambeth, a Truman's pub of 1913. The dividing screen which would have been set to the rear of the public bar has gone, but its former position is clearly evident from the break in the parquet flooring, which corresponds with a break in the Vitrolite ceiling grid above.

The room to at the back (north-east) of the public bar would have been roughly square in plan, and probably served as a games/meal room. This use is indicated by the room's relationship with the adjacent kitchen – from which it was served by a hatch set into the panelling of the south-west wall – and also by comparable arrangements existing at other inter-war pubs, such as the Angel, Hayes, London (1926; see section 12.1), and the Golden Heart, Spitalfields (1934-36; see section 12.21). A section of the central servery would also have been accessible from this room, though the comparatively short length of this, and the presence of the hatch, serve to further indicate the likely function of this as a games/meal room. The room has original three-quarter height panelling with more inlaid lettering; the floor, of plain wooden boarding, was probably intended to

be carpeted over.¹⁵ A second fireplace features in this room on the south-west wall, adjacent to the service hatch; this, of timber, is more substantial and elaborate than that in the public bar (Fig. 12.32.5). In the rear (north-west) wall of the games/meal room is an original door which provides access to a small garden area, entirely separated from the pub's service yard. To the right of this door, at the room's north corner, is a men's toilet, the door to which is set into the panelling. This area extends as a single-storey flat-roofed projection to the pub's rear.

At first glance, the service arrangement at the Royal Oak appears to be relatively simple, with a central canted island servery opening onto each of the separate bar sections. However, it is probable that the arrangement was rather more complex originally. It would be very unusual for separate bar spaces to be clearly visible from adjoining areas, as is the case with the present arrangement, and this suggests there was some form of divide placed centrally within

the island counter to give some seclusion to the individual portions of the pub. There is no original bar back – this area now containing a short island gantry – and it is probable that, as built in 1923, this area had a small central office, the walls of which provided bar backs for the counters on each side; a similar arrangement can be seen at the Stag's Head, Hoxton (1935-36; see section 12.33). The servery does not contain any integrated access to the cellar, the upper floors or a private entrance doorway. Although this is unconventional for pubs of the inter-war period, the arrangement seems to be original to the Royal Oak, the plan likely being compromised by the narrow plot, and it is not without precedent, a comparable plan existing at the Golden Heart in Spitalfields (1934-36; see section 12.21).

At first-floor level, accessed from the lobby entrance also leading to the public bar, the



12.32.5 *The north-east area of the Royal Oak, which probably originally functioned as a games/meal room. It is connected by a hatch to the adjacent kitchen, and has access to a small garden. (© Historic England, Derek Kendall, DPI70464)*

¹⁵ This room is the only part of the Royal Oak's ground-floor bar/public areas that does not feature parquet flooring, and it would seem improbable that an evidently high-status portion of the pub would have had inferior quality flooring.



12.32.6 *The first-floor function or dining room. Seen here are the original corner counter and one of the room's two fireplaces, featuring a glazed ceramic surround like that in the public bar below. (© Historic England, Derek Kendall, DPI70467)*

Royal Oak includes a space which now functions as a dining room (Fig. 12.32.6). Based upon the plans of other Truman's pubs of the era (notably the contemporary Camden Stores, of 1923-24), this probably originally served as an upper-floor 'club room', used for meetings and special events. The staircase which ascends to this room from the right of the Columbia Road frontage is original, and the room contains a number of features dating from 1923. These include a curved corner counter with fielded panelling, two fireplaces – one set into the south-west wall (with a simple oak surround, now painted) and the other in the north-east wall (ceramic tiled) – and the picture rail. The other upper-floor spaces are private, and their plan form and state of survival is not known. They would originally have included accommodation for the pub's landlord/tenant and their family, and perhaps for some of the pub's staff.

Significance

In Bridget Cherry and Charles O'Brien's 2005 revision of the Buildings of England volume on East London, the Royal Oak is described as 'a typically good design of 1923 by Truman's architect A. E. Sewell, in a variation of his Anglo-Dutch style'.¹⁶ It is notable for being typical of smaller-scale Truman's pubs built in the first quarter of the inter-war period, and for being so well preserved externally, providing an excellent example of how many urban pubs in London would have appeared at the time. Its design gives a good sense of the transition towards fully 'improved' pubs in the early inter-war period by a major brewery.

¹⁶ Cherry, O'Brien and Pevsner, *London 5: East*, p. 591

The interior of the Royal Oak, in line with the exterior, shows a very good survival of the work of 1923. It is notable in being one of the earliest and amongst the most complete examples of the inter-war 'house style' of the prolific Truman's brewery. Particularly significant survivals are the inlaid oak panelling bearing the names of the former brewery's 1920s beers, the Vitrolite panelled ceiling, and the central island counter; the latter, a key anchoring point of many improved pubs bringing advantages of supervision and efficient service, is particularly important in its demonstration of how the Royal Oak operated in the 1920s. Although the internal rooms are now opened out, a clear sense of many of the original partitions can be gleaned from internal fabric evidence, while the first-floor function room survives as built.

The builders of the Royal Oak, Truman's brewery, were one of the most significant firms in terms of inter-war pub improvement. In David Gutzke's table of breweries active in this period, the total number of inter-war projects undertaken by Truman's – 151 – was exceeded by only three other breweries: Watney Combe Reid & Co. Ltd (285 projects), Charrington & Co. (170) and Ind Coope (164).¹⁷ Although the Royal Oak is traditional in scale and location, it clearly demonstrates Truman's early commitment to pub improvement – for example, including a first-floor club room, a kitchen and what appear to have been two dedicated dining/meal rooms, which must in part have been provided for the traders and customers of the busy Columbia Road flower market.

The architect very likely to have been responsible for the pub's design was Arthur Edward Sewell (1872-1946), a Licentiate of the RIBA, who was the principal architect and surveyor for Truman's throughout the inter-war period, having been originally employed by the brewery in 1902; his last known work for Truman's was the Royal George, near Euston (see below), plans of which were signed in 1939. He was a designer of some note, his public houses – mainly located in or just outside of London – regularly being featured in architectural journals of the time.¹⁸

Sewell was prolific, reflecting the active building programme of Truman's between the wars. In total he designed at least 40 pubs for the firm,¹⁹ of which ten pubs have been identified as part of this project, including the Railway Hotel, Edgware (1930-31; listed grade II), the Goat Inn, Forty Hill, Enfield (1932; converted to residential use in c. 2006), and the Hop Bine, Wembley (1932; converted to a Tesco in c. 2011);²⁰ additionally, four pubs, counting the Royal Oak, have been identified which can be confidently ascribed to Sewell, giving a total of 14 buildings.²¹ All but one of these 14 was selected for

17 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 202

18 Sewell (and his architectural assistant, R.W. Stoddart) was also mentioned in Basil Oliver's study *The Renaissance of the English Public House* (London, 1947), p. 106

19 This number includes examples such as the Camden Stores, Camden (1923-24; now a restaurant), the Cock Tavern, Hackney (1929-30), and the Arundel Arms, Stoke Newington (1936; demolished); see: Luke Jacob, 'The Planning and Design of Truman's "Improved Pubs", 1910-1940' (MSt dissertation, University of Cambridge, 2014), gazetteer

20 These are pubs that were identified through the search of architectural journals and other related literature.

21 The four pubs that were probably designed by Sewell, but for which archive information is lacking, are the Royal Oak, the Palm Tree, Mile End (c. 1929), the Army and Navy, Stoke Newington (c. 1934), and the Man of Kent, Nunhead Green (c. 1935). The project also identified a number of Truman's pubs designed by architects other than Sewell, namely: the Duke of Sussex, Lambeth (1924), the Prince George, Thornton

investigation (see Appendix 2).²² Nine of the 14 pubs, including the Royal Oak, have been added to the final list (see Appendix 5), namely: the Palm Tree, Mile End (c. 1929), the Rose and Crown, Stoke Newington (1930-32), the Army and Navy, Stoke Newington (c. 1934), the Stag's Head, Hoxton (1935-36), the Golden Heart, Spitalfields (1934-36), the Stoneleigh Hotel, Ewell (1934-35), the Green Man, Kingsbury (1936-37), and the Duke of Edinburgh, Brixton (1936-37). Sewell's pubs were generally designed in a simple form influenced by Neo-Georgian, Arts and Crafts and Moderne design, as with the Golden Heart and the Rose and Crown. However, Sewell was also comfortable working in Neo-Tudor, a style he used for the Railway Hotel, the Goat Inn and the Stoneleigh Hotel.

To date, three pubs by Sewell have been listed grade II: the Railway Hotel (1930-31; now facing an uncertain future, having been closed since c. 2005); the Ivy House (formerly the Newlands Tavern), Nunhead (c. 1936; see Fig. 10.11); and the Royal George, Camden (1939-40). The Hope and Anchor, Hammersmith (1936; now closed), by an unnamed architect, and the Rayners Hotel, Harrow (1937; now closed), by Eedle and Meyers, are also listed, bringing the total number of listed inter-war Truman's pubs to five – more pubs than for any other single brewery in the London area. This fact reflects the amount of work undertaken by Truman's in the years 1918-39 and also the comparatively high level of survival of Truman's pubs.

As well as being a good, typical and comparatively complete example of Truman's early inter-war pub building, the Royal Oak is notable for its contribution to the streetscape of Columbia Road and its relationship with its history. On account of its location in this nationally (even internationally) acclaimed market street, the pub has come to be widely known and admired. Also, thanks to its frequent appearances in contemporary film and television, the Royal Oak has gained something of cult status, being viewed as an example of a 'typical East End boozer'.

Overall, the building's major points of interest are:

- Its status as an early example of an inter-war improved pub, transitional in design; its rarity in this regard, and the light it sheds on pub planning and decoration of the period
- Its status as an early example of the inter-war building work undertaken by Truman's, a leading brewery of the era
- The high level of survival of the pub's exterior, including original signage
- The high level of survival of the pub's fixtures and fittings, including panelling, fireplaces and servery
- The survival of the first-floor dining or function room
- The pub's place within the history and streetscape of Columbia Road
- The pub's place in the popular imagination, having been featured on screen as an exemplar of the quintessential 'East End boozer'.

Heath (c. 1927), and the Osterley Hotel, Osterley (c. 1934), all by Eedle and Meyers; the Morden Tavern, St Helier (1933), by Harry Redfern; the Wolsey Tavern, Kentish Town (c. 1931), by Robert G. Muir; the Golden Pheasant Inn, Halifax (c. 1933), and the Oddfellows Arms, Bradford (c. 1936), both by Watkin and Maddox; and the Alma Inn, Brierley Hill (1930s?), and the Old White Horse Inn, Stourbridge (1930s?), both by F. Morrall Maddox.

²² The pub that was not selected was the Old Cherry Tree, East Dulwich (1935), which has been altered/modernised.

Published Sources

- Linda Wilkinson, *Watercress but no Sandwiches: 300 Years of the Columbia Road Area* (London, 2001) pp. 42-43, pp. 86-87 and pp. 114-116
- Bridget Cherry, Charles O'Brien and Nikolaus Pevsner, *London 5: East* (New Haven and London, 2005, 2007 reprint), p. 591
- Peter Haydon, *London's Best Pubs* (New Holland, London, 2009), pp. 92-93

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December 2014

Section 12.33

The Stag's Head public house, 55 Orsman Road, Hoxton, London Borough of Hackney, N1 5RA

Date: 1935-36
Architect: A. E. Sewell
Brewery: Truman, Hanbury, Buxton & Co. Ltd

History and Context

The Stag's Head is set on a corner plot at the junction of Orsman Road (formerly Canal Road) and Halcomb Street (formerly William Street), just to the south of the Hoxton stretch of the Grand Union/Regent's Canal and just to the west of Kingsland Road (Fig. 12.33.1, and see Fig. 2.2). The pub had strong links with the canal, which was, from the time of its completion in 1820, an important trade route between Paddington and the Limehouse Basin in East London. By 1929, 700,000 tons of freight was carried annually,¹ and sites flanking the canal on the north side of Orsman Road were predominantly occupied by factories and wharves, many of which imported, stored and treated timber to supply the nearby Shoreditch furniture trade. The Stag's Head – a pub of the current name having been licensed since at least 1856² – would have gained a good deal of its custom from the workers on the canal or those employed by associated industries nearby.

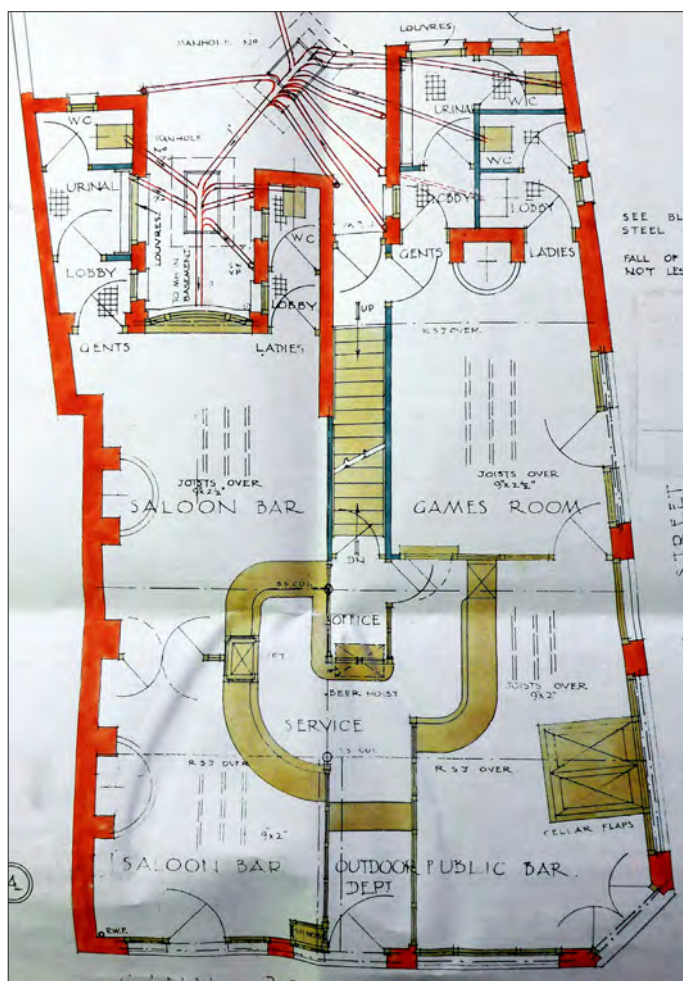


12.33.1 The exterior of the Stag's Head. The single-storey block on the left of the pub – containing a function room – was built in c. 1970 in sympathetic style and of similar materials. (© Historic England, Derek Kendall, DPI52384)

¹ Regent's Canal Conservation Area Appraisal, October 2007: <http://www.hackney.gov.uk/Assets/Documents/ep-regents-canal-caa.pdf> (accessed 11 September 2014), p. 15

² As recorded in Post Office directories, compiled on: <http://pubshistory.com/LondonPubs/Shoreditch/StagsHead.shtml> (accessed 3 November 2014)

Originally, the Stag's Head was surrounded by terraces of nineteenth-century housing, being adjoined by such a terrace on its east side. However, the years after the First World War saw a phase of radical redevelopment in the area around Orsman Road. Within two decades, all of the housing had been demolished, along with a school and church which had stood to the east of the Stag's Head. In the place of these structures were built various factories and warehouses – including the Players Cigarette factory (now Acme Studios), a Moderne style building of the 1930s at 15-33 Orsman Road – and blocks of housing, including the New Era Estate, built in the mid-1930s on the island site immediately to the west of the Stag's Head. The land to the immediate east of the pub was left empty until the 1970s; it now houses the Comet Nursery School, opened in 2009.



12.33.2 A. E. Sewell's ground-floor plan of the Stag's Head, dated March 1935. North is to the bottom. (Source of image: London Borough of Hackney Archives)

The present Stag's Head, a detached building with no garden or car park, was completed in February 1936 to the designs of A. E. Sewell, principal architect for East London brewers Truman, Hanbury and Buxton, founded in c. 1666.³ The rebuilding of the pub clearly formed part of the overall redevelopment carried out in Orsman Road, and it would have served a new and somewhat different group of customers, including workers in the new warehouses and factories. As a modest street corner 'local', the Stag's Head represents a type of smaller-scale improved pub that was being built by major breweries in London in the inter-war period.

Drainage plans of the Stag's Head, showing all floors and signed by A. E. Sewell, survive in the collections of Hackney Archives; these were dated March and April 1935, and were approved by Shoreditch

Council in August and September the same year (Fig. 12.33.2).⁴ A. E. Sewell's sections and elevation drawings are also held by Hackney Archives,⁵ these showing the pub to be

3 The date of the pub's completion is given in the surveyors' and repairs records: LMA B/THB/D/459

4 Hackney Archives, LBH/7/10/62 (8065)

5 Ibid. In addition, Hackney Archives holds a block plan of the site, dated August 1935. This proves that the pub pre-dates the New Era blocks to the west, for terraced houses are still shown in that location.

largely unchanged, the only significant alteration being the single-storey extension of the pub to the east, which was built by c. 1970 (see below). There are no known mentions of the Stag's Head in national architectural journals of the period, this reflecting the pub's modest scale and cost. The Stag's Head is included in the CAMRA national inventory as having an interior of regional importance,⁶ and is also featured in Geoff Brandwood and Jane Jephcote's *London Heritage Pubs, An Inside Story* (2008).⁷ The pub is not locally listed by Hackney Council and is not included within a conservation area, falling just outside of the Regent's Canal Conservation Area (designated in 2007).

