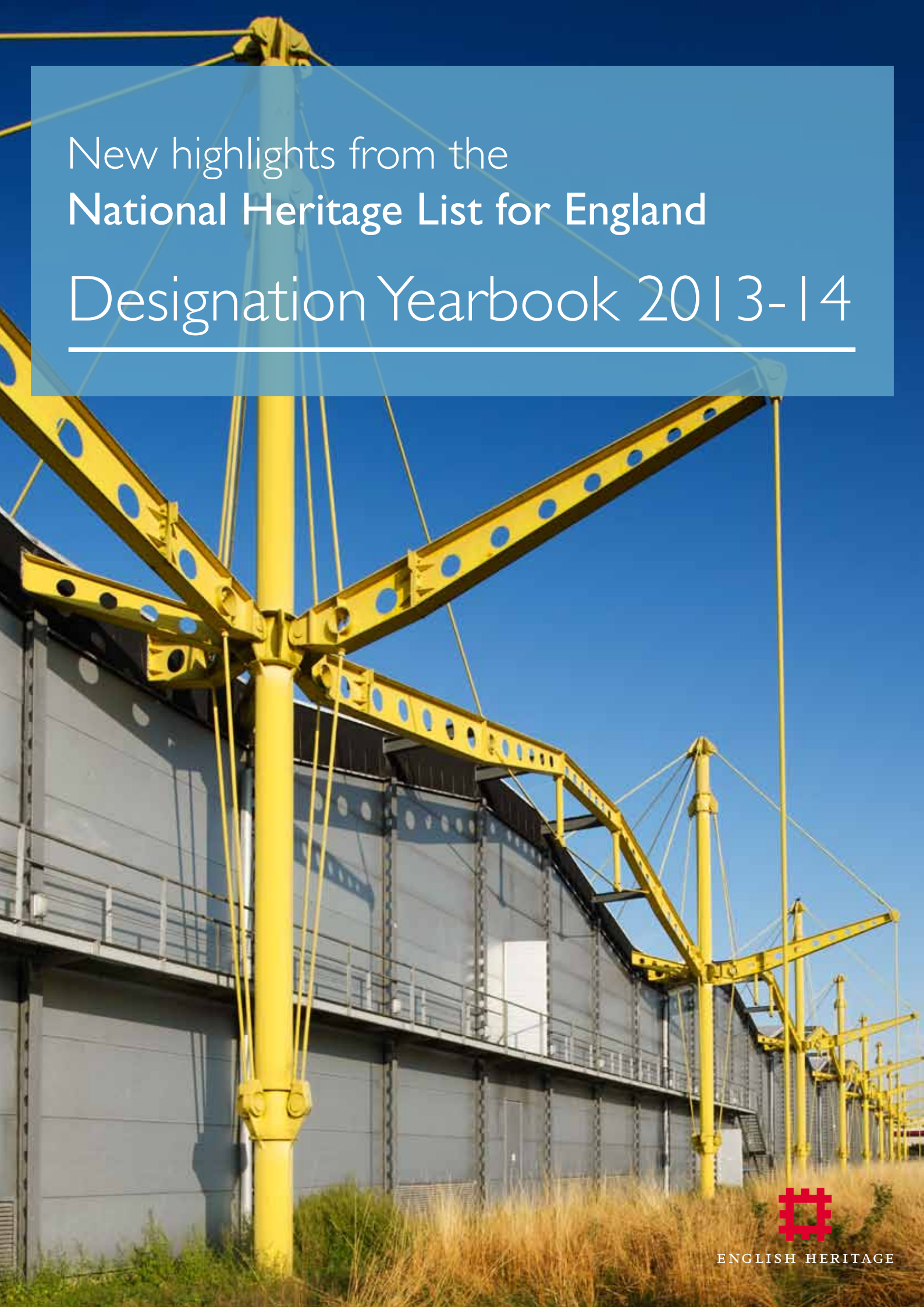
New highlights from the

National Heritage List for England

Designation Yearbook 2013-14



ENGLISH HERITAGE

Contents

Foreword

By Ed Vaizey MP, Minister for Culture, Communications and Creative Industries

I never fail to be inspired by the amazing heritage we have in England, and this year has been no exception.

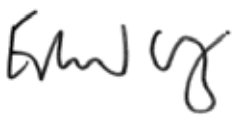
As ever, it has been another busy and successful year in heritage designation. The advice that Government receives from English Heritage on the statutory protection to the historic environment, whether concerning a listed building, scheduled monument or designated wreck site is absolutely invaluable and always of the highest quality.

New sites continue to be identified and we carry on with the important work to amend and update list entries, which greatly assists in the management and protection of our heritage assets. Among my listing highlights this year is the L. Manze Eel, Pie and Mash Shop in Walthamstow (which required a personal visit from the Minister at lunch time) and the Queen Street Mill in Burnley. Some designations like Preston Bus Station are passionately debated, but I believe that we need to recognise important buildings from every decade for future generations

It is one of the main aims of this Government to ensure that regulations are streamlined to help faster and more effective decisions to be made. The Enterprise and Regulatory Reform Act which passed through Parliament last year contains clauses that help us provide much simpler list descriptions, which specifically highlight the special interest in a building. This gives greater certainty to owners and is part of the Government's drive to improve planning. English Heritage and my Department have now dealt with many designation cases that use the new clauses, some of which are included in this yearbook.

The reform of the spot listing process has also helped English Heritage provide more strategic advice to planners, developers and organisations. A full assessment of the Midland Main Line has resulted in a number of new designations and provides Network Rail with valuable information on the special interest of the buildings and structures, as they start work on the electrification of the line in the next few years. Such projects are helpful in determining what is special and what is not at an early stage of the planning process and ensures that heritage is a central part of progress.

I would like to thank all the staff at English Heritage for their hard work in maintaining the National Heritage List for England. I would also like to thank the many groups and members of the public who have helped identify heritage assets and put them forward for designation. That we have so many wonderful suggestions shows that our heritage is owned by us all.



Introduction

2013-14 has been a special year for us. It witnessed the centenary of the landmark 1913 Ancient Monuments Act, which laid the path for so much of English Heritage's future mission. It transformed scheduling, and set out an agenda we are still pursuing: the identification and protection of nationally important heritage assets. This is our second *Designation Yearbook*, and once more we are very pleased to be able to show-case some of the hundreds of outcomes we have delivered in pursuit of this century-old mission.

Advising the Secretary of State on his decisions about listing and scheduling continues to be one of English Heritage's most important responsibilities, and we are proud that in over 99% of cases, our recommendations are endorsed.

However, we are as aware as anyone that the designations themselves are sometimes historic documents. The sheer age of many of the entries on the National Heritage List for England (NHLE) can be an issue. Our fuller modern List entries find widespread approval, and, thanks to recent legislative change, now can carry greater weight: but how can we produce more?