Description

Exterior

The Stag's Head follows a design that was used for a number of Truman's corner pubs between the wars, having a central canted elevation, similar to those that can be seen at the Royal Oak, Bethnal Green (1923; see section 12.32), and the Palm Tree, Mile End (c. 1929; see section 12.25). Stylistically, the pub is simple in detail and composition, designed by A. E. Sewell in a restrained Neo-Georgian manner and built of red brick with cream-coloured faience cladding and mottled green tilework at ground-floor level. Both the faience and tilework were features of contemporary Truman's pubs including the Palm Tree; sadly, at the Stag's Head, the faience has recently been painted dark red.⁸

The pub is formed of two main storeys in addition to a cellar and attic, the latter featuring a pair of dormer windows on each main façade. The pub's frontage on Halcomb Street has a single-storey projection to the rear (south), containing lavatories serving the public bar. This is echoed on the Orsman Road side with an extension built in c. 1970, which is largely in keeping with the pub's original design. The ground-floor windows are fixed with sheet glazing; whether this replaces Truman's leaded and stained-glass originals is not known, as early images of the pub have not been found. The windows have a run of hopper lights above (now all painted black), whilst the upper floors are fitted with sashes throughout. The rear (south) of the pub was originally occupied by a service yard; this is now in use as a beer garden, with access from within the former games room.

The main focal point of the design is the canted corner portion of the pub, containing the entrance to the public bar. The original double doors with upper glazed sections are retained beneath a run of hopper windows. Above the doorway, 'No. 55' is marked out in relief from the faience tiles, denoting the pub's position on Orsman Road. Above this, at first-floor level, the corner section contains a faience panel (now painted red) with relief lettering giving the name of the pub and above this a projecting stag's head. Rising into the parapet above there is a recessed section of brickwork adorned with a roundel which features a sculpted relief depiction of the Truman's distinctive black eagle emblem.

The pub's Halcomb Street frontage, which faces west towards the roughly contemporary

6 See entry on: www.heritagepubs.org.uk (accessed 3 November 2014)

7 Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), pp. 102-103

8 Photographs showing the pub's exterior before this painting are widely available online. See, for instance: www.heritagepubs.org.uk (entry on the Stag's Head; accessed 3 November 2014)

New Era Estate, contains two doors and a central narrow window set beneath relief signage advertising Truman's Burton Bitter and London Stout. To the right (south), marking the transition to the single-storey projection, is a small bullseye window with textured glazing. The single-storey block containing the toilets discontinues the pattern of faience cladding and mottled tilework, this section being of plain red brick which is of a lower quality than that used in the rest of the building. Two narrow casement windows are off-set to the north of this projection, lighting the women's toilets. Further to the south, a boundary wall enclosing the pub's former yard (now a beer garden) is largely original work, though a modern entrance has been inserted next to the block containing the toilets.

The treatment of the Orsman Road façade differs little from that seen on Halcomb Street. The doorway on the left (east) served the saloon bar, while the central door on this side would have given access to the off sales compartment; the door's upper section is now boarded over, though beneath this a pane with etched lettering stating 'HOME SALES' was recently recorded by CAMRA.⁹ Above the doors and windows, relief signage is retained, this reading 'LONDON TRUMAN'S BURTON'. At the east end of this elevation is an original lead hopper-head rain collector, which meets a small brick arch set into the parapet. The Orsman Road side of the pub terminates with an east-facing mansard gable end, this being capped with stone.

The extension on the east of the Orsman Road frontage – which includes a function room – dates from c. 1970.¹⁰ Stylistically, however, the block is largely in keeping with the main part of the pub. The form of the single large, three-light window matches the work of 1935-36, as does the faience cladding. The one element which fails to match is the mottled tilework beneath the window, this being of a different (paler) shade and pattern to the original type used elsewhere.

The pub's rear elevation, facing south, is much more utilitarian in design. It was designed to be only clearly visible from the service yard, and contains the private doorway accessing the pub's upper floors. The arrangement of windows and levels here is irregular, with the ground floor protruding forward at both sides with the single-storey toilet block to the west and post-war extension to the east. The second floor is set back with a chimneystack positioned asymmetrically to the west on this floor, and the attic storey, which has an L-shape plan, projecting forward on its west side. The entire rear section of the Stag's Head is built of yellow brick, of lower quality than the red brick used elsewhere in the pub, with no attempt at decorative embellishment made.

Interior

The interior of the Stag's Head is notable in retaining a high number of original fittings along with a little altered plan form. The original arrangement of the ground floor consisted of a public bar with adjoining games room on the pub's west side, and – on the pub's east side, accessed from Orsman Road – a saloon bar and saloon dining room; the latter rooms were divided from the west part of the pub by a narrow off sales or

⁹ See entry on: www.heritagepubs.org.uk (accessed 3 November 2014)

¹⁰ The block does not appear on the Ordnance Survey map of 1966, but appears to be present on the smaller-scale (1:10,000) OS map of 1972.



12.33.3 *The interior of the public bar, looking towards the former games room, on the right of the image. This was originally divided off by a partition, the upper part of which survives. On the left can be seen the off sales compartment and, beyond, the saloon bar. (© Historic England, Derek Kendall, DPI52404)*

outdoor compartment (see Fig. 12.33.2). This original plan has seen some opening out of internal divisions, along with the post-war addition of the single-storey extension to the east. Still, despite this, much of the original plan remains apparent, giving a good sense of how the pub would have operated upon opening in 1936.

The public bar is the most prominently placed room in the plan of the Stag's Head, accessed via the corner entrance at the junction of Halcomb Street and Orsman Road (Fig. 12.33.3). In common with other Truman's pubs designed by A. E. Sewell, such as the Palm Tree, Mile End (c. 1929; see section 12.25), and the Duke of Edinburgh, Brixton (1936-37; see section 12.16), the public bar is fitted with simple half-height matchboard panelling throughout. The curved bar counter serving the room continues this pattern, with a cream and brown chequered tile border with brass foot rail at its base. The bar back of this portion of the pub is quite elaborate in design, with an original band of box-light panels with incised opal glass advertising Truman's 'BURTON BREWED BITTER' at the top of the shelving section; this continues round to the north side of the bar back, facing the off sales compartment, stating 'BURTON TRUMAN'S LONDON'. All of the original shelves here are retained, with the upper portion of the bar back featuring a mirror back board common to Truman's pubs of the period.

Enclosed behind the bar back in this part of the pub is the original, remarkably small publican's office, and opposite this (on the south) are the cellar stairs, running beneath the stairs which provided access to the private upper floors.¹¹ Another access point to

11 Within the office section, Sewell's plans show that a beer hoist was intended but it would appear



12.33.4 The east (left-hand) side of the Stag's Head, which contained the saloon bar and, to the rear, what was probably a saloon dining room, both served by brick fireplaces and a Moderne-style counter. Doorways have been inserted in the left wall to provide access to the function room block added in c. 1970. (© Historic England, Derek Kendall, DPI52388)

the cellar was a hatch at the west side of the public bar; this corresponding with a set of rolling-in doors beneath a window which allowed barrels to be lowered to the cellar, having been delivered from the street. At the north-east of the public bar, dividing the room from the off sales compartment, is an original timber screen with a glazed upper section. The opening in this was inserted in recent years to provide internal communication with the saloon bar; though despite this alteration, a sense of the public bar's original configuration is clearly apparent.

The public bar was originally divided from a games room at its south end by a further panelled screen, the upper portion of which is retained (see Fig. 12.33.3). This feature, along with markings on the bar counter (showing where the screen was once placed), help give a clear sense of how the 1930s plan was organised. The games room portion of the now undivided public bar retains its matchboard panelling and is served by a short counter, which forms the south portion of the public bar servery. The south wall of the games room features an original brick fireplace (now painted black), inset with a terracotta relief motif of a leaping stag and, at the base, a curved brick hearth. Either side of the fireplace are original doors, these leading to the male and female toilets; according to CAMRA, these both retain their original tilework.¹² At the room's south-east corner is a further original door, this having led to the yard and upper-floor residential accommodation; it is now used by customers to access the beer garden to the south.

that this was never built: Hackney Archives, LBH/7/10/62 (8065)

¹² www.heritagepubs.org.uk (entry on Stag's Head; accessed 3 November 2014)

The games room can be entered directly from Halcomb Street on its west side, but was always interconnected with the adjacent public bar by a doorway in the dividing screen.

The higher status portion of the Stag's Head was on the east side, entered from Orsman Road. A door led directly into the saloon bar, which – now a single large room – was originally divided into two spaces by a partition set with double doors (Fig. 12.33.4, and see Fig. 5.20). The inner (south) room is, like the north space, labelled 'saloon bar' on Sewell's ground-floor plan of 1935 (see Fig. 12.33.2), but probably served as a saloon lounge or dining room – an arrangement which can be seen at another Truman's pub, the Golden Heart, Spitalfields (1934-36; see section 12.21). The superior quality of the saloon bar at the Stag's Head is demonstrated by the three-quarter height panelling with inlaid lettering advertising the brewery's beers on offer in the 1930s, which is retained throughout the now unified bar room. On the saloon's west side is an original curved bar counter with horizontal banded sections, in the Moderne manner, and with its original chequerwork tiled border and foot rail; this originally served both saloon rooms. At the north-west corner of the saloon, the original screen dividing the room from the adjacent off sales compartment is retained. This is now set with a door which appears to be original, and was presumably reset from elsewhere in the pub – it was possibly one of the original doors which divided the saloon into two. Adjoining the screen is a small enclosed timber area which served as the compartment for the display window: it is annotated with the word 'showcase' on the plan of 1935. This is adjoined by a short section of fixed benching which continues to the external door.

On the east side of the saloon bar are two identical brick fireplaces, one serving each of the formerly separate spaces (see Fig. 11.27). These are of higher quality than the example seen in the games room, with tuckpointing between the bricks, and bands of flat tiles inserted to forge a horizontal pattern which reflects the design of the bar counter in this section of the pub. Placed centrally within the brickwork and above the arched fireplace openings are further terracotta reliefs depicting stags and, at the base, curved brick-bordered hearths. Above both of the fireplaces are embossed Truman's branded mirrors, set within the panelling and flanked by inlaid panels of lighter coloured wood which are cut to form a stepped pattern.

At the centre of the south wall of the saloon lounge or dining room there is a multi-paned bowed window, which would have provided the only natural light for this area of the pub. Either side of the window are original doors leading to male and female toilets. The women's lavatory, on the left, was originally the men's; they contain their original tilework with simple geometric patterns, while the (smaller) toilets on the right, now male, have been modernised. Beneath the bowed window is a section of fixed benching, more of which is found on the west side of this part of the saloon, running up to the bar counter. Behind the counter, the bar back is original, and consistent in style with that in the public bar, though unlike the latter it includes a dumb waiter or lift which connected this room with the first-floor kitchen directly above. This feature – which provides further evidence of this room's original function – is discreetly set into the panelling behind the counter on the south side of the servery.¹³

13 The placement of the dumb waiter deviates from that shown on Sewell's ground-floor plan. The latter includes the dumb waiter in the middle of the counter, at the point of division between the north and south saloon bars. This plan was almost certainly altered prior to construction, as no fabric evidence suggests

As has been noted, in c. 1970 the Stag's Head was extended to the east through the construction of a single-storey addition, dominated by a single large room. This room runs the full length of the adjacent saloon bars, and is accessed through an inserted doorway between the saloons' fireplaces, in line with the former division between the saloon bar and the saloon lounge/dining room. The post-war room is simple in arrangement, with a kitchen on its south screened off by a partition containing an opening for service and access doors to the west. Presumably, the extension was built in order to extend the pub's entertainment and dining space, and now serves as a function room and music venue. There is a stage at the room's north end, and its walls are fitted with half-height matchboard panelling, this very similar in style to that seen in the public bar. As in the saloon bar, the room is laid with two-tone linoleum, demonstrating that this flooring cannot be a feature of the 1930s phase of work.

A key element in the arrangement of the Stag's Head's plan is the central positioning of the off sales compartment. This section formed a divide between the public bar area to the west and the saloon bar to the east (see Figs 5.20, 5.42 and 12.33.3). As noted above, the screens which enclosed the off sales have now been inset with doorways to allow full circulation of the interior of the pub. However, the original arrangement of this compartment remains very much in evidence, and it is notable that the off sales retains its original entrance door with etched glass, service counter, glazed upper portions of the dividing timber screens (giving borrowed light to the compartment) and, as has been mentioned, a showcase window.

The upper floors of the Stag's Head were not inspected, but their original arrangement is known through Sewell's surviving plans. They provided accommodation for the pub's landlord/tenant and his family, as well as a kitchen which served food to the saloon bar area. This latter room was located at the south-east of the first floor. Other rooms on this storey were a sitting room, two bedrooms, and a bathroom and WC, while the second/attic floor contained a further three bedrooms. These upper-floor areas had separate access via the service yard and a doorway on the pub's rear (south) elevation.

Significance

The Stag's Head is a typical example of the modest but well-planned improvement work undertaken by Truman's brewery between the wars. It is only a small pub, and was clearly intended to cater mainly for the workers and more senior staff of the nearby warehouses, factories and wharves, along with residents of the adjacent housing estate. Externally, the pub is plain, though it is notable for its Neo-Georgian style, popular amongst inter-war pub architects in the 1930s.

What makes the Stag's Head stand out is the level of survival of the interior fittings, the quality of this work, and the legibility of the original plan form. Along with pubs such as the Rose and Crown, Stoke Newington (1930-32; see section 12.30), and the Duke of Edinburgh, Brixton (1936-37; see section 12.16), the Stag's Head is one of the most complete examples of Truman's inter-war 'house style', retaining features such as original bar backs, counters, brick fireplaces, panelling, embossed mirrors and tilework. The difference in status between the public bar and saloon bar sides of the pub are especially

that the lift was subsequently moved.

apparent, the high-quality work on the latter (saloon) side including a handsome Moderne-style counter. Although there has been a level of opening up, the pub's original plan form can be readily understood. It is especially notable that the off sales compartment survives so well – indeed, better than at the Truman's pubs named above, off sales areas generally having been lost as part of internal opening up (see pp. 110-111). It provides an excellent example of how such areas were designed, fitted out and used in the inter-war period. The plan of the Stag's Head is also notable for incorporating elements championed by those in favour of pub improvement – most obviously, the saloon lounge/dining room, served by a first-floor kitchen. Overall, it provides an outstanding example of an inter-war pub in an urban, predominantly working-class area; the Stag's Head gives a tangible sense of how such pubs would have looked and operated in the 1930s – something which is now a considerable rarity amongst pubs built in the inter-war period.

The builders of the Stag's Head, Truman's brewery, were one of the most significant firms in terms of inter-war pub improvement. In David Gutzke's table of breweries active in this period, the total number of inter-war projects undertaken by Truman's – 151 – was exceeded by only three other breweries: Watney Combe Reid & Co. Ltd (285 projects), Charrington & Co. (170) and Ind Coope (164).¹⁴ Responsible for the design of many Truman's pubs, including the Stag's Head, was Arthur Edward Sewell (1872-1946). A Licentiate of the RIBA, Sewell was the principal architect and surveyor for Truman's throughout the inter-war period, having been originally employed by the brewery in 1902; his last known work for Truman's was the Royal George, near Euston (see below), plans of which were signed in 1939. He was a designer of some note, his public houses – mainly located in or just outside of London – regularly being featured in architectural journals of the time.¹⁵

Sewell was a prolific pub architect, reflecting the active building programme of Truman's between the wars. In total he designed at least 40 pubs for the firm,¹⁶ of which ten pubs, counting the Stag's Head, have been identified as part of this project, including the Railway Hotel, Edgware (1930-31; listed grade II), the Goat Inn, Forty Hill, Enfield (1932; converted to residential use in c. 2006), and the Hop Bine, Wembley (1932; converted to a Tesco in c. 2011); additionally, four pubs have been identified which can be confidently ascribed to Sewell, giving a total of 14 buildings.¹⁷ All but one of these 14 was selected

14 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 202

15 Sewell (and his architectural assistant, R.W. Stoddart) was also mentioned in Basil Oliver's study *The Renaissance of the English Public House* (London, 1947), p. 106

16 This number includes examples such as the Camden Stores, Camden (1924; now a restaurant), the Cock Tavern, Hackney (1929-30), and the Arundel Arms, Stoke Newington (1936; demolished); see: Luke Jacob, 'The Planning and Design of Truman's "Improved Pubs", 1910-1940' (MSt dissertation, University of Cambridge, 2014), gazetteer

17 The four pubs that were probably designed by Sewell, but for which archive information is lacking, are the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (c. 1929), the Army and Navy, Stoke Newington (c. 1934), and the Man of Kent, Nunhead Green (c. 1935). The project also identified a number of Truman's pubs designed by architects other than Sewell, namely: the Duke of Sussex, Lambeth (1924), the Prince George, Thornton Heath (c. 1927), and the Osterley Hotel, Osterley (c. 1934), all by Eedle and Meyers; the Morden Tavern, St Helier (1933), by Harry Redfern; the Wolsey Tavern, Kentish Town (c. 1931), by Robert G. Muir; the Golden Pheasant Inn, Halifax (c. 1933), and the Oddfellows Arms, Bradford (c. 1936), both by Watkin and Maddox; and the Alma Inn, Brierley Hill (1930s?), and the Old White Horse Inn,

for investigation (see Appendix 2).¹⁸ Nine of the 14 pubs, including the Stag's Head, have been added to the final list (see Appendix 5), namely: the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (c. 1929), the Rose and Crown, Stoke Newington (1932), the Army and Navy, Stoke Newington (c. 1934), the Golden Heart, Spitalfields (1934-36), the Stoneleigh Hotel, Ewell (1934-35), the Green Man, Kingsbury (1936-37), and the Duke of Edinburgh, Brixton (1936-37). Sewell's pubs were generally designed in a simple form influenced by Neo-Georgian, Arts and Crafts and Moderne design, as with the Golden Heart and the Rose and Crown. However, Sewell was also comfortable working in Neo-Tudor, a style he used for the Railway Hotel, the Goat Inn and the Stoneleigh Hotel.