This past year has seen a dramatic turn-around in the sort of cases we pursue. We have doubled the percentage of strategic cases, so that over 70% of our casework now arises out of planned, thematic projects within the National Heritage Protection Plan (NHPP). Put another way, our reactive casework has halved as we streamline processes to concentrate energies on more pressing issues. Where there is a genuine threat, we will always consider issues of designation-worthiness. But being more in control of our case-flow helps us to deliver where most needed.

When it comes to assessing significance in the historic environment, helping people know where they stand is one of the key services English Heritage can offer. Ours is a profoundly historic country, and many undertakings will have heritage implications. The designation base, extensive as it is, still needs maintenance if it is to reflect 21st-century appreciation. One area we have been particularly involved in flows from the upgrading the railway network. Last year we highlighted our achievements on the Great Western main line; this year we feature similar work on the Midland Mainline, to Derby. Working with Network Rail and its consultants, we helped to assess some 900 items on this historic line, and ended up listing 30 new assets. Network Rail gained clarity, and we modernised the designations along a crucial stretch of our transport infrastructure. We hope to undertake more strategic work of this type in the future.

Railway proposals also resulted in one of the first additions to the Register of Battlefields since it was set up in 1995: we added the site of the Battle of Edgecote (1469), knowing that HS2, the high-speed rail project, may run across the location of this Wars of the Roses battlefield. This isn't designation as obstruction: it's designation as a clear articulation of historic significance – it's the beginning of a conversation, and not the end.

We are always pleased to designate all categories of heritage asset: this year has seen more scheduling activity, more newly-designated battlefields, and further additions to Protected Wrecks and scheduled vessels. Maintaining the Register of Parks and Gardens is part of our mission too: the registration of Compton Cemetery at Grade II* is a reminder of the importance of funerary landscapes, but we know there is more to do. Increasing numbers of war memorials are becoming listed, which is most welcome: expect to see increasing numbers of these over the coming centenary years, as we start to work more closely with volunteers to address this area of designation deficit.

The NHPP is really important in determining agreed priorities, and these will strongly influence the sorts of projects we undertake in the future. Heritage at Risk is a big corporate priority for us, so it is gratifying to see the extensive revisions to the scheduling at Chatterley Whitfield Colliery at Stoke-on-Trent being featured here. These were undertaken to help in finding a solution, through a more considered bestowal of national importance than blanket designation. Working with colleagues and local authorities on such cases is essential if we are to make progress on intractable (and worsening) problems. Revision of List entries can be as important as adding new items. It's also good to remember the sheer pleasure that a new listing can bring: public reaction to the designation of the 1930s Coate diving platform at Swindon, also featured here, has been truly heartening.

Today's agenda is about presenting our entries better, about revising older ones, and about assisting local authorities in sharing information with owners and managers. Not only has *what* we list changed: *how* List entries can be used is changing too. The Enterprise and Regulatory Reform Act 2013 sets greater store on the force of List entries: these can now define with precision where special interest resides, and where it is absent.

I wish to close by thanking all of my colleagues in the Designation Department for their hard work over the past year.

Dr Roger Bowdler, Designation Director

The National Heritage List for England explained

The National Heritage List for England (NHLE) is the statutory record of formally designated heritage assets in this country. It is the only official and up-to-date database for important sites and structures which have been officially recognised by the Government. These include:

- Listed Buildings
- Scheduled Monuments
- Protected Wrecks
- Registered Parks and Gardens
- Registered Battlefields

It also includes buildings which have been issued with Certificates of Immunity against Listing, or with Building Preservation Notices. The NHLE includes cultural World Heritage Sites too, which are recognised by UNESCO.

The NHLE is curated by English Heritage on behalf of the Department for Culture, Media and Sport (DCMS) and is available at http://www.english-heritage.org.uk/professional/protection/process/national-heritage-list-for-england/.

As of 31 March 2014, there were nearly 398,000 designated assets on the NHLE. These consist of the following categories. Each designation category is enabled by legislation, and each is slightly different in its criteria and its operation.

- **Listed Buildings**: Section 1 of the Planning (Listed Buildings and Conservation Areas) Act 1990 imposes a duty on the Secretary of State to make a list or lists of buildings of special architectural or historic interest as a guide to planning authorities when carrying out their planning functions. Listing was first effectively introduced through the Town and Country Planning Acts of 1944 and 1947. Listing recommendations are prepared by English Heritage, and decisions are taken by the DCMS.
- **Scheduled Monuments**: the most recent legislation derives from the Ancient Monuments and Archaeological Areas Act of 1979. Scheduling originated with the Ancient Monuments Act of 1882. Scheduling recommendations are also prepared by English Heritage, and decisions are taken by the DCMS. Monuments can be scheduled for their archaeological, artistic, historic or traditional interest.
- **Protected Wrecks**: wrecks, or the site of wrecks, can be designated under the Protection of Wrecks Act 1973. Wrecks can be registered for their historical, archaeological or artistic importance. Again, recommendations are prepared by English Heritage for determination by the DCMS.

- **Register of Parks and Gardens**: this Register came into being with the National Heritage Act of 1983. The concept was first mooted in the Historic Buildings and Ancient Monuments Act of 1953. Designed landscapes of special historic interest may be included. These cases are determined by English Heritage.
- **Register of Historic Battlefields**: this was established by English Heritage in 1995. These cases, which consist of defined geographical areas within which military forces engaged each other in historically significant encounters, are determined by English Heritage.

DCMS guidance is available on listing (https://www.gov.uk/government/publications/principles-of-selection-for-listing-buildings) and scheduling (https://www.gov.uk/government/publications/scheduled-monuments-policy-statement). For a statement of the Government's policy on the historic environment which includes the place of designation, see the National Planning Policy Framework (2012): https://www.gov.uk/government/publications/national-planning-policy-framework--2. For more information about how we designate (including our appeals process), see http://www.english-heritage.org.uk/caring/listing/.

Certificates of Immunity from Listing. Under the Enterprise and Regulatory Reform Act 2013 a COI can be applied for at any time from English Heritage. It will last for five years.

Building Preservation Notices are a form of temporary listing under section 3 of the Planning (Listed Buildings and Conservation Areas) Act 1990. They may be served by a local planning authority on the owner of a building which is not listed, but which it considers is of special interest and is in danger of demolition or substantial alteration.

Minor Amendments Programme

Minor Amendments is a procedure for correcting minor errors and making updates to NHLE entries which do not affect the reasons for Designation. Over 2013-14 a total of 6,638 was made. These amendments include correcting spelling mistakes, updating addresses and improving the location on the map. NHLE users notify English Heritage via minoramendmentstothelist@english-heritage.org.uk, and these inaccuracies are then checked and, where appropriate, changes made. More substantive changes are referred to the appropriate territory designation team for possible full amendment. A similar process is also being used to de-list buildings demolished with Listed Building Consent that were never removed from the List. The next phase of this programme will take a more strategic approach, targeting inconsistencies and departures from current usage. This will improve the quality of the List, and also its searchability online.

Introductions to Heritage Assets

Over the last year English Heritage's series of web-based 'Introductions to Heritage Assets' (IHAs) – accessible, authoritative, illustrated summaries of what we know about specific types of archaeological site, building, designed landscape or marine asset – has continued to grow.

Two further IHAs on archaeological topics, building on the 40 already published, look at *Medieval and Early Post-Medieval Glassworks* and *Water Meadows*. Given last winter's floods, and the accepted need for better water management, the latter is an especially timely explanation of the historic and landscape significance of these man-made riverside hay meadows to set alongside the already well-developed understanding of their importance for wildlife and ecology.

A new series of IHAs looks at buildings, often summarising projects commissioned via the National Heritage Protection Plan to assess building types which are either becoming redundant, or are seeing wholesale change due to factors such as government policy or technological innovation. Two of the series look at *The English Public Library*, one covering 1850-1939 and the other 1945-85. *The Late Twentieth-Century Commercial Office* assesses a sometimes controversial building type which has come to dominate many major cities, while *Buildings and Infrastructure for the Motor Car*, *Signal Boxes* and *Coastguard Stations* explore largely-redundant assets associated with national transport systems. More building IHAs are in preparation and will be published during 2014.

A further series of IHAs is being launched in mid 2014, on designed landscapes, with one that looks at the memorial parks that were created after the First World War. At the war's end tens of thousands of memorials were erected across the land to those who had served and died. The freestanding memorial crosses and similar commemorative monuments on village greens and in churchyards remain prominent in the public consciousness, and indeed over the commemorative period English Heritage will be adding substantially to the number that are listed. Perhaps less well-remembered are the many other forms of memorial, many (often at the instigation of the ex-servicemen) with a socially beneficial function, such as cottage hospitals and village halls. Other form of positive memorial were memorial parks and gardens, some created as contemplative settings for war memorials, but others as places of recreation and enjoyment, not least for the young.

Some of these landscapes are already designated, with shelters and other components of memorial gardens listed, and four memorial parks are included on the Register of Historic Parks and Gardens. But to date there has been no study which has provided an overview of all the landscapes, defining their characteristics and ascertaining their number. The new IHA will provide a good start towards that, as well as identifying especially fine examples deserving of designation assessment.

All IHAs are available at https://www.english-heritage.org.uk/caring/listing/criteria-for-protection/

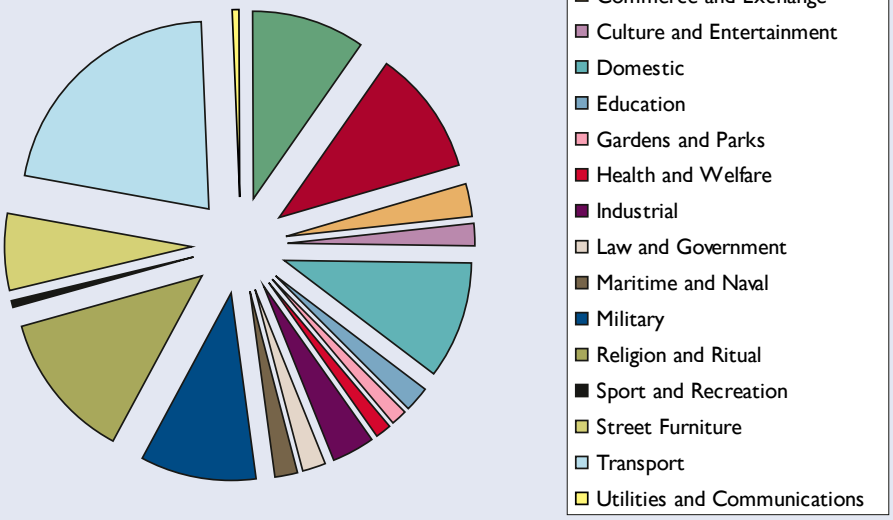
Casework statistics

SUMMARY OF DESIGNATION WORK 2013-14								
Category	New Designations	Major amend's	Minor amend's	Upgrades	COI*	Not Designated	Removed	Rejected
Scheduling	53	18	103	-	-	11	3	13
Listing	362	175	6,519	25	-	237	213	220
Listed Grade I	1	11	-	6	-	-	-	-
Listed Grade II*	13	21	-	19	-	-	-	-
Listed Grade II	348	143	-	-	-	-	-	-
Protected Wrecks	2	0	2	-	-	0	0	0
Parks and Gardens	4	12	14	32	-	10	0	4
PAG Grade I	0	0	-	2	-	-	-	-
PAG Grade II*	1	2	-	30	-	-	-	-
PAG Grade II	3	10	-	-	-	-	-	-
Battlefields	3	1	0	-	-	0	0	1
Grant COI	-	-	-	-	17	-	-	-
Totals	**424**	**206**	**6,638**	**57**	**17**	**258**	**216**	**238**

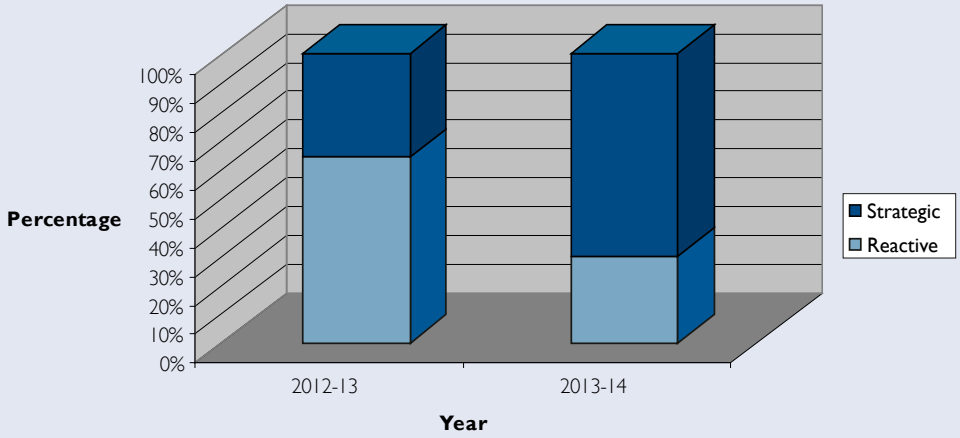
*Certificate of Immunity

NEW DESIGNATIONS 2013-14 AND NATIONAL TOTALS		
NHLE entry type	2013-14 additions	NHLE totals
Scheduled Monuments	53	19,835
Listed Buildings	362	375,939
Listed Grade I	1	9,314
Listed Grade II*	13	21,805
Listed Grade II	348	344,820
Protected Wrecks	2	49
Parks and Gardens	4	1,628
PAG Grade I	0	142
PAG Grade II*	1	456
PAG Grade II	3	1,030
Battlefields	3	46
Total entries	**424**	**397,498**