To date, three pubs by Sewell have been listed grade II: the Railway Hotel (1930-31; now facing an uncertain future, having been closed since c. 2005); the Ivy House (formerly the Newlands Tavern), Nunhead (c. 1936; see Fig. 10.11); and the Royal George, Camden (1939-40). The Hope and Anchor, Hammersmith (1936; now closed), by an unnamed architect, and the Rayners Hotel, Harrow (1937; now closed), by Eedle and Meyers, are also listed, bringing the total number of listed inter-war Truman's pubs to five – more pubs than for any other single brewery in the London area. This fact reflects the amount of work undertaken by Truman's in the years 1918-39 and also the comparatively high level of survival of Truman's pubs.

Overall, the building's major points of interest are:

- The high level of survival of its exterior
- The very high level of survival of its interior fittings, and the quality of this work, which includes panelling, counters and fireplaces
- The high level of survival of the pub's original plan form, including the off sales compartment
- Its status as a well-preserved, typical example of the small-scale urban improvement projects undertaken by Truman's brewery
- Its status as a pub designed by A. E. Sewell, an important pub architect of the period
- The light it can shed on the design, planning and function of other small-scale inter-war pubs in an urban context.

Published sources

- Geoff Brandwood and Jane Jephcote, *London Heritage Pubs, An Inside Story* (St Albans, 2008), pp. 102-103

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December 2014

Stourbridge (1930s?), both by F. Morrall Maddox.

¹⁸ The pub that was not selected was the Old Cherry Tree, East Dulwich (1935), which has been altered/modernised.

Section 12.34

The Stoneleigh Hotel (now The Station public house), The Broadway, Stoneleigh, Ewell, Surrey, KT17 2JA

Date: 1934-35
Architect: A. E. Sewell
Brewery: Truman, Hanbury, Buxton & Co. Ltd

History and Context

Occupying a prominent open plot situated on the south side of the Broadway next to the station, the Stoneleigh Hotel was an important building within the development of the Surrey suburb of Stoneleigh (Fig. 12.34.1). Part of the borough of Epsom and Ewell, Stoneleigh is 11 miles from the centre of London, and was connected to the city by railway, Stoneleigh station being opened in 1932. The area's housing followed shortly afterwards, and also its commercial premises: the first parade of shops opened on Stoneleigh Broadway in November 1933.

In 1934, Truman's – an East London-based brewery founded c. 1666 – applied for a licence to build a pub to serve the 2,080 homes that had been built within half a mile of Stoneleigh station.¹ The firm supplied aerial photographs taken at various stages during the construction of the suburb as evidence of the need for a social centre for the newly formed community,² finding support for their application from the Stoneleigh Residents' Association.³ The application was approved by the local licensing justices in 1934, with



12.34.1 The Stoneleigh Hotel, seen from the Broadway. The former off licence is on the right of the image, topped by a gable. (© Historic England, Derek Kendall, DPI52333)

1 Alan A. Jackson, *Semi-Detached London, Suburban Development, Life and Transport, 1900-39* (London, 1973), p. 280

2 *Ibid*

3 A photograph of the completed pub and one-acre site was displayed on the front cover of the Stoneleigh Residents' Association's newsletter (*The Resident*) in November 1935.

plans signed off following revisions later that year (see below).

The new pub – initially known as the Stoneleigh Park Hotel – was opened on 4 November 1935, the building tender having come to a total of £25,233,⁴ over treble the national average construction cost for inter-war public houses.⁵ It was one of the largest and most expensive pubs built by Truman's in the period 1918-39. It is known that over 20 separate specialist firms were involved in the Stoneleigh Hotel's construction, signifying the prominence, cost, scale and ambition of the project.⁶ Although named a 'hotel', the building never included guest accommodation; it is an example of the term being used to give status and respectability to a public house, and to broaden the class of its clientele (see p. 10 and p. 39). It proved a major focus for community life, and for two decades following its opening was the only licensed premises in Stoneleigh: the first post-war pub in the area, the Gamecock, was built in 1955 on the western side of the railway.⁷

The original plans of the Stoneleigh Hotel – produced and signed by the architect A. E. Sewell (see below) – survive, dated January 1934; they incorporate revisions made in August and November the same year (Figs 12.34.2-12.34.3).⁸ Following the building's completion, it attracted attention at a national level, being featured in a six-page account in *The Builder* in April 1936; this article included Sewell's plans, several photographs and some explanatory text.⁹ The exterior of the pub was also featured in the Truman's in-house magazine, *The Black Eagle*, in July 1936.¹⁰ Shortly after opening, the popularity of Stoneleigh's new pub necessitated amendments to the original design, with plans for the conversion of a ground-floor store room to a committee room being signed by Sewell in August 1936 followed by approval being granted by the Epsom Licensing District in September.¹¹ Further alterations were made soon after June 1938, when Sewell produced yet more plans, showing the ground and first floors as existing and as proposed. These changes involved the extension of the first-floor social hall and the construction of new gentlemen's toilets to one side of the billiards room on the ground floor.¹² Two postcards of the Stoneleigh Hotel in the 1950s show that the pub was then unaltered,¹³ with later images (of 1998) showing that the pub was trading under the name the 'Stoneleigh Inn' at that time, with new entrances added to the corner at the junction of Stoneleigh Broadway and Kenilworth Road.¹⁴ The pub is now owned and run by the John Barras pub chain and in c. 2012, following a refurbishment, its name was changed to 'The Station'.

4 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 250. The building is included in Gutzke's list of 'superpubs'; it is the 39th most expensive of the 79 pubs he lists.

5 Gutzke states that the national average cost for pubs between the wars was £7,800: *ibid.*, p. 212

6 *The Builder*, 24 April 1936, p. 833

7 <http://www.epsomandewellhistoryexplorer.org.uk/Stoneleigh.html> (accessed 22 October 2014)

8 Surrey History Centre, 6116/1/111. The revisions of August and November are presumably those areas shown in pink.

9 *The Builder*, 24 April 1936, p. 812, pp. 822-25, p. 833

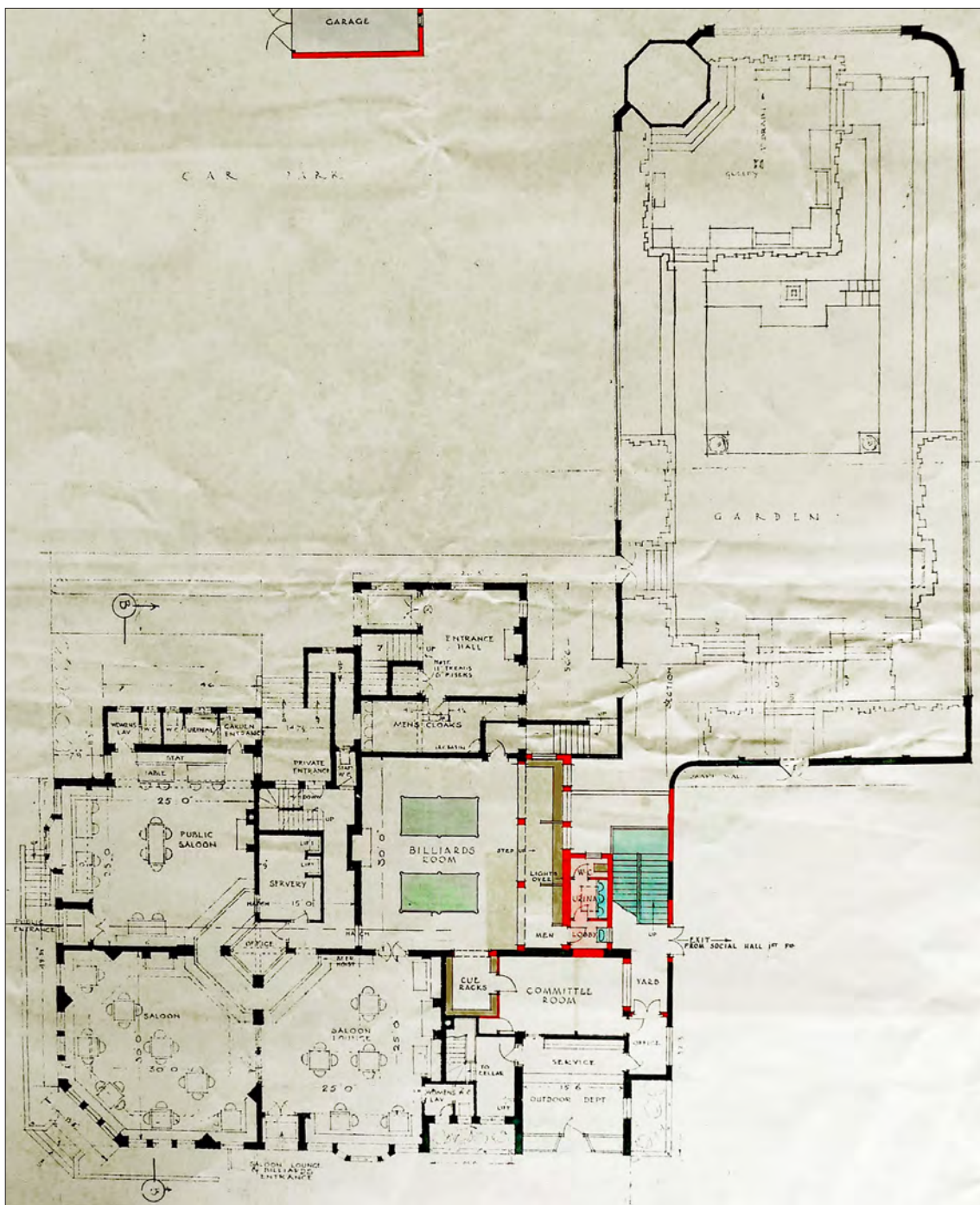
10 *The Black Eagle Magazine*, vol. II, no. 8, July 1936, p. 40

11 Surrey History Centre, 6116/1/111

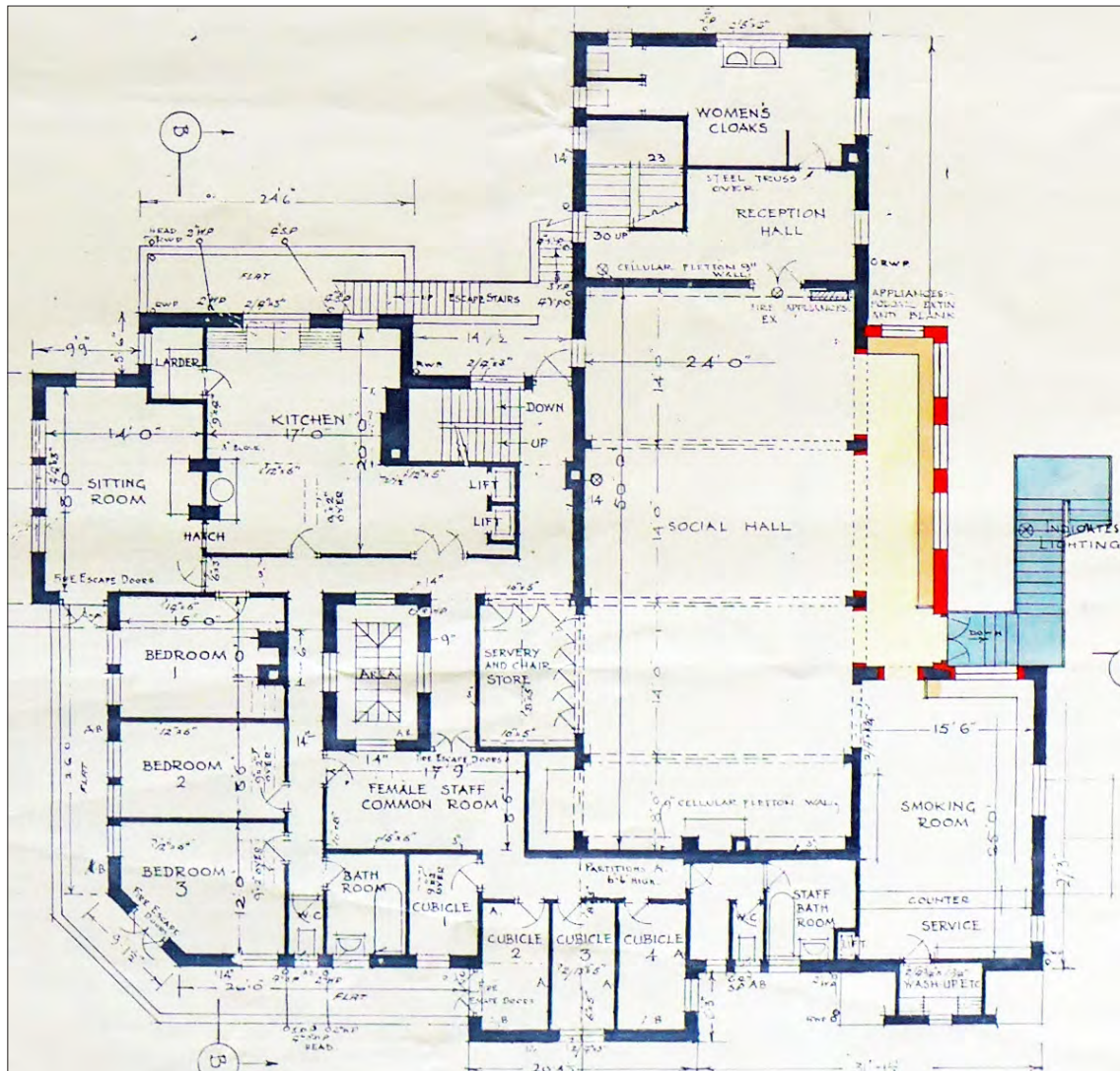
12 *Ibid.*

13 Bourne Hall Museum, Ewell, Stoneleigh Inn Postcards, 2004.014-015, 2006.018-569. Copies were kindly supplied to me by Jeremy Harte.

14 *Ibid.*, Stoneleigh Inn Exterior 1998, GP 3466



12.34.2 A. E. Sewell's plan of the ground floor of the Stoneleigh Hotel, originally produced in 1934 and revised in June 1938 to illustrate proposed changes (shown in colour) in the area of the billiards room. The arrangement of the rooms on the ground floor has since been greatly altered. The garden is shown at the top right, with details such as steps and an octagonal pavilion or shelter. North is roughly to the left. (Copyright of Surrey History Centre)



12.34.3 A. E. Sewell's first-floor plan of the Stoneleigh Hotel, revised in June 1938 to illustrate proposed changes (shown in colour) on the west of the social hall. The division between public areas (focused on the social hall) and private areas (to the social hall's north and east) can be readily seen. North is roughly to the left. (Copyright of Surrey History Centre)

The Stoneleigh Hotel does not fall within a conservation area, but was locally listed in 1997 by Epsom and Ewell Borough Council, as an 'architectural composition of high quality, in the Tudor style consistent with the predominant suburban style of the detached and semi-detached houses ... it was to serve'.¹⁵ The CAMRA national inventory of historic pub interiors does not currently include the Stoneleigh Hotel, though as an outcome of this project it has been brought to their attention. The building was considered for statutory designation, but was rejected in April 1997 following a 'partial inspection'; the assessment stated that the pub's interior had been too greatly altered, though it would seem that the interior of the first floor, including the social hall, was not inspected.