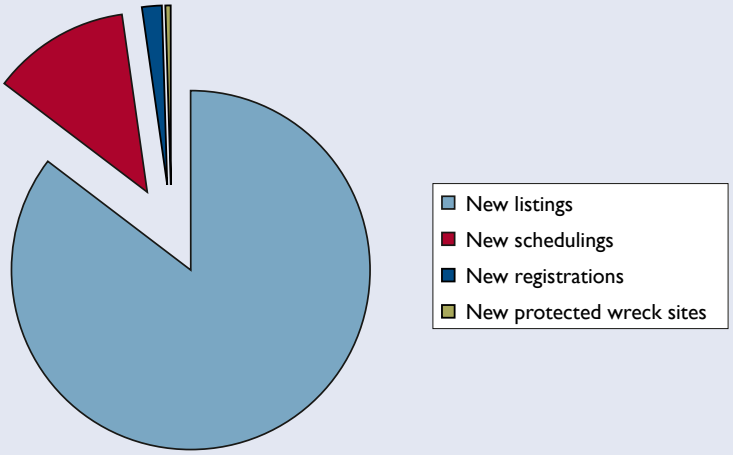
NEW DESIGNATIONS BY CATEGORY



STRATEGIC VS REACTIVE CASES 2012-14

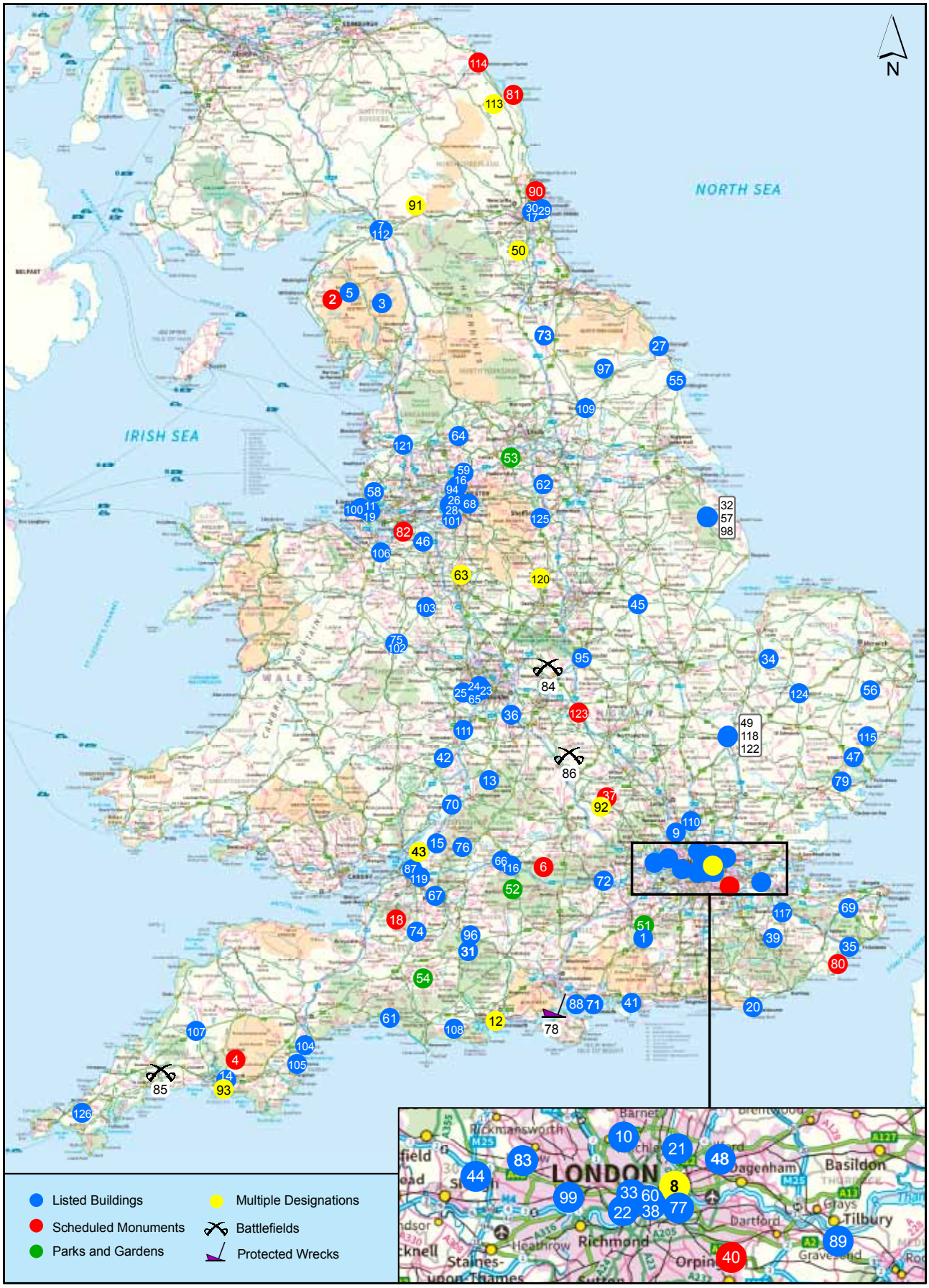


TYPES OF NEW DESIGNATIONS 2013-14



Distribution of Yearbook entries

Numbers refer to the cases in the gazetteer which follows.



Gazetteer of designation highlights

The arrangement of the gazetteer follows the now well-established typology used for English Heritage's Selection Guides, the series of guidance documents issued most recently in April 2011, which sets out the designation criteria for each type of building or site (available at https://www.english-heritage.org.uk/caring/listing/criteria-for-protection/). Thus the entries range from sites and buildings grouped under Agriculture, including a Romano-British field system in Wiltshire, to Utilities such as Sheffield's Moore Street electricity substation of 1968.

Increasingly the Designation Department's work is strategic and thematic, and a number of the entries relate to such programmes. The range is considerable, as can be seen from the examples included here, which include prehistoric rock art in Northumberland and Durham, signal boxes and Roman Catholic churches. Newly-registered designed landscapes include London's Novo Sephardic Jewish Cemetery, while the Pre-1840 Ships and Boats Project carries forward English Heritage's mission to assess, record and protect our maritime heritage. The results of Defined Area Surveys, such as that which assessed buildings in the town of Louth, in Lincolnshire, are also featured. Sometimes a single site is so complex that it demands a self-contained project, where designations of different types are deployed to best reflect its significance, and future management needs: the work reported here on Chatterley Whitfield Colliery, Stoke-on-Trent, is a good example.

While relatively few of the entries relate to sites of national or international fame, some undoubtedly deserve it, and one of designation's important purposes is to promote such recognition. Liverpool's Cenotaph, commemorating those from the city who died as a consequence of the First World War and who are strikingly recalled by the servicemen and civilians depicted in relief on the memorial's long bronze panels, is one such; its new Grade-I listing is entirely fitting.

An index of entries, arranged by county or municipality, lists all the sites featured in this year's *Yearbook*.

Please note that many of the properties featured in the *Yearbook* are in private ownership and not open to the public.

Enton Mill and Enton Mill West 1

Witley, Surrey

C17 corn mill and mill house, refurbished c.1908 with an extension in a Tudor style by the architect Charles A Mackenzie Skues for the shipbroker John Wilson Potter. The architect also added a cottage and billiard room in the 1920s, now Enton Mill West.

Listed at Grade II

A mill on this site is recorded in Domesday Book, but the existing building encloses an early C17 timber-framed corn mill clad in weatherboarding, reroofed in 1754 with an adjoining stone mill house which is dated 1621 on the north wall. These buildings and the southern mill pond were the subject of a watercolour 'Sheep Washing' by the artist William Hull (1820-80). In 1903, nearly at the end of mill's working life, Gertrude Jekyll photographed the miller standing at the roadside entrance of the mill for her book *Old West Surrey* (1904). In 1908 the property was bought by a Glasgow shipbroker, John Wilson Potter, for conversion into a house with a western extension to accommodate his large family.

The former watermill retains its original outline and weather-boarded exterior, and the mill house its local stone, with galleting, brick quoins and ornamental tile-hanging to the gables. Further window openings with good-quality iron casements with leaded lights were added to the existing building by Mackenzie Skues. His Tudor-style additions are varied and well-articulated, constructed of timber-framing with brick infill of several bond patterns, and include a curved former billiard room extension with eyebrow dormers. Internally, in addition to the early C17 wall frame, C18 roof and early C20 fittings, the client brought in the mast of a tea clipper as the centre of a spiral staircase, and probably other salvaged ships' materials too.

Ennerdale Cumbria Project

About 2000 BC to present

6 sites scheduled

2 schedulings amended into 3 schedulings

1 *A general view of Ennerdale* 2
2 and 3 *Longhouses at Smithy Beck*

Despite being clothed in over 1,200 ha of coniferous plantations, the Ennerdale valley retains evidence for human occupation from the Bronze Age through to the present day. The earliest designations here were the scheduling of a group of prehistoric round barrows at Smithy Beck in 1962, followed by the scheduling of a medieval/early post-medieval settlement, also at Smithy Beck, in 1973. The inception of a project entitled 'Wild Ennerdale', which is a partnership of the three major landowners – the National Trust, the Forestry Commission and United Utilities – will see gradual felling of the conifers and the subsequent evolution of Ennerdale as a wild valley relying on the natural processes to shape its landscape and ecology. As part of this project the results from detailed archaeological surveys undertaken by Oxford Archaeology North between 1995-7 and in 2003 have provided sufficient information to enable a wholesale revision of the scheduling in Ennerdale to be undertaken.

New sites have been identified in the valley bottom and the lower slopes, including prehistoric cairnfields, a Romano-British native farmstead and its associated field system, numerous medieval settlements and their associated field systems, late-medieval/early-post medieval settlements, longhouses and an ironworking site. Higher up the fellside is a group of medieval shielings: seasonally occupied huts built to provide shelter for herdsmen who tended animals grazing upland pasture. Of particular interest is the fact that documentary evidence indicates that in 1322 John de Multon, last Lord of the Barony of Egremont, owned two vaccaries or cattle ranches in Ennerdale, One may have been at Woundell Beck, the sizable medieval settlement, stock enclosure, associated field system and clearance cairnfield that has been identified by the archaeological surveys and subsequently newly scheduled. It seems highly likely that the medieval shielings recently identified and scheduled at Great Cove were associated with these vaccaries, and indeed the natural route down the fellside from Great Cove leads directly to the Woundell Beck medieval settlement.

Hoghouse 3

Hoghouse above Hayswater Gill, Hartsop, Cumbria

C18 or early C19

Listed at Grade II

A familiar sight on the Lakeland fells, the Herdwick sheep is renowned for its robust health and can survive long periods buried under snow by eating its own wool. However, weather on the fells can produce a severe challenge, especially to young animals or 'hogs' – young sheep before their first shearing. Dedicated sheep shelters, known as hoghouses were at one time a common sight on the fells and are part of an enduring vernacular tradition.

With the practice of keeping sheep inside during the winter having been abandoned, many hog houses have been destroyed, lie derelict or have been converted to other uses.

The Hartsop hoghouse now survives as a rare, intact, example of this once widespread type of building. Partly terraced into the hillside, it consists of an upper hayloft with pitching door and a lower level where the hogs sheltered. Feed was provided through a trapdoor to mangers at ground level. Although essentially a modest building, it has a measure of architectural elaboration seen in the characteristic crow-stepped gable.

The Hartsop hoghouse is associated with a nearby farm thought to have C17 origins, though the hoghouse itself is more probably C18 in date.

Remains of Longstone Manor house, wind-strew, and associated features 4

Sheepstor, Dartmoor, Devon

Early C17

Scheduled

On the banks of the Burrator Reservoir stand the ruinous remains of this early C17 high-status house. It has been suggested that the site of Longstone Manor was owned from at least the C13 by Herbert de Cumba, Lord of the Manor of Sheepstor. By the C15 the Scudamore family owned the land at Longstone, before it passed to the Elfords when John Elford married Johanna Scudmore. Much of the building as we see it today, according to a datestone removed from the ruins, was rebuilt for Walter and Barbara Elford in 1633 – possibly incorporating elements of the earlier house. The nearby wind-strew, or threshing platform, is understood to have been built by Walter and Barbara's son, John, in 1637 – this is one of very few examples of its kind known to survive in England. The house was later sold and used by tenant farmers until 1898 when the adjacent valley and part of the estate was flooded to create the reservoir and the main house was abandoned. The remains of the house, together with the survival of the unusual wind-strew, and other ancillary structures, add to our understanding of the estate's evolution.

Farm in Newlands 5

Keswick, Cumbria

C17 to C19

Listed at Grade II

Evidence for the variety of past local farming regimes is often preserved in farmstead complexes. Linear plans, in which farmhouses and working buildings are attached and in line, are characteristic of the smallholding uplands of north and west England. At a remote location in the Lake District National Park, Low House Farm illustrates the plan particularly well, and demonstrates its evolution from a C17 longhouse to a higher-status C18 farmhouse with an attached C19 bank barn. The earliest part of the complex represented by the evolved longhouse has a characteristic cross passage separating human habitation from animal housing; the former section retains evidence of its original roof structure in the form of a truncated blade of a former cruck truss and a low tie beam embedded within one of the internal walls. The attached higher-status farmhouse illustrates the aspirations of the C18 Cumbrian smallholder, and the quality of its construction and craftsmanship contrasts with the very humble earlier dwelling. The addition in the early C19 of a two-storey multi-functional bank barn, also characteristic of the region, points to continued prosperity.

Mere End Down Romano-British field system 6

East of Warren Farm, Letcombe Bassett, Oxfordshire

AD 100 to 400

Scheduled

The field system at Mere End Down is a fortuitous survival of earthworks representing a small part of a Romano-British field system which once extended for over 20 sq km across the Berkshire and Wessex Downs.