¹⁵ <http://www.epsom-ewell.gov.uk/NR/rdonlyres/7FB5C2CC-0CA1-4CC3-AFFC-4ADA2537B0D4/0/LocallyListedBuildingsreference.pdf> (accessed 22 October 2014)

Description

Exterior

The Stoneleigh Hotel is a detached building of two main storeys in addition to an attic and cellar, situated on the corner of Stoneleigh Broadway and Kenilworth Road, with the railway line immediately to its west (see Fig. 12.34.1). The pub has a car park to the rear with a single garage original to the design (south-east) – accessed from Kenilworth Road – and a terraced rectangular garden area positioned to the south-west. The plan is roughly square in shape with projections on the west side of the Broadway frontage, housing the outdoor department (off sales), and to the rear of the site (on the west side), containing part of the social hall (see Fig. 12.34.2). The design is in the Neo-Tudor (or Brewers' Tudor) style, demonstrating distinctive features such as mullion and transom windows with lozenge pattern leaded glazing, half-timbered gables with carved bargeboards, imposing brick chimneystacks and small half-hipped dormer windows projecting from the steeply pitched tiled roof. The pub's design also shows the influence of the Arts and Crafts style, notably seen in the varied, informal roof lines and the integration of numerous hand-crafted details. The main materials used are multi-coloured brick with Hornton stone dressings, areas of render and timberwork in English oak. A photograph of the Broadway frontage published in 1936 in the Truman's in-house magazine *The Black Eagle* shows that the building remains largely as completed.¹⁶

The main façade, facing north onto the Broadway, is the most architecturally detailed portion of the design; it features gable pargetting and numerous carved relief panels and bargeboards together with grotesque gargoyle figures (see Fig. 11.5), this woodcarving work having been carried out by the Birmingham firm J. R. Pearson.¹⁷ The Broadway frontage presents a mixed height, informal arrangement formed around a central gable, jettied from the first floor upwards and rising to the full height of the building. Beneath the jetty, at ground-floor level, is a bay window, and on the left of this is the pub's main entrance, which originally led directly into the saloon lounge, and from thence to the saloon bar and billiard room. The entrance is set beneath a series of decorative sculpted stone relief panels – featuring sixteenth-century style depictions of a wheat sheaf, a coat of arms, a Tudor rose and stylised foliage. The main gable has carved timber bargeboards and a trio of pargetted panels depicting stylised vines and foliage, set above a mullion and transom casement window with original leaded glazing, including a pane with a heraldic crest design. To the right of this window is the original bracket for the pub's sign, though the sign itself has been removed. The jettied gable is supported at either side by two pairs of scrolled brackets with comedic gargoyle head stops, featuring grinning and laughing figures carved with skill and charm.

On the right (west) of this central area is a smaller gabled section, which projects from the main line of the building, being a prominent feature of the Broadway. This served as a separate off sales shop or off licence, a function which is reflected in its form, which recalls eighteenth- and nineteenth-century shopfronts (see Fig. 5.44). It is formed of a central arched doorway flanked by multi-paned showcase windows, with recently added chequer tilework to the entranceway. The timber door and window frames along with

16 *The Black Eagle Magazine*, vol. II, no. 8, July 1936, p. 40

17 *The Builder*, 24 April 1936, p. 833

the gable bargeboards all feature carved vine and foliage decoration of consistently high quality. The gable above the off licence picks up on some of the patterns seen in the larger central gable – notably further pargetted vine and foliage decorative work between the timber studs. The windows in the upper portion of the Broadway frontage are all mullion and transom casement types and retain their original leaded glazing; the survival of original glazing is, as would be expected, more patchy on the ground floor, with several windows having had new glazing inserted in a sympathetic manner.

The corner portion of the pub's north elevation, facing the junction with Kenilworth Road, has a single-storey brick projection at ground-floor level. Originally, its canted corner was filled with a continuous band of mullion and transom windows, but it now contains two doorways either side of a retained central window, the entrances having been added at some point before 1998.¹⁸ As built, the projection contained the saloon bar and part of the 'public saloon' or public bar, the latter accessed from a doorway on the east. The Kenilworth Road side of the Stoneleigh Hotel is the shortest of the building's elevations, but the level of detail is on a par with the Broadway frontage. At the southern end is a gabled block with jetties at both first- and second-floor level, sharing many details with the pair of gables on the pub's north side – notably, vine motif pargetting and inventively carved bargeboards. Two oriel windows occupy this part of the frontage, one on the ground floor and a second on the first floor, flanked by full-size casement windows; many of these retain their original leaded glazing. Two pairs of brackets with comedic gargoyle head stops give the impression of propping up the jettied first- and second-floor projections. These brackets are carved – and at ground-floor level painted – in a similar vein to the examples on the Broadway façade. Fixed to the studs just to the left (south) of the first-floor windows is the original wrought iron sign bracket, now without its signboard.

The pub's west elevation, facing the railway station, consists of a broad three-bay half-timbered gable frontage, with a central single-storey projecting section (originally containing the office), with tiled roof and weatherboarding to its gable. This is followed by a plain brick section of five bays set with large original leaded windows. Although plainer than the Broadway façade, some good detailing features here – notably the carved bargeboards of the main gable. This has two Tudor roses carved at the base of the gable, one on each side, and a finial at the apex. From the third bay along the west elevation there is a brick screen wall, which serves to section off a small yard; beyond this is a two-storey extension dating from the 1938 phase of work. This extension, built of more regular brick, added ground-floor toilets to the billiards room and at first-floor level increased the size of the social hall (see below). At ground-floor level, modern folding doors have been inserted to provide access to the garden. Set above, the first-floor section is serviced by an original external iron set of fire escape stairs with double doors from the social hall. The final three bays of the west frontage coincide with the beginning of the garden to the south-west. Owing to the terrain of the plot, which slopes down away from the Broadway, this rear part of the pub has an additional half storey in height at ground-floor level. At mezzanine level in this area – communicating with the ground floor of the adjoining portion of the pub, formerly the billiard room – is an original door and a set of external stone-dressed brick stairs. To the south, set at the lower level, there is a further set of double doors leading into the entrance hall to the first-floor social hall.

18 Bourne Hall Museum, Ewell, Stoneleigh Inn Exterior 1998, GP 3466



12.34.4 View from Kenilworth Road, showing the side (east) and rear elevations of the Stoneleigh Hotel, with its car park. The large projecting block on the left of the photograph contains the social hall, accessed via the arch-headed entranceways. (© Historic England, Derek Kendall, DPI52348)

Above this are leaded windows with occasional dimpled panes and further heraldic crest designs, which light the first-floor reception hall and women's cloakroom.

The rear (south) portion of the Stoneleigh Hotel, facing the car park, is the plainest of the pub's elevations (Fig. 12.34.4). Its brick range is framed by two projecting gable ends, the largest – on the west – containing the women's cloakroom and the reception hall serving the social hall. The first floor is served by an original external stone-dressed brick staircase; this communicates with an iron fire stair leading from the second storey on the east side of the rear elevation. This eastern gable end section forms a narrower bay, with a small single-storey projection that contains the rear portion of the public bar.

The original rough stone boundary wall is retained in its entirety around the north-east side of the pub, and encloses a raised pathway. On the eastern perimeter of the site, the wall steps down in line with the gable and in alignment with the corner splay, there being steps leading to the Broadway and to the car park to the rear. On the west side of the pub – dividing the building from the adjacent station – is another car park area; this is not enclosed by boundary walls, and seems always to have been intended for tradesmen and the pub's staff.

A. E. Sewell's plans show the enclosed garden of the Stoneleigh Hotel in some detail (see Fig. 12.34.2). This had double flights of steps at its north end, a square enclosure at its centre, and an octagonal pavilion at its south-east corner, reached by stairs. The garden has been modernised but elements of the 1930s arrangement survive – most significantly, the rough stone steps leading down to the garden (at the north side) along with their original wrought iron detailing. The outlying plot of the Stoneleigh Hotel remains unchanged since construction.

Interior

The original plans show that the Stoneleigh Hotel was a pub of an ambitious scale and plan, with a variety of different rooms catering for the reasonably affluent customers drawn from the newly laid out suburban estate. On the ground floor, there were originally three main bars, arranged around a central servery, with corner counters opening on to each room (see Fig. 12.34.2). At the south-east corner of the pub, entered from Kenilworth Road, was the public bar (named the 'public saloon' on Sewell's plans), served by lavatories for men and women. It was self-contained, having no internal doorways to adjacent areas of the pub. To its north, at the corner of the building, was the saloon, and next to this was the saloon lounge; both were entered via the doorway towards the centre of the Stoneleigh Hotel's main (north) front, facing the Broadway. In addition, the pub contained a billiard room, situated to the rear (south) of the saloon lounge and served by a hatch from the servery area. The adjacent men's toilets were the focus of expansion work in June 1938, which saw the toilets shifted to the west in order to increase the size of the billiard room. At the north-west corner of the pub, the off licence shop was served by store rooms and had an attached office on its outer (west) side. The stores were considerably reduced in size in the phase of work of August 1936, which saw the creation of a committee room, accessible from the north-west corner of the billiard room. This was presumably intended for the use of local businesses, as was the case at several other large-scale improved pubs of the era. The private entrance to the pub – used by its landlord/licensee and their staff – was at the centre of the rear (south) façade.

Today, the ground floor of the Stoneleigh Hotel has been substantially altered. The area originally housing the public bar, saloon, saloon lounge and billiard room is now a single space. However, a sense of where the former room divisions would have been located can be noted from the ceiling breaks, and certain areas appear to retain original plaster cornices (in the former billiard room, for instance). Some original panelling, which has been painted over, survives in the former public bar, as can be noted from interior photographs published in *The Black Eagle* in 1936.¹⁹ It is notable that all of the original ground-floor bar rooms, though altered and opened out, remain in public use, and this contributes to a sense of the former spatial arrangement of this section despite the lack of historic features.²⁰

However, whilst the ground floor of the Stoneleigh Hotel has been much changed, the first-floor social hall along with its attendant smoking room, reception hall, staircase and ground-floor entrance hall all survive largely intact (see Fig. 12.34.3). This section of the building was always intended to be completely separate from the main bar rooms, which were all accessed from the Broadway or Kenilworth Road. Contrastingly, the social hall was entered from the pub's car park, on the south side (see Fig. 12.34.4), implying that Truman's anticipated an affluent class of custom, likely to arrive by car, to attend such events.

19 *The Black Eagle Magazine*, vol. II, no. 8, July 1936, p. 41

20 At the time when the Stoneleigh Hotel was considered for statutory designation in 1997, its ground-floor 'corner bar' (presumably the saloon bar) included a 'Jacobean style fireplace', some basic panelling, an original bar counter and a boarded ceiling: English Heritage listing advice report of 7 April 1997, p. 1. However, these features have since been removed.



12.34.5 The interior of the ground-floor entrance hall, which provides access to the Stoneleigh Hotel's first-floor entertainment suite. The room contains a fireplace and was probably used as a waiting area for people including chauffeurs. (© Historic England, Derek Kendall, DPI52377)



12.34.6 The largest and most impressive room of the Stoneleigh Hotel is the first-floor social hall. This has an open timber roof, the brackets of which are adorned with elaborate head stops, carved with humorous effect. (© Historic England, Derek Kendall, DPI52361)

The room through which such customers would enter was the ground-floor entrance hall, accessed via an open lobby with a pair of four-centred arched doorways. The entrance hall forms an impressive double-height space which contains a substantial fireplace on its west side, with a Truman's eagle emblem within a roundel set into the overmantel (Fig. 12.34.5, and see Fig. 11.6). Above this is a band of three fielded panels with linenfold motifs. The fireplace is topped by an unusual painted plaster relief medallion featuring a portcullis, framed by a stylised foliage border and depictions of the national flowers of England (a rose), Wales (daffodil) and Scotland (thistle). This room has picture-rail height panelling throughout and gives access to a men's cloakroom, via an original panelled oak door on the north side of the room. A set of double doors set under a four-centred arch, with fine carved floral motifs in the spandrels, is set into the west wall, giving access to the gardens. On the opposite side of the entrance hall is a dogleg staircase leading to the first-floor areas. The staircase retains its original fielded panelling, along with banisters and newel posts; two panelled doors at mezzanine level lead to two separate storage spaces (see Fig. 5.37).

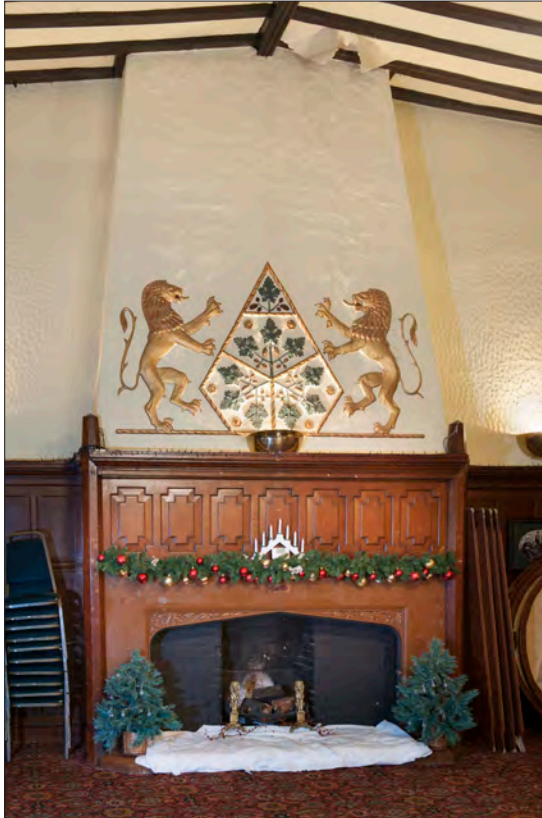
The first-floor reception hall continues the fielded, picture-rail height panelling of the entrance hall and the stairway, and has a door on its south side leading to a women's cloakroom. The latter room and the reception hall are lit by a series of leaded stained-glass windows featuring detailed, and apparently authentic, heraldic crests. This area would have served a similar purpose to the ground-floor anteroom or crush hall built in association with the large function room/ballroom at the Daylight Inn in Petts Wood, South London (1935; see section 12.14), allowing guests to assemble and leave their coats prior to entering the main social hall to the north of the reception area.

The principal room on the first floor of the Stoneleigh Hotel is the social hall, named as such on A. E. Sewell's plans (Fig. 12.34.6, and see Fig. 5.33).²¹ Such function rooms or assembly halls were a typical and popular feature of large inter-war pubs, and would have been used for dances, meetings, musical performances and special events. The social hall at the Stoneleigh was designed to accommodate 150 guests.²² It is a large rectangular hall open to the ceiling with a timber beamed roof springing from brackets adorned with intricate gilded head stops, carved with humorous effect (see Fig. 11.8). The timbers here have, in places, been given a rustic adzed treatment, with ogee bracing (imitating wind bracing) between the decoratively carved principal rafters, this displaying a level of detail above and beyond of the majority of Neo-Tudor pubs of the 1930s.

The back (south) wall of the hall – which connects to the reception hall – has picture-rail height panelling with an original set of double doors off set to the west side, these retaining their wrought iron latches. Above the panelling is some decorative relief plasterwork, this being symmetrically composed with a Tudor rose in the centre with stylised depictions of oak trees with perched birds on either side, these being picked out in green and gold. On the west side of the hall is a raised rectangular section: part of Sewell's extension of 1938, this is lit by four colourful stained and leaded windows divided by mullions, the glazing inset in the central pair with heraldic crests. Part of the 1938 work (to the south) has been screened off with later panelling, this now serving as

21 A photograph showing this room shortly after completion is included among the Truman's photographs in: LMA, B/THB/D/398-399

22 Jackson, *Semi-Detached London*, p. 281



12.34.7 The fireplace and decorative plasterwork at the north end of the first-floor social hall. (© Historic England, Derek Kendall, DPI52365)



12.34.8 A detail of the bar back in the pub's first-floor smoking room, which opens off the social hall. (© Historic England, Derek Kendall, DPI52372)

additional storage space, whilst the area to the north has an original fire escape, leading to an external staircase.

The north end of the social hall is the main focal point of the room, this being marked out by a large fireplace. This has a broad four-centred arch with carved spandrels, inset with brick and having a stone-bordered hearth. An oak surround and overmantel, with a band of geometric patterning above the arch, is set beneath a large plaster relief depiction of a pair of gilded lions flanking an oak tree contained within a gilded, beaded border (Fig. 12.34.7). At the north end of the hall is further fielded oak panelling and two openings – that on the east wall marked as leading to a 'servery and chair store' on Sewell's plans, while that on the west leads to the smoking room. The servery and chair store retains its panelling, original folding oak screen, and what appears to be an original 1930s oak-clad refrigerator. The servery was the only linking point between the public and private areas of the building's first floor, having doors leading through to the kitchen, private staircase and associated areas (see below).

The smoking room, at the west side of the social hall, is rectangular in plan with an original panelled bar counter placed along the north end of the room; this catered for both the smoking room and the main social hall. Behind the counter is a detailed and finely carved bar back centrepiece, featuring depictions of foliage and bunches of grapes (Fig. 12.34.8). This is set between oak shelving for glasses and a panelled back board, with an entrance to a 'wash up' compartment (still in its original use) off set to the right of the

bar back arrangement. The smoking room is lit by a four-light window with leaded and stained glazing (see Fig. 11.7) and has some decorative plasterwork on the north side of the west wall. On the east wall of the room, there is some original fixed benching with more decorative plasterwork above, this facing further leaded and stained-glass windows in the west wall, inset with heraldic crests, and another section of fixed benching. The cornice which runs around the public area of the smoking room seems to be original, though the canopy (or pot shelf) set above the counter is a later addition.²³

Access was not gained to the remainder of the Stoneleigh Hotel's first floor, but plans show that it was private, given over to the pub's landlord/licensee and their staff (see Fig. 12.34.3). At the south-east of the floor – adjacent to the private staircase, which is retained (visible from chair store/serverly) – was a kitchen, connected by dumb waiters to the ground-floor serverly. Adjacent to the kitchen was a sitting room. At the pub's north-east corner there were three bedrooms, a bathroom and a WC, probably all for the use of the landlord and his family. Adjacent to these, though separately arranged, was a female staff common room, with associated staff bathroom and WC. The four 'cubicles' shown on the plan to the north of the common room were presumably used as staff bedrooms. A plan of the pub's attic floor does not appear to survive, but this probably included rooms for the pub's male staff.

Significance

The Stoneleigh Hotel is significant first of all as a highly ambitious pub built by Truman's, one of the most significant breweries in terms of inter-war pub improvement. In David Gutzke's table of breweries active in this period, the total number of inter-war projects undertaken by Truman's – 151 – was exceeded by only three other breweries: Watney Combe Reid & Co. Ltd (285 projects), Charrington & Co. (170) and Ind Coope (164).²⁴ However, the majority of inter-war pubs built or substantially rebuilt by Truman's were small in scale and comparatively traditional in design. The Stoneleigh Hotel is notable in being a detached pub clearly built on improved lines to serve a wide and comparatively high-status clientele. Features which indicate its status as an improved pub include the presence of a separate social hall with attendant rooms, a ground-floor saloon lounge, a car park and a large garden.

The designer of the Stoneleigh Hotel, Arthur Edward Sewell (1872-1946), a Licentiate of the RIBA, was the principal architect and surveyor for Truman's throughout the inter-war period, having been originally employed by the brewery in 1902; his last known work for Truman's was the Royal George, near Euston (see below), plans of which were signed in 1939. He was a designer of some note, his public houses – mainly located in or just outside of London – regularly being featured in architectural journals of the time.²⁵ Sewell was prolific, reflecting the active building programme of Truman's. In all, counting the Stoneleigh Hotel, ten pubs certainly designed by Sewell have been identified as part

23 This is made clear by the portion that can be seen to cut into the original decorative plasterwork on the east wall.

24 Gutzke, *Pubs and Progressives*, p. 202

25 Sewell (and his architectural assistant, R.W. Stoddart) was also mentioned in Basil Oliver's study *The Renaissance of the English Public House* (London, 1947), p. 106

of this project, including the Railway Hotel, Edgware (1930-31; listed grade II), the Goat Inn, Forty Hill, Enfield (1932; converted to residential use in c. 2006), and the Hop Bine, Wembley (1932; converted to a Tesco in c. 2011);²⁶ additionally, four pubs have been identified which can be confidently ascribed to Sewell, giving a total of 14 buildings.²⁷

All but one of these 14 was selected for investigation (see Appendix 2).²⁸ Nine of the 14 pubs, including the Stoneleigh Hotel, have been added to the final list (see Appendix 5), namely: the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (c. 1929), the Rose and Crown, Stoke Newington (1930-32), the Army and Navy, Stoke Newington (c. 1934), the Golden Heart, Spitalfields (1934-36), the Stag's Head, Hoxton (1935-36), the Green Man, Kingsbury (1936-37), and the Duke of Edinburgh, Brixton (1936-37). Sewell's pubs were generally designed in a simple form influenced by Neo-Georgian, Arts and Crafts and Moderne design, as with the Golden Heart and the Rose and Crown. However, Sewell was also comfortable working in Neo-Tudor, a style he used for the Railway Hotel and the Goat Inn, as well as for the Stoneleigh Hotel.

To date, three pubs by Sewell have been listed grade II: the Railway Hotel (1930-31; now facing an uncertain future, having been closed since c. 2005); the Ivy House (formerly the Newlands Tavern), Nunhead (c. 1936; see Fig. 10.11); and the Royal George, Camden (1939-40). The Hope and Anchor, Hammersmith (1936; now closed), by an unnamed architect, and the Rayners Hotel, Harrow (1937; now closed), by Eedle and Meyers, are also listed, bringing the total number of listed inter-war Truman's pubs to five – more pubs than for any other single brewery in the London area. This fact reflects the amount of work undertaken by Truman's in the years 1918-39 and also the comparatively high level of survival of Truman's pubs.

The Stoneleigh Hotel was amongst the largest and most expensive pubs built by Truman's between the wars, costing – as has been noted – just over £25,000.²⁹ Construction took over a year to complete and involved the employment of over 20 specialist firms.³⁰ One of these, the woodcarving firm J. R. Pearson, was brought in from Birmingham, and must have drawn upon their experience of that city's famously large and elaborate improved pubs, such as the Black Horse, Northfield (1929; listed grade II; see

26 These are pubs that were identified through the search of architectural journals and other related literature. Sewell is known to have designed at least another forty or so pubs for Truman's, including the Camden Stores, Camden (1924; now a restaurant), the Cock Tavern, Hackney (1929-30), and the Arundel Arms, Stoke Newington (1936; demolished); see: Luke Jacob, 'The Planning and Design of Truman's "Improved Pubs", 1910-1940' (MSt dissertation, University of Cambridge, 2014), gazetteer

27 The four pubs that were probably designed by Sewell, but for which archive information is lacking, are the Royal Oak, Bethnal Green (1923), the Palm Tree, Mile End (1929), the Army and Navy, Stoke Newington (c. 1934), and the Man of Kent, Nunhead Green (c. 1935). The project also identified a number of Truman's pubs designed by architects other than Sewell, namely: the Duke of Sussex, Lambeth (1924), the Prince George, Thornton Heath (c. 1927), and the Osterley Hotel, Osterley (c. 1934), all by Eedle and Meyers; the Morden Tavern, St Helier (1933), by Harry Redfern; the Wolsey Tavern, Kentish Town (c. 1931), by Robert G. Muir; the Golden Pheasant Inn, Halifax (c. 1933), and the Oddfellows Arms, Bradford (c. 1936), both by Watkin and Maddox; and the Alma Inn, Brierley Hill (1930s?), and the Old White Horse Inn, Stourbridge (1930s?), both by F. Morrall Maddox.

28 The pub that was not selected was the Old Cherry Tree, East Dulwich (1935), which has been altered/modernised.

29 Gutzke, *Pubs and Progressives*, p. 250

30 *The Builder*, 24 April 1936, p. 833

section 12.7), which features carved work of a very similar style to that at the Stoneleigh Hotel. Considering the scale of the project, the Stoneleigh Hotel is an exceptional example of the building work carried out by Truman's under Sewell's direction and, as an illustration of this, the Stoneleigh was regularly featured in the firm's advertisements in the late 1930s.³¹ The ambition and success of the pub's design is reflected in its inclusion in *The Builder* in 1936. It was also mentioned as a 'pub worthy of further study' in Francis Yorke's *The Planning and Equipment of Public Houses* (1949), a key text looking at pub improvement between the wars.³²

The Truman's pub most comparable with the Stoneleigh Hotel is the Railway Hotel, in terms of its scale and its style. Also of relevance are the Green Man, Kingsbury (see section 12.22), and the Hop Bine, Wembley, both of which were large, costly and ambitious buildings. However, both of these have been substantially altered internally. Even though the ground floor of the Stoneleigh Hotel has also been much changed, the survival of its social hall and associated areas is of great note and gives the pub importance at a national level. The suite of entrance hall, stairway, reception hall, social hall and smoking room along with storage areas survives almost completely unaltered since Sewell's final phase of work in 1938, remaining as a discrete area of the pub, separate from the main bars, with its own entrance and character. The planning and decoration of these rooms gives an invaluable insight into the original appearance, arrangement and use of large function halls in suburban pubs. Whilst other such rooms survive – for example, the ballroom at the Daylight Inn, Petts Wood (see section 12.14) – it is rare to find an example with its attendant spaces intact: the anteroom at the Daylight Inn has, for instance, been greatly reworked. The major surviving example of a first-floor function room with associated areas is that at the Black Horse in Northfield (see Fig. 5.32 and section 12.7), and the Stoneleigh Hotel can be compared with this building in terms of its plan and style.

The level of external survival at the Stoneleigh Hotel, along with the quality of its materials and design, are also of importance. In stylistic terms, the Stoneleigh Hotel is one of the best examples of 'Brewers' Tudor' pub architecture found nationally, an important and distinctive type of pub design initiated in the early twentieth century which has been identified as 'the last definable style to be applied to pubs on a nationwide basis'.³³ Features of the Stoneleigh Hotel which command particular attention are the carved wooden bargeboards, head stops and bar fittings, together with the stained-glass leaded windows and the brickwork (as seen, for instance, on the chimneystacks). Even though Neo-Tudor pub architecture is already well represented on the statutory list – inter-war examples including the Fellowship Inn, Bellingham, London (1923-24; see Figs 3.10-3.11), the Haworth Arms, Hull (1925), the George and Dragon, Chester (1929-31), the King and Queen, Brighton (1931), and the Five Ways, Nottingham (1936-37), all listed grade II – the Stoneleigh Hotel equals or even exceeds the quality of most of these buildings. Of special note is the surviving off sales shop or off licence. Such shops were only provided where a substantial 'off premises' trade was expected, and were comparatively rare, since – unlike an off sales compartment within a pub – they required dedicated staff. As survivals, they are even rarer, many having been demolished or reworked. Such a provision was costly,

31 LMA, Truman's Newspaper Cuttings Books: B/THB/PMT/003-019

32 Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 202

33 Michael Jackson, *The English Pub* (London, 1976), p. 48

since it required dedicated staff, unlike an off sales counter in a pub.

The Stoneleigh Hotel is also of significance in illustrating the important position improved pubs had within the development of inter-war suburbs. As has been stated, Stoneleigh was laid out from 1931 and the Stoneleigh Hotel was a key early building within the suburb: one that was not only a prominent and important component of the streetscape, capturing and elevating the architectural character of the area, but was also a social focal point for the newly formed community. The social significance of the pub is reflected in the recollections of Stoneleigh residents, for whom the opening of the Stoneleigh Hotel 'provided a rendezvous at which the young people of Ewell village could exploit the great crowd of new partners of the opposite sex brought to them by the advent of Stoneleigh'.³⁴ This importance of the pub as a place for the new community to meet and attend events is demonstrated by its prominent position on the Broadway and its close proximity to the station, which, to this day, gives a tangible sense of the centrality of the Stoneleigh Hotel to the physical and social development of the suburb. The integrity of the context of the Stoneleigh Hotel can, in this way, shed light upon other inter-war pubs which have been divorced from their original surrounding or have been greatly altered.

Overall, the building's major points of interest are:

- Its status as a pub designed by A. E. Sewell for Truman's
- Its scale, ambition and quality, in terms of design and workmanship
- Its role within the development of Stoneleigh, and its contribution to the local streetscape
- The high level of survival of the pub's exterior and grounds, including a dedicated off licence, and its status as a defining and nationally important example of the Neo-Tudor style applied to pub architecture
- The high level of survival, and considerable rarity, of the self-contained social hall suite
- The survival of various internal fittings and features, especially at the building's south-east
- Its status as an outstanding example of a detached suburban inter-war pub, and its role in informing understanding about such buildings
- The building's role in aiding understanding of the improved pub movement as a whole.

Published sources

- Alan A. Jackson, *Semi-Detached London, Suburban Development, Life and Transport, 1900-39* (London, 1973), pp. 280-281
- *The Builder*, 24 April 1936, p. 812, pp. 822-25 and p. 833
- *The Black Eagle Magazine*, vol. II, no. 8, July 1936, pp. 40-41
- Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (1949), p. 202

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34 Jackson, *Semi-Detached London*, p. 281

Section 12.35

The Wheatsheaf public house, Mill Lane, Sutton Leach, St Helens, Merseyside, WA9 4HN

Date: 1938
Architect: W.A. Hartley
Brewery: Greenall Whitley & Co. Ltd

History and Context

The Wheatsheaf Hotel (Fig. 12.35.1) – as the building was originally known – is located in Sutton Leach, to the south-east of St Helens, a town developed largely from the mid-nineteenth century as a major industrial centre. St Helens was known in particular for coalmining and its glass industry, the most prominent local firm being Pilkington Glassworks. In the wider district surrounding the Wheatsheaf were various factories and collieries, including Sutton Manor, which was active in the period 1906-91.

The area in which the Wheatsheaf was built was rural and open until the 1930s, a decade which saw the construction of various buildings, including the semi-detached houses to the pub's south, in Leach Lane. However, the land to the south and west of the pub remains open, and is coursed through by Sutton Mill Brook. The ground on which the Wheatsheaf was constructed has been affected by coalmining subsidence. As a result, various of the pub's floors are somewhat tilted; for example, this is the case in the smoke room, where 'pint glasses would regularly slide down the table and tip their contents onto the floor'.¹ The bowling green also has a tilt, and locals refer to the Wheatsheaf as the pub that is sinking. As the pub is built in a dip, flooding has also been a regular



12.35.1 *The principal (north) elevation of the Wheatsheaf. The only notable alteration has been the infilling of the archway at the centre of the main part of the façade. The first floor of the block on the right of the picture contains the accommodation of the pub's landlord/manager. (© Michael Slaughter LRPS)*

¹ Pers. comm. (Chris Coffey, October 2014); Geoff Brandwood, *Britain's Best Real Heritage Pubs: Pub Interiors of Outstanding Historic Interest* (St Albans, 2013), p. 120

problem over the years.

Plans of the Wheatsheaf were prepared in 1936 (see below), and the new pub was completed in 1938. Frank Baumber, in recollections of Sutton from his youth, gives this year as the opening of the pub, noting that:

The opening of the Wheatsheaf was a great day for the ale drinkers. Greenalls, the Brewers, promised to give a pint of ale, free of charge, to all who came to the opening. Before opening time a great crowd had assembled of men with great thirsts, waiting expectantly for the doors to open ...²

Opposite this group of people were some local temperance campaigners, who 'sang and preached and warned about the perils of strong drink and said that when the men entered through those doors, they were entering the "House of the Devil"'. However, the campaigners were apparently the only men standing outside once the pub's doors had opened.³

The granting of a licence for the new Wheatsheaf was said to be conditional upon the surrender of the licences of three nearby public houses: the Crystal Palace in Waterdale Crescent, the Engine and Tender just to the north of Reginald Road, and the Wheatsheaf Hotel in Lionel Street (listed grade II), by St Helens Junction station. The first of these closed in 1935, and the other two in 1938.⁴ At first, the new Wheatsheaf was to be named the new Engine and Tender. However, the landlord of the old Engine and Tender refused the new tenancy, and the post was taken by Dave Rothwell, landlord at the old Wheatsheaf Hotel, who carried the pub's name with him.⁵

The Wheatsheaf Hotel – a name which reflects the building's pretensions and status, rather than the inclusion of guest accommodation (see p. 10 and p. 39) – was one of a number of pubs built or rebuilt in the early twentieth century by Greenall Whitley and Co. Ltd. The brewery dated back to 1762, and had bases in Warrington and St Helens; the latter closed in 1976, and the company ceased brewing operations entirely in 1991.

The Wheatsheaf is on CAMRA's inventory as having a historic interior of national importance,⁶ and the building has an entry in Geoff Brandwood's book *Britain's Best Real Heritage Pubs: Pub Interiors of Outstanding Historic Interest* (2013), which draws upon the CAMRA inventory.⁷ The building does not fall within a conservation area, and is not included on the local list maintained by St Helens Council. A copy of the original ground-floor plan of 1936 is held by St Helens Local History and Archives Library; a copy is also in the collections of the local police force, along with a the pub's plan 'as existing'

2 Frank Baumber, *Clog Clatters in Old Sutton* (St Helens, 1995), p. 40; <http://www.suttonbeauty.org.uk/suttonhistory/religion3.html> (accessed 7 October 2014). Stephen Wainwright, owner of the Sutton Beauty website, very kindly alerted me to this reference.