Arable farming on the Downs, particularly in the recent past, has gradually eroded such evidence of earlier agricultural practices. Where earthworks survive, they provide important evidence of the landscape's evolution and the economies of the societies that made it. Although it had been thought that much of the large field system dated to about 1000 BC, work in the 1980s and early 1990s established the probability of a Romano-British date.

The earth banks of the main field boundaries in the scheduled area stand over 1m high, and slighter traces of banks representing subdivisions of fields can also be seen. Alongside the field system is a contemporary ditched trackway, with field entrances opening from it into the fields to either side.

Statue of Major Francis Aglionby 7

Earl Street, Carlisle

1843 by Musgrave Lewthwaite Watson

Listed Grade II

This exceptionally fine statue by Musgrave Watson now stands outside the County Court Building in Carlisle. Originally it stood near the spot where its subject, Major Aglionby, collapsed and died on his way into court in 1840 while serving as chairman of the Cumbrian Quarter Sessions. Musgrave Watson (1804-47) was a gifted craftsman and sculptor. He knew John Flaxman, exhibited at the Royal Academy and worked with Sir Francis Chantrey, the leading portrait sculptor of the age. Several of Watson's works are already listed, notably the bronze plaques at the base of Nelson's Column and a statue of the Earl of Lonsdale, also in Carlisle. Watson was noted for depicting his subjects in a fluid, life-like style, as seen in the drapery of the Aglionby statue. Indeed, Watson's Carlisle statues were described by contemporaries as among the finest costumed statues in England. Major Francis Aglionby was MP for the Cumberland East constituency from 1837 until his death, Chairman of the Quarter Sessions and an officer in the local militia. He is depicted by Watson as a country gentleman but wearing a finely-executed flowing gown suggesting his judicial duties; he clasps a copy of *Justice of Peace and Parish Officer* by Richard Burns (1755).

The Novo Sephardic Jewish Cemetery 8

University of Queen Mary, Mile End, Tower Hamlets, Greater London

C18 to C20

Added to the Register of Parks and Gardens at Grade II, and Listed Grade II

Between 1733 and the beginning of the C20 the Novo was the chief burial ground for London's Sephardic Jewish community – that is Jews descended from, or following the customs of, those expelled from the Iberian peninsula in the late C15. However, redevelopment of the site by Queen Mary College in the 1970s means that all that survives of the original cemetery are parts of its (Grade II-listed) boundary wall and its relocated dedication plaque (listed at Grade II), together with about two-thirds of a plot of land added to the original cemetery in 1855.

Here graves are laid out on a tightly-packed and strictly regimented plan, reflecting the Sephardi ban on funereal ostentation. Poor immigrants and wealthy members of the Anglo-Jewish 'cousinhood' are buried without distinction of rank beneath plain, flat ledger slabs, the only prevalent difference being between the full-size adult plots and the smaller rows of childrens' graves. The landscape, one of over a hundred cemeteries on the Register, is redolent with a sense of death as a radically levelling force, and of ultimate human equality in the presence of God.

The smallness of the Sephardi community – a 'minority within a minority' – makes landscapes of this kind extremely rare (London's Velho Cemetery is the only other exclusively Sephardi cemetery in the UK). The Novo's interest is strengthened by virtue of its setting. Mile End, Whitechapel and Stepney long formed London's Jewish heartland and – despite the northward migration of more affluent Jews in the late C19 – the area retained its distinct ethnic character until after the Second World War.

Mausoleum of Sir David Yule 9

Hanstead House, Bricket Wood, Hertfordshire

c.1930

Listed Grade II

This memorial to Sir David Yule (d.1928), one of the most important businessmen in India during the later years of the British Empire, is unusual in several ways, not least in that it stands in the private grounds of a small country house. With its frieze depicting scenes of industrial Calcutta and Bengal, the mausoleum is a very personal creation that evokes Yule's strong connection with and feeling for India, a country that he made his home as well as his business base. In a period in which most monuments were produced by commercial masons whose output was fairly routine and derivative, the highly individual character of this mausoleum is conspicuous in its originality, aesthetic quality and fine execution. The unoccupied desk and chair, partially covered with a drapery, is a peculiarly fitting memorial to a man for whom work was all-consuming. Whereas mausolea almost always stress security, privacy and protection by being closed, lockable structures, this example has four open sides. It is possible that it was inspired by mausolea that Yule may have heard about or seen first-hand in India, possibly in the well-known English cemetery at Surat or in the Park Street Cemetery in Calcutta. There is certainly nothing else quite like it in England.

Melesi Mausoleum 10

Roman Road, St Pancras and Islington Cemetery, East Finchley, Barnet, Greater London

1922

Listed Grade II

This neo-classical mausoleum is one of the earliest funerary monuments in the country to a victim of a motor car accident. The accident in which Letizia Melesi was killed by a London taxi on 11 January 1914, at the age of 35, is depicted in a charming marble relief panel on the front of the mausoleum. The taxi driver is portrayed with his arms outstretched in warning and the unfortunate Mrs Melesi is shown prostrate with an angel pointing heavenwards. A second panel depicts her husband, Gaetano, kneeling before the mausoleum while his wife ascends to heaven in the arms of the Holy Spirit accompanied by three winged cherubs.

Several other memorials relating to motor accidents have been listed including that to Percy Lambert, a racing driver killed at Brooklands racetrack in 1913, whose memorial in Brompton Cemetery bears a carving of a wheel with broken spokes, and that in Reading Cemetery to world-record holder Bernard Hieatt, killed in 1930, also at Brooklands, within a few laps of victory in a motorcycle and sidecar race.

Liverpool Cenotaph 11

The Plateau, to the east of St George's Hall, Lime Street, Liverpool

1927-30 by Lionel Budden with sculpture by Herbert Tyson Smith

Upgraded to Grade I

A war memorial commemorating the Fallen of Liverpool was first proposed in 1920, but due to high post-war unemployment levels the scheme was postponed. In 1926 an open competition was held, which was won by a local architect, Lionel Budden; the striking figurative panels were produced by the renowned sculptor Herbert Tyson Smith. The Cenotaph was unveiled at 11 a.m. on Armistice Day 1930 before a crowd of 80,000 people. In 1946 it was rededicated to commemorate those lost during the Second World War.