3 Ibid

4 Pers. comm. (Chris Coffey and Stephen Wainwright, October 2014). For information on all three pubs, and on the new Wheatsheaf, see: <http://www.suttonbeauty.org.uk/suttonhistory/suttonpubs.html> and <http://www.suttonbeauty.org.uk/suttonhistory/suttonpubs2.html> (accessed 7 October 2014)

5 <http://www.suttonbeauty.org.uk/suttonhistory/suttonpubs2.html> (accessed 7 October 2014)

6 See entry on: www.heritagepubs.org.uk (accessed 7 October 2014)

7 Brandwood, *Britain's Best Real Heritage Pubs*, p. 120

in January 1950 (see Fig. 12.35.3).⁸ No other architects' drawings are known to survive, and the Wheatsheaf does not seem to have been mentioned in architectural journals or related articles.

Description

Exterior

The Wheatsheaf is situated at an intersection of five roads, and is on the corner of Mill Lane and Leach Lane. The building is Neo-Tudor in style, and of two principal storeys (see Fig. 12.35.1). It is built mainly of brick, with stone dressings, tiled roofs, and areas of half-timbering; the central section on the main front seems to be built of rough-hewn stone. This elevation faces north; it has gabled sections to each side, with half-timbering above and exposed brick below, while on the outer side of each of these is a single bay containing an entrance doorway. The central section of the façade projects, having canted sides; this contains an arched opening at ground-floor level (now blocked), framed by buttresses, with a frontispiece above containing a niche and rising to an elevated central parapet. On the right of this, in the westerly canted bay, is the doorway (now disused) which formerly led to the off sales or outdoor department.

On the right again, there is an adjoining block with exposed brick below and half-timbering at first-floor level. On the ground floor, this includes a doorway serving as a private entrance for the manager's/landlord's accommodation on the first floor, via a private stairhall. On the west of this, a single-storey brick wall encloses a service yard,



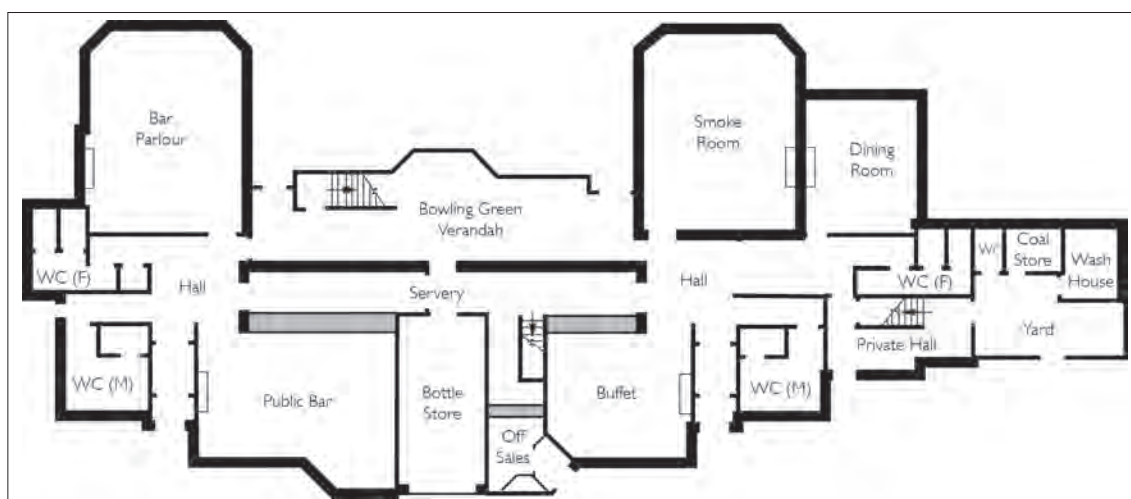
12.35.2 *The Wheatsheaf's rear (south) elevation, with the bowling green in the foreground and the terraced viewing area on the right. Some of the structures at the centre of the pub's façade are modern additions, including the projecting roof canopy. (© Historic England, Emily Cole)*

⁸ I am very grateful for the help of Dave Gamston in locating these plans, and he kindly supplied me with copies of both. He noted that survival of such drawings in the collections of a police force was probably CAMRA's 'only example to date of such sourcing' (pers. comm., October 2014).

with wash house, coal house and WC on its south side. The pub's east elevation, even though it fronts Leach Lane, is not a 'polite' composition like the façade on the north; it is of exposed brick on the ground floor, with a single-storey block at the north-east corner, and has areas of half-timbering above.

In plan, the Wheatsheaf forms a rough U shape. To the rear (south), wings project to east and west; each has a steeply pitched pyramidal roof, half-timbering at first-floor level and projecting single-storey canted blocks below, of exposed brick, with battlemented brick parapets (Fig. 12.35.2). The central area enclosed by these wings is plain in design and is now largely obscured by a two-storey extension with a tall chimneystack (in existence by 1950) and a modern single-storey block at its west end. The single-storey half-timbered bowling verandah in this area, with a central bay window, is also an addition, though it is shown on the plan of 1950 (see below and Fig. 12.35.3). At the left (west) of the façade is a block of plainer design, with large windows to each floor and a Moderne-style stepped parapet. In character, this overall elevation is more inspired by Arts and Crafts design than by the Neo-Tudor style. It overlooks a large bowling green, which is unusual in being rhomboid shaped rather than square; it was presumably offset to the west to leave space for the gardens of the adjacent houses on Leach Lane. To the immediate rear of these gardens, on the east of the green, is a stepped terrace, an original feature of the pub's layout. This enables spectators to watch games being played.

As has been noted, there have been changes to the exterior of the Wheatsheaf since the time of its completion. The blocking of the central arched opening on the main front (see below) is especially significant in terms of its impact on the pub's character. This work was apparently undertaken in the early 1980s;⁹ the former opening was walled up and a central doorway inserted, with windows to either side. The additions at the rear of the building are also somewhat damaging to the pub's original character, and prevent a full understanding of the original appearance of this side of the pub. On the north of the



12.35.3 *The ground floor of the Wheatsheaf as originally designed, based on a plan of 1950. (© Historic England, Philip Sinton)*

⁹ www.heritagepubs.org.uk (CAMRA entry on the Wheatsheaf; accessed 7 October 2014)

pub's main front is what appears to be the original free-standing pub sign.

Interior

The Wheatsheaf is a pub of two sides or halves, with no public route of communication between the two (Fig. 12.35.3). On the left (east) of the north front, a doorway leads into the first half. Etched glass on the double doors within the vestibule name the main two rooms in this area: public bar and bar parlour. There are a number of such doorways in the Wheatsheaf, with etched glass proclaiming the functions of the various rooms, along with original door furniture and panels of glazed screening above the doorways. The public bar and bar parlour open off a lobby or hall, which retains its half-height panelling. The public bar is on the immediate east of the former arched opening, with windows looking north (Fig. 12.35.4). On its inner side, the room has a wide counter with original timber frontage and bar back, the upper part of the counter being fluted and decorated with rosettes.¹⁰ Above the counter is a narrow horizontal strip of glazing, now obscured – like most of the pub's interiors – by “memorabilia collections”/tat.¹¹ The room has its original fixed seating with bell pushes, and a plain brick and stone fireplace, with gas insert, on the east wall. On the rear (south) of the lobby is the bar parlour, now a games room; originally, such rooms were intended as intimate retiring rooms.¹² This has



12.35.4 *The interior of the public bar, on the pub's left-hand (east) side. (© Historic England, Luke Jacob)*

¹⁰ On the ground-floor plan of 1936, the bar back is shown as incorporating two large 'showcases', divided by a central pier.

¹¹ www.heritagepubs.org.uk (CAMRA entry on the Wheatsheaf; accessed 7 October 2014). The servery area was top lit from above, there being a flat roof behind this strip of glazing.

¹² Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 105



12.35.5 The lobby or hallway on the right-hand (west) side of the pub. The arch-headed doorways lead to service areas (that on the left to the servery of the buffet, and that on the right to the former verandah), while the square-headed doorway on the right leads to the smoke room. (© Historic England, Emily Cole)

views over the bowling green to the rear. It has a fireplace on its east side, now heavily painted, and most of its original fixed seating.

Various other doorways open off this east lobby: there are men's and women's lavatories on the east, with original etched glass doors and illuminated hanging signs; a doorway/hatch on the north-west leads directly into the servery of the public bar; and a doorway at the south-west leads to the bowling green. There is also apparently a further room in this area of the pub; this is described by CAMRA as 'a small narrow room with leaded windows overlooking the bowling green, a sliding door for service and fixed seating that may well have been added at a later date'.¹³ This room must be a later addition, for the ground-floor plan of 1936 shows that the rear of the pub was originally formed of a glazed communication passage for staff, with a bay-windowed area and central doorway providing garden service at its centre. This jutted out into a large single-storey room named 'future garden hall' on the plan, but it seems that this was never built, at least as originally envisaged. The plan of the Wheatsheaf 'as existing' in 1950 shows a 'bowling green verandah' in this area, with a central bay window, and it is presumably this narrow room that was described by CAMRA. A ground-floor 'cellar' was added at the south-west of this verandah in modern times.¹⁴

On the other side of the Wheatsheaf, the arrangement is similar, there being two bars – one at the front (buffet bar), and the other (smoke room) in the projecting wing to the rear – but in this case the area also extends into a block to the west. All of these rooms are accessed through double doors – the etched glass here bearing the names 'buffet' and 'smoke room' – which lead to a lobby or hall, with half-height panelling (Fig. 12.35.5). The buffet on the north (front) of this (Fig. 12.35.6) – a room intended for the provision of drink and light refreshments – has some half-height panelling, original fixed seating with bell pushes, a Tudor-style fireplace on the west and a counter on the south side – exactly like that in the public bar, though shorter and with its upper tier of glazing unobscured. This retains its original bar back, which has its original shutters (now no longer in use) which can be lowered and locked to protect the bottles and glasses on the shelves.¹⁵

13 www.heritagepubs.org.uk (CAMRA entry on the Wheatsheaf; accessed 7 October 2014). The room was not inspected on the site visit.

14 See: Brandwood, *Britain's Best Real Heritage Pubs*, p. 120

15 www.heritagepubs.org.uk (CAMRA entry on the Wheatsheaf; accessed 7 October 2014). On the



12.35.6 *The interior of the buffet, which retains original work including the counter.*
(© Michael Slaughter LRPS)

On the south side of the lobby/hall is the smoke room, with windows looking out over the bowling green. This has its original fixed seating (some curved, forming bays), and a Tudor-style stone fireplace (now heavily painted and seemingly with a modern tiled surround). Adjacent to this, on the west, is the dining room; this can be accessed either from the passageway with half-height panelling which leads west from the main lobby, or via the doorway directly connecting the smoke and dining rooms. The dining room – placed in a block of somewhat different design from the main building – has a beamed ceiling (the other ceilings in the pub are plain), three-quarter height panelling, original fixed seating and a fireplace (on the room's east) with a timber surround; originally, it had a four-light window on the south, but this is now punctured by a fire door. Other doorways opening off this lobby and passageway lead to: men's and women's toilets; the buffet's servery; and the service area to the rear (south) of the servery.

Originally, the Wheatsheaf's service area was roughly T-shaped, as is shown by the surviving plan of 1936 (see Fig. 12.35.3). A long communication passage, entered through doorways from each of the side lobbies or halls, ran to the rear of the counter areas. This provided access, on the south, to a garden servery, and, on the north, to the central area of the main part of the pub, between public bar and buffet bar. In the arched opening, closed off by wrought iron gates, was a draw in space; to the south of this was a large bottle store containing a spiral staircase leading down to the cellar and up to a first-floor beer store. The plan shows that there was a barrel hoist in this area. Adjacent to this, on the west, was the off sales area or outdoor department. This was entered via a doorway

plan of 1936, the bar back is shown as having been a single large 'showcase'. The servery is top lit, as in the public bar.

in the canted bay to the left (east) of the buffet bar, and had a display window on its north side and a counter on its south.

This whole central area of the pub has been altered: around the early 1980s, the former off sales area and bottle store were converted into a kitchen, the arched opening was blocked up and the first-floor beer store was converted into a bedroom. As has been noted, the area to the south of the communication passage has also been altered and extended, with various modern additions. The first floor of the Wheatsheaf was not inspected, but presumably remains in use as the private accommodation of the manager/tenant. Originally, it presumably also included a kitchen, which would have served the ground-floor rooms via a dumb waiter.

Significance

The Wheatsheaf Hotel is notable for retaining its original plan form – with a few exceptions, the most notable example of which is the loss of the arched opening providing access to the cellar and bottle/beer stores. The pub is also notable for the survival of so many of its fittings – such as doorways, glass, fixed seating and two impressive bar counters – and for retaining its bowling green. Many such greens have now fallen into disuse or been redeveloped, a fate which befell the greens of two pubs local to the Wheatsheaf: the Mill House Inn (now the Millhouse), south-west on Mill Lane, and the Bull and Dog, to the west again, on Marshall's Cross Road. Its level of integrity, and its consequent rarity, is reflected by the fact that the Wheatsheaf is included on CAMRA's inventory as a pub interior of national (rather than regional or local) significance (see above).

The fact that the Wheatsheaf replaced three older and smaller local pubs is of interest (see above). However, the building is only 'improved' in certain regards. Although it includes special provision for the serving and consumption of food and refreshments (i.e. the buffet and dining room), its plan is traditional – for instance, in terms of the separation of the various rooms, there being no sense of central supervision. Nor does its plan include a club room or similar, while its style, also, is not particularly advanced. Still, the Wheatsheaf is notable as a pub built by Greenall Whitley – who David Gutzke lists as being fourteenth out of twenty in his list of leading inter-war pub improvers.¹⁶ The brewery was one of a number in Lancashire and Yorkshire that were committed to pub reform, though Greenall Whitley tended to spend higher amounts on fewer numbers of buildings.¹⁷

One of the most notable inter-war pubs built/rebuilt by Greenall Whitley was the Farmers' Arms, Huyton, Liverpool (built before 1934; demolished c. 1998; see Appendix 2). Another – comparable in overall design to the Wheatsheaf – was the Yew Tree Hotel, West Derby, Liverpool (c. 1938; demolished c. 2012), though this included public bar, bar parlour, buffet, garden hall, tea room and committee room, as well as a bowling green.¹⁸ Both of these pubs were designed by Edmund Kirby & Sons, a firm of Liverpool-

16 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 202

17 *Ibid.*, p. 208

18 *The Building Times and Stone Trades Journal*, vol. 61, July 1938, pp. 252-3

based architects. The Wheatsheaf, meanwhile, was the work of William Austin Hartley (1889-1952) of St Helens.¹⁹ The son of an architect, W. A. Hartley carried out various work for Greenall Whitley, preparing plans for the building/rebuilding of the Union Inn (1937), the Eccleston Arms Hotel (1941) and the Lorne Hotel (1948), all in St Helens.²⁰ No other inter-war pubs designed by Hartley, or built for Greenall Whitley, are known to be listed.

In terms of inter-war pubs currently protected by statutory listing, those of a style and scale which is comparable with the Wheatsheaf are: the British Oak, Stirchley, Birmingham (1923-24; grade II), the Haworth Arms, Hull (1925; grade II), the Shakespeare, Farnworth, Bolton (1926; grade II), and the Margaret Catchpole, Ipswich (1936; grade II*; see Fig. 10.6).

Overall, the building's major points of interest are:

- Its status as a pub built by Greenall Whitley
- The intactness of the plan form, with the various rooms remaining as separate areas of the pub, and the survival of the interior decoration and fittings
- The good survival of the exterior
- The survival, in use, of the pub's bowling green, with adjacent viewing terrace.

Published sources

- Geoff Brandwood, *Britain's Best Real Heritage Pubs: Pub Interiors of Outstanding Historic Interest* (St Albans, 2013), p. 120

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¹⁹ I am very grateful to Dave Gamston and Michael Slaughter for identifying the Wheatsheaf's architect for me.

²⁰ St Helens Local History and Archives Library, SMM/1/47/3, SMM/1/12/4 and SMM/1/25/4. Hartley also prepared plans for the Washington Inn, St Helens (not dated): SMM/1/4914

Section 12.36

The White Hart public house, Kings Walk, Grays, Thurrock, Essex, RM17 6HR

Date: 1938
Architect: Mr Fincham (probably Edward Fincham)
Brewery: Charrington & Co. Ltd

History and Context

The White Hart – in the historic centre of Grays, to the east of London – occupies the site of an earlier public house of the same name, of which a photograph taken in 1930 survives.¹ This shows that the early White Hart pub was a weatherboarded structure of two main storeys, and that it resembled the adjacent buildings on the southern stretch of what was then Grays High Street, leading down to Grays (or Town) Wharf on the River Thames.² The White Hart was recorded from the eighteenth century,³ and the weatherboarded structure appears to have dated from around that time. By at least the 1920s, it was owned by Seabrooke & Sons brewery, a firm which had been in business in Grays since 1799.⁴

In May 1929, the White Hart was acquired by the London-based brewery Charrington's, as part of that firm's buyout of Seabrooke's and its 120 licensed houses.⁵ Just under ten



12.36.1 *The principal façade of the White Hart, facing east on to what was Grays High Street (now Kings Walk). (© Michael Slaughter LRPS)*

1 The photograph is part of a record card in the collections of the National Brewery Centre. A copy was kindly supplied by Vanessa Winstone.

2 Another photograph of this stretch of the High Street, dating from 1912 and showing the White Hart, has been published in: Brian Evans, *Around Grays in Old Photographs* (Stroud, 1994), p. 9

3 *A History of the County of Essex: Volume 8* (Victoria County History, London, 1983), pp. 35-56: <http://www.british-history.ac.uk/vch/essex/vol8/pp35-56> (accessed 7 January 2015)

4 <http://www.thurrock-history.org.uk/brewers.htm> (accessed 2 December 2014). The name Seabrooke's appears on the two White Hart record cards in the National Brewery Centre.

5 <http://www.thurrock-history.org.uk/brewers.htm> (accessed 2 December 2014)

years later, Charrington's undertook a complete rebuilding of the White Hart, work which involved the demolition of a number of adjacent properties, in order to provide a much larger site for the pub. The rebuilding was clearly carried out by Charrington's with the intention of increasing the pub's custom and profits. The White Hart competed with a number of other pubs in central Grays, including a handful situated on the lower half of the High Street. Custom for these pubs would have been drawn from locals, workers and managers of the nearby wharf, timber yard, and shipbuilding and engineering works on the north bank of the Thames, and also the daytrippers who regularly travelled from London to Grays, then considered a picturesque destination for an outing. A Charrington's record card for the White Hart shows that the new pub was completed in 1938, at a total cost of £8,168 (Fig. 12.36.1).⁶ The name of the designer is given as 'Fincham'.⁷ This was probably Edward Fincham, a Grays-based architect who was active from at least 1926 until 1958;⁸ he had possibly been recommended to Charrington's having carried out work for Seabrooke's brewery.

For around three decades, the White Hart survived in the context of the early streetscape of Grays, with terraces of buildings on the opposite (east) side of the High Street and to the pub's south-west and south-east, towards the Thames. However, this area was to see a great deal of change. In a plan of 1965, revised in 1969, Thurrock Council undertook to redevelop Grays town centre, in association with Ravensett Properties Ltd.⁹ The work, largely complete by 1973, saw the demolition of almost all of the existing buildings on the High Street – the White Hart being a notable exception – and the replanning of the street lines. The south part of the High Street was renamed Kings Walk and was pedestrianised, and the terraces surrounding the White Hart were all demolished, opening up the vista to the Town Wharf and the riverside.

The area around the White Hart has been further developed in more recent decades: the Beehive community centre to the pub's north dates from around c. 1990, as do the six-storey blocks of flats to the south, while the huge Thurrock campus of South Essex College, on the corner of the High Street and New Road, was completed in 2014, with additional buildings on its south side, almost opposite the White Hart. The result of this redevelopment has been the dislocation of the pub from its original context: the White Hart is now – in terms of survival – the principal historic building on the main (south) part of the former High Street, aside from the Church of St Peter and St Paul (medieval, largely rebuilt 1846; listed grade II).

No original plans or drawings of the White Hart are known to survive, though one of the two Charrington's record cards now in the National Brewery Centre includes an exterior

6 Record card for the White Hart in the collections of the National Brewery Centre, kindly supplied by Vanessa Winstone.

7 Ibid

8 Examples of Fincham's work are alterations to the Church of St Giles and All Saints, Orsett, Essex (1926-27, with Sir Charles Nicholson), alterations to a farm in Messing, Essex (1927), and the rebuilding of the Marks Tey Motor Works, Essex (1928). See: Essex Record Office, D/RLw Pb1/1504 and D/RLw Pb1/1677, and James Bettley and Nikolaus Pevsner, *The Buildings of England: Essex* (New Haven and London, 2007), p. 618. See also: http://www.churchplansonline.org/show_people.asp?nameauthorityid=7466 (accessed 7 January 2015)

9 *A History of the County of Essex: Volume 8*, pp. 35-56: <http://www.british-history.ac.uk/vch/essex/vol8/pp35-56> (accessed 7 January 2015)

photograph of 1947.¹⁰ The pub does not seem to have been mentioned in any national architectural journals or key texts of the period. The White Hart is not locally listed by Thurrock Council and does not fall within a conservation area, though it is included on CAMRA's inventory as having a historic interior of regional importance.¹¹

Description

Exterior

The White Hart stands on an open plot at the south-west corner of the former High Street, with a draw-in for motorists set in front of the pub (to the east) and a garden to the rear (west). The pub is detached and of two main storeys, with an attic and cellar; it is built of red brick with stone dressings in a robust, plain Neo-Georgian style (see Fig. 12.36.1). Sash Windows are distributed evenly across the frontage and three brick chimneystacks are set into the double-hipped plain-tiled roof, one centrally and the others to the far south and north sides.

The pub's broad main elevation, facing east, is symmetrical, and is formed of three blocks; that in the middle has a projecting ground-floor section, with a central opening. The roof of this projection forms a first-floor balcony; it is edged by its original iron balustrade, featuring a leaping white hart at the centre of the main front, though the ironwork which formerly set out the pub's name has now been lost.¹² Below, there was originally an open vestibule which led to the doorway accessing the off sales or outdoor department and had showcase windows on at least one side.¹³ This opening, now blocked, is framed by a pair of large tripartite sash windows, which served to light the separate bar rooms to the north and south. To either side of the central opening, and on the outer edges of the projecting section, are tapered pilasters; these are of stone, now painted white. The stone band on the upper part of this projecting block was, as built, the only part of the White Hart's main façade that included signage: the surviving photograph of 1947 shows that it bore the word 'Charrington's' at its centre, with advertisements for the brewery's products either side. This area has now been modernised, but no additional signage has been affixed to the pub, helping it retain the simplicity and impact of the original design. On the White Hart's east side is a freestanding sign post, which may be original to the scheme of 1938, though the hand-painted sign itself seems to be a modern replacement; certainly, the post is set in its original location, in line with the centre of the main elevation.¹⁴

Two further entrances – each single doorways – are contained within the north and south blocks of the pub's main façade. These are topped by fanlights and have elegant stone surrounds, with swan-neck pediments. The stonework was originally exposed (as is shown in the photograph of 1947), but is now painted white. The glass lanterns that are

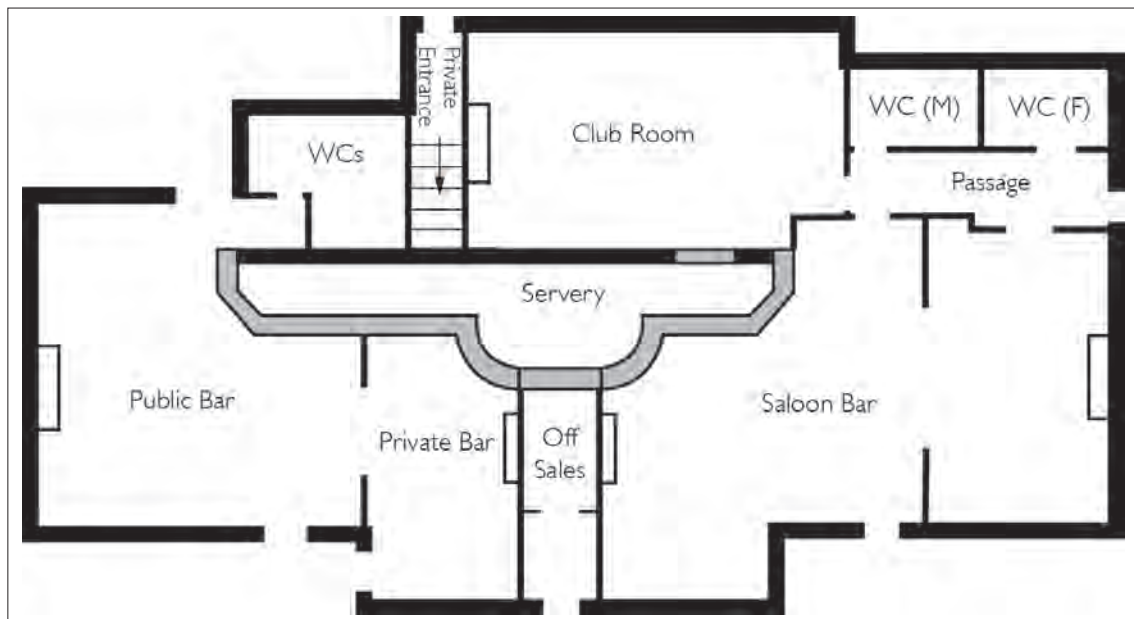
10 Collections of the National Brewery Centre

11 See entry on: www.heritagepubs.org.uk (accessed 2 December 2014)

12 The original arrangement can be seen in the photograph of the pub in 1947, in the collections of the National Brewery Centre.

13 The window on the right (north) is visible in the photograph of 1947, and this arrangement may have been duplicated on the left (south).

14 The post can be glimpsed at the edge of the photograph of 1947.



12.36.2 A reconstruction of the original ground-floor plan of the White Hart. (© Historic England, Philip Sinton)

hung above these doorways are not original, but replace lights of a similar design; these were hung from brackets projecting from the two pediments. There is a further doorway in the left (south) return of the projecting central section, and another on the pub's north elevation, leading to a passageway which connects to the club room (see below).

The rear elevation of the White Hart, facing west onto a garden, is far less unified in design, reflecting the fact that it was originally screened from the view of passing pedestrians and motorists by surrounding terraces. The area is now exposed, the terraces to the pub's south-west having been replaced with a car park. A two-storey block projects at the centre of the rear façade, and this has single-storey flat-roofed sections to either side. On the first floor, the sashes of the pub's rear elevation have been replaced with uPVC windows. Also, tiled canopies have been added above the door giving access to the pub's upper floors and the rear exit of the public bar, the latter serving as a small covered smoking area screened with trellis fencing, presumably added after the 2007 smoking ban. Otherwise, the exterior of the White Hart remains largely as built, even retaining its draw-in, dividing the main front of the pub from the pedestrianised area of Kings Walk.

Interior

As has been stated, no original floor plans of the White Hart are known to survive. On account of this, the 1930s arrangement of the pub is not fully understood, but from the high rate of survival of original fittings, it is possible to make a confident reconstruction of the original plan (Fig. 12.36.2). The ground floor of the White Hart seems to have been divided into five public rooms: on the south side of the pub, there would have been two bar rooms, probably a public bar and a smaller private bar (or possibly games room); on the north side, the pub would have contained a saloon bar and what was probably a saloon lounge or dining room. The self-contained north and south sections of the pub



12.36.3 *The interior of the saloon bar. The counter, panelling and fireplace are all original, but have now been painted white. The glazed screen would have served to give privacy and borrowed light to the adjacent off sales compartment. (© Historic England, Luke Jacob)*

were divided by the off sales compartment, which occupied the central, single-storey projection facing the High Street. A passageway has now been inserted into the area formerly occupied by the off sales compartment's outer vestibule, allowing customers to move between the formerly distinct sections of the pub. However, the compartment itself appears to survive (now closed off and integrated with the servery), along with a window positioned above the former doorway. The final public room at the White Hart was a club room, situated at the rear of the pub. This was reached via a passageway which could be accessed directly from the doorway on the pub's north façade and also from both of the saloon rooms. At the rear (west) of the bar rooms was an elongated servery, with counters to the public bar, private bar, off sales and saloon bar.

The superior status of the northern section of the White Hart is reflected by the quality of certain fittings, most notably the fireplaces, and also by its association with the club room. This part of the pub retains its half-height fielded panelling throughout, with a heavily moulded entablature, though this has been entirely painted white, as has almost all of the area's woodwork. The main part of this northern section would have been the saloon bar, entered via the pedimented doorway on the right (north) of the main front (now blocked) (Fig. 12.36.3). The saloon was served by the counter on its west side; faced with fielded panelled sections (now painted), this counter has at its base a terrazzo plinth/foot rest and chequered tile border. At the south corner of the counter, there is a bowed, multi-paned glazed screen; this presumably served to give privacy to the north bar, and also provided borrowed light to the former off sales portion of the servery. Immediately next to this, set into the saloon's south wall, is an original fireplace (now

blocked) with a timber surround (now painted) influenced by Moderne and Art Deco styling; this is of higher quality than the brick fireplace in the public bar (see below).

The much smaller room to the north of the saloon bar probably served as a saloon lounge, dining room, or extension or 'weekend' room, for use at busy times. This room would have been divided from the main saloon bar by a folding partition screen; this has now been lost, but its location is reflected by the floor plates on either side of the opening to the room. This screen would have aided flexibility of use, allowing the north room to be used on its own (it could be separately accessed via the doorway on the pub's north façade) or in combination with the adjacent saloon, providing a large bar space. The fact that the original bar counter and terrazzo bordering of the saloon bar ends short of the divide between the rooms demonstrates that the saloon lounge/dining room could not have been served by the main counter directly; customers here may have been served by waiting staff, or shared use of the saloon's counter. The saloon lounge/dining room retains an original fireplace (now blocked) in its north wall, with a surround identical in design to that in the saloon bar.

On their west sides, the saloon bar and the saloon lounge/dining room both have doorways (now without doors) leading through to a passageway. This connects to the doorway on the north façade of the White Hart, and has male and female toilets opening off its west side. The passage has its original floor and half-height wall tiles, and the doors to the toilets are original, as are the brass plate signs. Also original is the door at the south end of the passage, leading to the pub's club room. Access to this part of the White Hart was not obtained, but CAMRA state that 'The Club Room is still used for functions and has dado panelling, an original fireplace, a dumb waiter (working?) but the hatch to the back of the bar is blocked-up, but visible from the bar side'.¹⁵ It has sets of double doors opening onto the pub's garden.

On the south side of the White Hart, the public bar rooms seem to have had a similar arrangement to the saloon bars, probably also being divided by a folding screen (now removed). However, here, both rooms were served by dedicated counters, and both could be accessed directly from the pub's draw-in, implying that in general they were intended to operate independently from each other. They are now unified, and are entered via the door on the left (south) of the pub's main elevation, the doorway to the private bar – in the left return of the projecting ground-floor section – having been closed up.

The room to the south is the largest portion of this part of the pub and is likely to have served as the public bar (Fig. 12.36.4), as is illustrated by its modest fireplace (see below); it is also probably not coincidental that the bar was on the 'working side' of the pub, closest to the Town Wharf and the various industries which lined the north bank of the Thames. Meanwhile, the smaller, square area to the north of the public bar, adjacent to the off sales, probably served as a private bar, its slightly higher status being reflected by its fireplace (now blocked, but retaining an exposed timber surrounded) resembling those in the saloon bars. Both south rooms have three-quarter height fielded panelling throughout, this being more traditional in treatment than that in the saloon area. The

15 www.heritagepubs.org.uk (entry on White Hart; accessed 2 December 2014)



12.36.4 The servery of the White Hart's public bar, with the division to what was probably a private bar on the right of the image. (© Michael Slaughter LRPS)

fielded upper sections of the panelling – the timberwork of which survives exposed – are papered; the design of this is the same in both the public bar and the private bar. In common with the saloon bar, the counter in this part of the pub has at its base a raised terrazzo plinth/footrest, though here there is no chequered bordering (though it is possible that this has been covered over by the present lino flooring). The public bar retains its brick fireplace in the south wall, this being much plainer in design than the fireplaces in the pub's other bar rooms.¹⁶ In the private bar, there is a bowed screen at the north end of the counter; originally, this probably resembled that which survives more fully in the saloon bar, but it has now lost its glazing, serving as an open hatch. The south section of the White Hart was served by male and female toilets positioned at the south-west of the building; these are accessed via an original door, adjacent to the servery of the public bar.

Perhaps the most notable feature of the White Hart's interior is the long servery, running for over half the pub's width (Fig. 12.36.5). This connected the public bar, private bar and saloon bar, whilst also allowing for service of the off sales compartment. As CAMRA have stated in their national inventory entry for the White Hart, 'The star here is the

¹⁶ In their inventory entry on the White Hart, CAMRA state that this brick fireplace is a modern replacement; see: www.heritagepubs.org.uk (entry on White Hart; accessed 2 December 2014). However, stylistically, it appears to pre-date 1960, and there seems no reason to assume that it is not original work of 1938.

fine long oak bar back fitting of classic 1930s style which served the five rooms and off sales'.¹⁷ This section is entirely original, well preserved and of very good quality, the upper section of the bar back – topped by a Moderne-style parapet – featuring inlaid lettering with the brewery's name, along with cut-out and back-lit lettering advertising Charrington's 'TOBY STOUT' as well as 'WINES' and 'SPIRITS'. At the centre of the saloon bar's servery, integrated within the bar back, is a dumb waiter, which appears to be still in use, this connecting with an upper-floor kitchen, for the efficient service of hot meals. The vast majority of the original shelving, in the public bar section as well as the saloon bar, is retained, as is the panelled mirror back board in the central area of the servery.

The upstairs areas of the White Hart were not inspected, but must always have included a kitchen, as well as private accommodation for the pub's landlord/tenant and their family. Access to this part of the pub seems to have been provided via the doorway at the centre of the rear façade.