Liverpool Cenotaph's altar-like design is inextricably linked with its dramatic setting in front of St George's Hall, one of the most important civic buildings in Europe. The sculptural work is

Bournemouth War Memorial 12

Central Pleasure Gardens, Bourne Avenue, Bournemouth, Dorset

1920-2 by AE Shervey and WA Hoare

Listed Grade II*

Plans for a memorial to commemorate Bournemouth's war dead were laid in 1920. Its construction formed part of wider improvements that aimed to give the town a new civic area as well as providing homes for discharged and disabled local soldiers. The unveiling and dedication ceremony took place on 8 November 1922. The memorial is built of Portland stone using the Doric order, with a striking pyramidal roof surrounded by urns; the panels bearing the names of the fallen are adorned with bronze plaques and wreaths. Its grandeur is augmented by the two stone lions carved by WA Hoare, whose family had been running a successful monumental stonemasons business since 1810. One alert and one asleep, the lions are based on a pair at Chatsworth House in Derbyshire, which in turn were copied from Antonio Canova's lions guarding the late C18 tomb of Pope Clement XIII at St Peter's in Rome. The memorial remains a prominent feature within the mid-C19 Pleasure Grounds (registered at Grade II), and together with the adjacent town hall it forms part of the civic heart of the seaside resort of Bournemouth as first envisaged by Decimus Burton in the mid C19.

Toddington War Memorial 13

Junction of B4632 and B4077, New Town, Toddington, Tewkesbury, Gloucestershire

c.1921

Listed Grade II

Their shrines stand on every highway
Whose lamps of remembrance abide
Fed with love from the heart-springs of England
And lit from the torch of her pride.

This extract from James Rhoades' poem, 'The Empire's Heroic Dead 1914-1918', is inscribed on Toddington's striking Classical war memorial which, unusually for a village memorial, takes the form of a column and orb, the latter encircled by a finely-carved laurel wreath. The Portland stone memorial to the parish's Fallen of the First World War was erected at a prominent crossroads where the two principal roads through the village meet, echoing Rhoades' sentiment. This well-preserved structure was built at the expense of Hugh Andrews and his wife Isabella, owners of Toddington Manor from 1900 to 1936, whose gift is recorded in an inscription on the rear of the memorial.

exceptional, and unusually the massive, low-relief, bronze panels shun the heroic idealisation often favoured by war memorials, instead using powerful and modern realist portrayals to imbue it with contemporary significance. One side of the Cenotaph depicts ranks of marching servicemen, poignantly referencing the war's huge losses, whilst the opposite side depicting mourners in contemporary 1920s dress laying wreaths at a tomb against a backdrop of an Imperial War Graves Commission cemetery with rows of gravestones melting away into eternity, is unflinching in its depiction of the scale of loss and grief.

In this hugely significant year marking the centenary of the start of the First World War it is appropriate that we recognise the importance of this memorial as one of the finest and most evocative examples in the country.

Plymouth Second World War Memorial to the Civilian Dead 14

Efford Cemetery, Efford Road, Plymouth

c.1945

Listed Grade II

The Plymouth Blitz, seven nights of aerial bombardment in March and April 1941 aimed at destroying the vital naval dockyards at Devonport, left the city devastated, its centre reduced to rubble. In addition to the loss of almost all public buildings, over 3,750 houses were destroyed and more than 18,000 badly damaged. Air raids continued until May 1944, and by the end of the war, after 59 attacks on Plymouth, 1,174 civilians had been killed, and almost 4,500 injured.

This dignified and poignant memorial is a rare example of a Second World War memorial devoted to the remembrance of civilians. It is situated prominently within the cemetery at Efford, overlooking the city, and is the only free-standing memorial to the civilian dead of Plymouth; standing just ten metres from the mass grave of 397 civilians, it records on sombre brass plaques the names of those who rest in this quiet place.

North Nibley War Memorial 15

North Nibley Cemetery, Wotton Road, North Nibley, Stroud, Gloucestershire

c.1920

Listed Grade II

Standing proudly at the entrance to North Nibley cemetery, this imposing war memorial was erected after the First World War to commemorate the sacrifice of the men of the parish who gave their lives; the names of those lost in the Second World War were added after the end of that conflict. In common with all such memorials, it bears eloquent witness to the terrible cost to communities wrought by both wars, and demonstrates a strong desire never to forget. This example gains much from its setting. The Grade II*-listed 36m high Tyndale Monument of 1866, which honours the first translator of the New Testament into English, who was born in North Nibley in 1484, is set high above the cemetery on the Cotswold escarpment, and the juxtaposition adds to visual impact of the war memorial.

War Memorial, Perimeter Walls and Loggia 16

Garden of Remembrance, Manchester Old Road, Middleton, Rochdale

1927 and c.1945

Listed Grade II

The Borough of Middleton was hard hit by the First World War, losing 647 of its young men. In 1927 land was presented for a Garden of Remembrance to commemorate them, designed by the Borough Surveyor.

Fronting the road is a central gateway with impressive gate piers topped by swagged urns. Within the mellow brick walls is a formal garden with symmetrical walkways, grassed areas and flowerbeds. A cenotaph forms the focal point, framed by a U-shaped loggia to the rear. On each side of the handsome stone war memorial are low walls with plaques carrying the names of the Fallen; similar curved walls record the 286 men who died in the Second World War. The open-fronted loggia is a sensitive and practical element of the overall design, providing both somewhere to shelter from inclement weather and a more private, intimate, space where mourners could retire to remember their loved ones.

The ensemble presents an oasis of calm, the antithesis of the horrors and chaos of the battlefield, and a refuge to which the local population could retire from the hustle and bustle of daily life to reflect upon the sacrifice of those who fought for their country's liberty.

Wallsend Memorial Hall incorporating a First World War memorial with Second World War additions 17

Station Road, Wallsend, North Tyneside

1925 by Frank Caws, Steele and Caws; war memorial by Roger Hedley

Listed Grade II

Occupying a prominent corner site, the Wallsend Memorial Hall is a bold expression of the ship-building town's cultural and civic aspirations. Built in a confident Classical style by the eminent local partnership of Frank Caws, Steele and Caws, the Memorial Hall was erected as a tribute to the workers of the Swan Hunter and Wigham Richardson shipyards who fell during the First World War. Indeed, the main elevation incorporates a fine war memorial depicting, in bronze, life-size figures of servicemen, the Swan Hunter yard and a warship on the Tyne.

In addition to remembering the Fallen, the Wallsend Memorial Hall was designed as a centre for social, cultural and recreational activity. The last is especially reflected in the lavish first-floor ballroom where the Classical theme of the exterior elevations is further developed to magnificent effect. The Memorial Hall continues to function as an important and valued facility for the Wallsend community, a daily reminder of the town's shipbuilding past and its sacrifice during the First World War.