12.36.5 View through the curved screen (now servery hatch) of the private bar towards the White Hart's long bar back and servery. (© Michael Slaughter LRPS)

Significance

The White Hart is a very well-preserved example of a Neo-Georgian pub of the late inter-war period, built by a major brewery. In David Gutzke's work on the national context of pub improvement, Charrington's was identified as the second most prolific brewery of the era, having been exceeded in terms of numbers of building/rebuilding projects only by Watney, Combe and Reid, another London-based brewery.¹⁸ In the period 1918-39, Charrington's was responsible for 170 building projects;¹⁹ the brewery was especially active in the second half of the 1930s, when expenditure on pub rebuilding/building reached the huge figure of £336,000.²⁰

The most notable pubs built by Charrington's in the inter-war years were those designed by Sidney C. Clark (1894-1962), the firm's in-house architect between 1924 and 1959;

17 www.heritagepubs.org.uk (entry on White Hart; accessed 2 December 2014)

18 David W. Gutzke, *Pubs and Progressives: Reinventing the Public House in England, 1896-1960* (DeKalb, Illinois, 2006), p. 202

19 *Ibid*

20 *Ibid*, p. 210

for example, the Daylight Inn, Petts Wood, of 1935 (see section 12.14). Clark is especially well represented in terms of the Charrington's pubs selected for investigation as part of this project (see Appendix 2). In all, including the White Hart and the Daylight Inn, ten Charrington's pubs were selected, the others being: the Carlton Tavern, Maida Vale, London (1920-21; see section 12.10), the Plough, West Sutton, Surrey (c. 1935; by Clark), the Tankard, Kennington, London (c. 1935; by Clark), the Target, Northolt, London (pre-1937; by R. G. Muir), the Hanbury Arms, Islington, London (1936-37; by S. J. Funnell; see section 12.23), the Rising Sun, Catford, London (c. 1937; by Clark), the Toby Jug, Kingston, London (c. 1938; S. J. Funnell and W. Sydney Trent), and the Duke of Cambridge, Kingston Vale, London (c. 1939; by Clark). Of these, only the Carlton Tavern, the Daylight Inn, the Hanbury Arms and the White Hart were added to the final list, reflecting the high level of change and demolition among other inter-war Charrington's pubs. At present, only one Charrington's pub of the period appears to be included on the statutory list: the Old Red Lion, Kennington, London (c. 1929; by Clark; listed grade II; see Fig. 5.9), designed in Neo-Tudor style.

The White Hart is noteworthy for reflecting the ambitions of Charrington's during the inter-war years. Having taken over the locally based brewery responsible for the pub, Seabrooke's, Charrington's undertook a pub rebuilding which – whilst not especially costly (£8,168 being around average for the time)²¹ – was ambitious in terms of its design and its impact on the local streetscape. The construction of the new White Hart involved a complete reworking of the south-west corner of Grays High Street, and illustrates how Charrington's went about bringing pubs up to date and making them distinctive to the firm. At the same time, the apparent involvement of a local architect – Edward Fincham (see above) – shows that, outside of London, Charrington's remained sensitive to the needs of the local environment and made use of local skills.

The design of the White Hart is of note in typifying pub design of the late 1930s, when simplicity of form was especially common and signage was kept to an absolute minimum – as, for instance, at the Berkeley Hotel in Scunthorpe, Lincolnshire, built in 1938-40 (see section 12.5). Also characteristic and of interest is the way in which the two sides of the White Hart were differentiated, reflecting the differing social standing and expectations of the pub's customers. The high rate of survival of the fittings and the 1938 plan form at the White Hart is notable: although there has been some opening up, and the off sales vestibule has been removed, the pub's original arrangement remains clearly legible and largely intact. The distinctive servery – with its Charrington's 'brand identity' – is of particular significance, and it is also notable that the off sales compartment has been retained. The White Hart clearly aimed to appeal to a broad clientele, and its status as an 'improved' pub is indicated by the presence of a kitchen, dining room/s, club room, draw-in and garden. The consistency of survival throughout the White Hart makes it invaluable in understanding how many other average-sized improved pubs would have looked in the 1930s.

In terms of its position within the streetscape, the White Hart is particularly impressive. The pub forms an important component of the view south along the former High Street (now Kings Walk) towards the Town Wharf and River Thames. Now somewhat

21 *Ibid*, p. 212

marooned in an area dominated by post-war building, the White Hart provides a tangible reminder of the history of Grays.

Overall, the building's major points of interest are:

- Its status as a pub built by Charrington's, a leading brewery of the inter-war period
- The quality and high rate of survival of the pub's exterior, and its role as typifying the plain Neo-Georgian design that was used by many pub architects in the 1930s
- The high rate of survival of the pub's plan
- The high level of survival of the internal fittings and fixtures and the quality of this work, which includes panelling, counters and a complete bar back section
- The pub's status as the best surviving historic (pre-Second World War) building in the south stretch of Grays High Street, aside from the church, and its contribution to the local streetscape.

Published Sources

- Brian Evans, *Around Grays in Old Photographs* (Stroud, 1994), p. 9

Luke Jacob
Assessment Team East
January 2015

Section 12.37

The White Swan Hotel, 186 Worsley Road, Swinton, Salford, Greater Manchester, M27 5SN

Date: 1926
Architect: Unknown
Brewery: Joseph Holt Ltd

History and Context

Since the 1820s, there has been a White Swan public house on the site of the present building in Worsley Road, one of the major routes west out of Manchester (Fig. 12.37.1).¹ The thoroughfare was cut in two by the creation of the East Lancashire Road, England's first purpose-built intercity highway, completed in 1934. The pub formed part of a group of buildings on either side of the road at Swinton, a medieval settlement which saw a large phase of growth following the Industrial Revolution; by the mid-1800s, Swinton contained a number of collieries and mills, including Swinton cotton mill, just to the east of the White Swan.

The area saw another phase of change in the years around 1974, when Swinton became part of the City of Salford, with many of the nineteenth-century buildings in Worsley



12.37.1 The main elevation of the White Swan Hotel, facing Worsley Road. (© Michael Slaughter LRPS)

¹ Neil Richardson and Roger Hall, *The Pubs of Swinton and Pendlebury* (Swinton, 1981), p. 47. The pub was initially known as the Swan.

Road being replaced with post-war blocks: as, for instance, with the terraces of houses which formerly stood opposite the White Swan, either side of Lyon Street. Another such terrace formerly joined the pub on its east side; this was demolished soon after the Second World War, leaving the White Swan detached on its east. The pub had always been detached on its west side, being divided by a vehicle/coach entrance from 188 and 190 Worsley Road, lodges framing the drive to Birchfield House to the rear. The wall at the south boundary of the White Swan backed onto the glasshouses of Birchfield House, though these were ruinous by the 1950s. Swinton is now a popular commuter town, being just over four miles north-west of central Manchester.

Since 1868, the White Swan has been a property of Joseph Holt's brewery, a Manchester-based firm founded in 1849 and which is still in operation today, run by members of the same family.² Holt's run just over 120 pubs in the Greater Manchester area, and the highest concentration of these is in Swinton.³ On Worsley Road and Manchester Road alone (the latter being the continuation of Worsley Road on the east), there are three Holt's pubs: the White Swan, the Park Inn and the Cricketer's Arms.

The White Swan is on CAMRA's inventory as having a historic interior of regional importance,⁴ other Holt's pubs on the same inventory being the Claremont Hotel, Moss Side, Manchester (1929), and the Welcome, Whitefield, Manchester (1936). The White Swan is also included on Salford City Council's local list of heritage assets, on account of its aesthetic and social/communal value;⁵ it does not form part of a conservation area. No plans or other documents appear to survive to elucidate the building's history and usage – nor is the pub known to have been mentioned in architectural journals or related articles. There is, however, a surviving photograph illustrating the White Swan in its original form:⁶ this shows that it was a plain, early nineteenth-century building of two storeys, with sash windows, an arched entrance, and an arch on its west side, presumably leading to a coach house/stable. A further two photographs of the pub in the late 1920s or early 1930s survive, along with two views of the 1970s.⁷ The former show the terrace of houses which originally stood opposite the pub, and part of the terrace of Victorian cottages which adjoined the pub on its east side. It might be noted that the 'hotel' in the pub's title seems, with regard to the inter-war building, to have been a sign of status rather than function, there apparently being no provision for guest accommodation (see p. 10 and p. 39).

Description

Exterior

The White Swan is a double-fronted building of red brick with terracotta dressings (see Fig. 12.37.1). It has two storeys plus cellar and attics, and tall decorated chimneystacks; in

2 Ibid

3 <http://news.bbc.co.uk/dna/place-lancashire/plain/A1064882> (accessed 17 October 2014)

4 See entry on: www.heritagepubs.org.uk (accessed 17 October 2014)

5 <http://www.salford.gov.uk/localist.htm> (accessed 24 October 2014)

6 Richardson and Hall, *The Pubs of Swinton and Pendlebury*, p. 47. The photograph dates from the early 1920s.

7 Collections of Salford Local History Library

style, it is Arts and Crafts, with Neo-Tudor influences, and is somewhat old-fashioned in character, having aspects in common with Edwardian pubs. On the Worsley Road elevation, facing north, the central doorway is framed by bow windows, rising through both storeys and topped by half-timbered gables. All of the glazing is original, the bow windows on the ground floor featuring stained glass. The pub's name ('The White Swan') is set out in a dressed terracotta panel above the entrance door and above this (though covered with signage at the time the site visit was made) is a terracotta panel containing a swan carved in relief, and coloured.

The pub's east elevation is completely plain, reflecting the fact that it was originally joined to a terrace of houses. These were much lower, however – their two storeys reaching just above the height of the White Swan's ground floor – and the upper part of the pub's east elevation was used for advertising: it bears the words 'White Swan Hotel' in glazed white bricks. Below, the outline of the joining point of the former terrace is still visible. The site to the immediate east of the pub now serves as its car park.

On the west side of the pub was a screen wall of single-storey height, containing an arched entrance to a garage to the rear, with a doorway on the left. As is shown by a photograph of 1975, the entrance was closed off with gates, and the word 'garage' was set out on the upper part of the arch.⁸ Sadly, the upper part of this archway has now been removed – apparently to enable access for a boom lift/cherry picker⁹ – but the lower brick sections remain: the doorway blocked on the left, and the right pier joined to the adjacent building, 188 Worsley Road. The garage itself also survives, being a separate block to the south-west of the pub; it is of a single storey, with two sets of large folding doors. The White Swan's west elevation is largely plain, its most notable feature being a bow window at ground-floor level, with decorative stained glass. On account of the pub's limited plot, it has no garden or car park.

Interior

The original internal arrangement of the White Swan is not entirely clear, due partly to the absence of a surviving plan and also to the fact that alterations were carried out in the 1970s.¹⁰ However, the overall layout remains, the pub having five main rooms. On the front right (north-west), accessed via a lobby from the principal entrance, is the public bar or 'vault' – a name set out in etched glass on the door. This is the most modernised of the public rooms: it has a modern counter and canopy (probably of the 1970s) at its south-east corner, though it retains the fine original stained-glass to the bow window, overlooking Worsley Road, and the fixed benching may well be original, though re-upholstered.

On the south side of the entrance lobby, there was apparently an off sales counter, although all trace of this has now been removed.¹¹ Meanwhile, on the lobby's east (left) side, a panel of etched glass bears the name 'bar parlour', traditionally a room with a higher degree of privacy: Francis Yorke wrote of such spaces as 'a small and intimate

8 Ibid

9 Pers. comm. (pub customer, April 2014)

10 www.heritagepubs.org.uk (CAMRA entry on the White Swan; accessed 21 October 2014)

11 Ibid



12.37.2 The interior of the room at the rear left of the White Swan. Originally, it may have functioned as a private bar. (© Michael Slaughter LRPS)



12.37.3 The handsome panelled smoke room at the pub's south-west, with the bowed servery on the left of the image and the elaborate fireplace on the right. The window in the far wall lights the staircase to the White Swan's upper floor. (© Michael Slaughter LRPS)

room, not necessarily having a counter, and where customers may be free from the casual caller, and from where the proprietor can supervise the bars'.¹² The bar parlour at the White Swan retains a handsome timber fireplace in the east wall (the fire opening itself now blocked, like most others in the pub), and original fixed benching, though the small counter and canopy on the room's west are modern, dating from the 1970s. On the south, the partition has been partially removed, opening the bar parlour up to the neighbouring room, possibly originally a private bar (Fig. 12.37.2). This has another fine timber fireplace (less elaborate than that in the bar parlour), original fixed benching, and stained glass in the lower part of the window on the south side of the room.

Most impressive of all is the room at the pub's south-west corner, probably originally a smoking room, lounge or billiards room (Fig. 12.37.3). This has original fixed seating, three-quarter height fielded panelling on all sides, set with bell pushes; it is lit from the bow window on the west, with elaborate stained glass in its lower levels. On the north, the room is served by a curved counter – the whole counter, and curved canopy above, forming a piece with the panelling – and there is a highly decorative timber fireplace (of mahogany, apparently) on the south;¹³ this is framed by slender Ionic columns, and has a carved panel in the overmantel. A door on the right of this fireplace leads via a lobby to the area at the west of the pub (drive and garage; see above), while the room's east wall contains two arched openings set within the panelling: the left (on the north) leads through to the private bar and bar parlour, while that on the right (south) contains a doorway accessing the gentlemen's lavatories, the word 'gentlemen' being set out in etched glass on the door. Above this is an area of internal glazing, providing borrowed light to the staircase to the immediate east of the smoking room. It is not known whether this staircase led to further public rooms on the first floor, or whether it was for the sole use of the manager/landlord and his staff. The latter seems most probable – in spite of the stair's position at the centre of the ground floor – given the existence of a ground-floor function room.

At the south-east corner of the smoking room, a doorway leads into a lobby or hall; this retains its original green tiling to half height on all sides, with a narrow border at the top containing a diamond pattern. The lobby provides access on its south side to a women's lavatory (possibly an insertion of the 1970s) and on its east side to a private, service area, but its main purpose is to lead to the White Swan's assembly or function room, placed in a separate block to the south-east of the main pub building (Fig. 12.37.4). This is of just over a single storey in height, and has a pitched roof. Internally, it has timber collars set on brackets, the room being ceiled at collar level. It is only comparatively modest in size, but still imposing, and has original fixed seating on both sides, set in bays, what may be original light fixtures (including lamps set in the fixed seating), and a fireplace on the south wall, with a simple timber surround.

Significance

The White Swan is most notable for its exterior and level of external survival – the only notable loss being the archway over the entrance to the former garage – and for the quality of some of the internal fittings which survive, especially in the former smoking

12 Francis W. B. Yorke, *The Planning and Equipment of Public Houses* (London, 1949), p. 105

13 www.heritagepubs.org.uk (CAMRA entry on the White Swan; accessed 21 October 2014)



12.37.4 *The interior of the assembly or function room, positioned in a block at the pub's south-east.*
(© Michael Slaughter LRPS)

room. The pub makes a notable contribution to the streetscape of Swinton, and is an important part of the area's history.

It is also deserving of attention as a pub built/rebuilt by Holt's brewery. At present, no inter-war pubs built by Joseph Holt's appear to be listed. Indeed, there are no listed inter-war pubs in central Manchester, though the Hare and Hounds in Shudehill (grade II), which dates back to c. 1800, has an interior of c. 1925. Otherwise, the closest listed inter-war pubs to the White Swan are the Shakespeare in Bolton (1926; grade II), and the Swan with Two Necks (c. 1930; see Fig. 10.3) and the Nursery Inn (1939), both in Stockport and both listed grade II; all of these have interiors and plan forms that are very well intact.

It is not known how the White Swan compares to other Holt's pubs of inter-war date, since the present study has included consideration of very few: unlike Birmingham, Liverpool and London, Manchester does not seem to have been a major focus for pub improvement in the period.¹⁴ Other local buildings that were considered as part of this project are the Crown, Stockport (c. 1930), which was added to the shortlist (see Appendix 4) but found to be greatly altered, and the Racecourse Hotel, Salford (1930), also added to the shortlist but presently closed, making internal access impossible. Neither was built by Holt's. In terms of listed inter-war pubs as a whole, those designed in an Arts and Crafts style that is broadly comparable with that used at the White Swan are the Rose Villa Tavern, Birmingham (1919-20; see Fig. 7.9), the City Arms, Chester (1922), and the Kent Hotel or Duke of Kent, Ealing, London (1929), all listed grade II.

¹⁴ This is reflected by the fact that no pubs by Joseph Holt's are known to have been featured in the architectural press during the inter-war period; see Appendix 1.

Overall, the building's major points of interest are:

- The pub's contribution to the local streetscape
- The level of exterior survival, including leading and stained glass to the windows
- The survival of some of the pub's fittings, especially in the former smoking room
- The survival of almost all of the pub's inter-war ground plan.

Published sources

- Neil Richardson and Roger Hall, *The Pubs of Swinton and Pendlebury* (Swinton, 1981), pp. 47-48

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