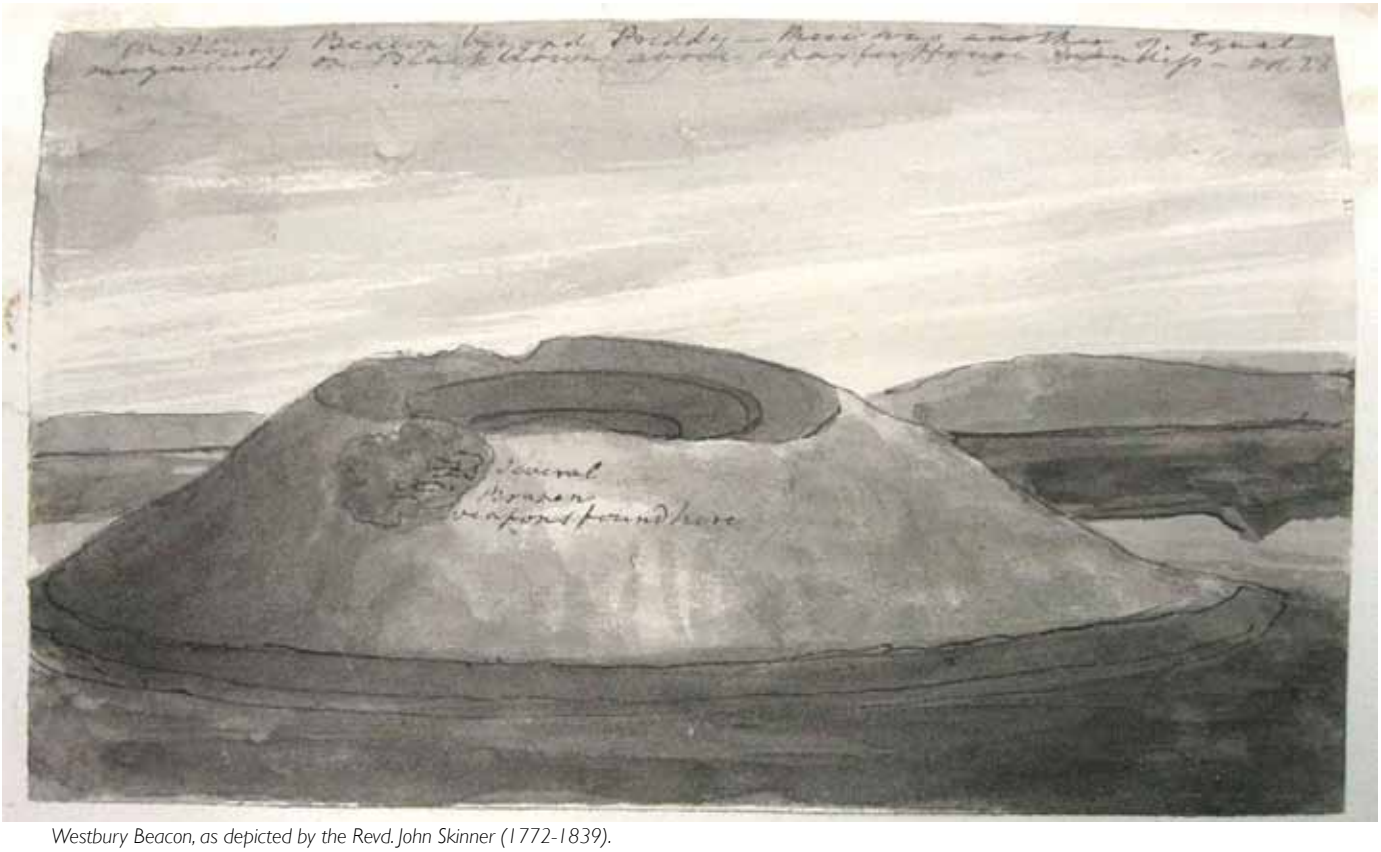
Group of three round barrows, c. 620m west of Brimble Pit Pool 18

Westbury, Mendip, Somerset

Bronze Age

Amendment to scheduling entry

Among a prominently-sited group of prehistoric burial mounds is Westbury Beacon, one of the most visually impressive and rarer types of round barrow. Known as bell barrows because of their distinctive profile, they occur either in isolation or in round barrow cemeteries and date from the Early and Middle Bronze Age (that is, from about 2500 to 1000 BC). Excavation has shown that the burials within mounds are frequently accompanied by weapons and personal ornaments, and appear to be those of aristocratic individuals, usually men. Indeed, bronze spearheads and other weapons were recovered from Westbury Beacon in the late C18. Burial mounds were sometimes re-used as platforms for fire beacons during the medieval or post-medieval periods, forming part of widespread warning or signalling systems. As its name suggests, Westbury Beacon was probably put to such a purpose, and a C16 map depicts an Armada beacon in this area. Nearby are two bowl barrows, the commoner type of round barrow, which are scheduled together with Westbury Beacon. The site was first designated in 1953 but the ditches surrounding each mound – features which often become infilled over the centuries – were not originally included, hence the amendment.



Westbury Beacon, as depicted by the Revd. John Skinner (1772-1839).

India Buildings 19
Water Street, Liverpool

1924-32 by Herbert J Rowse and (Sir) Arnold Thornely, and restored by Rowse following bomb damage incurred during the Second World War

Upgraded to Grade II*

Liverpool has deep historic links with the eastern seaboard of the United States, not only in terms of trade, but also in terms of culture and architecture, as Liverpool merchants looked to New York rather than London for their inspiration when planning showpiece buildings.

India Buildings, designed by one of the most influential regional architects of the inter-war period, Herbert Rowse, along with (Sir) Arnold Thornely, reflects these strong influences and also Rowse's personal experience of working in the US. Through its massive scale, planning, architectural treatment and mixed-use occupancy it emulates America's most impressive early C20 commercial buildings, and is one of the best examples of a British building following the US-style grid system of town planning.

Externally, the building's Italian Renaissance and American Beaux -Arts influenced design achieves architectural beauty through its clean surfaces and proportions rather than over-ornamentation. Internally, however, it is a tour de force of lavish decoration, including a magnificent Lloyds Bank and an ornate shop-lined arcade running through the centre of the ground floor.

Located diagonally across from Rowse's other masterpiece, the Grade II* Martins Bank (1927-32), and near to many other highly-graded listed buildings on Water Street and Pier Head, including the Three Graces, India Buildings forms

part of a hugely significant group of commercial buildings at the heart of Liverpool's central business district.

Tally Ho public house 20
42 Church Street, Eastbourne, East Sussex

1927 for the Brighton-based Kemp Town Brewery by John Leopold Denman, its in-house architect

Listed Grade II

In the early decades of the C20, breweries were encouraged to sign up to the Movement to Improve Public Houses to reduce excessive drinking. Kemp Town Brewery complied, setting out its intentions in 'Houses of Repute in Sussex' which was published in the early 1930s. A new type of pub emerged where, it was said, a man could 'take his wife and family without hesitation'. They were invariably built in a traditional style, their aim to 'encourage a healthy school of modern architecture' which would stand out favourably in the future. The Tally Ho bears the hallmarks of these 'improved' pubs. The pub signs and friezes depict hunting scenes that conjure up comfortable images of 'Olde England', which chimed with the contemporary promotion of the English countryside – now accessible by car – while the KTB crest and dolphins are the insignia of the brewery.

The pub signs, metal panels and friezes above the main doors and off-licence, and the original standard lamps either side of the main entrance, were made by the Arts and Crafts-inspired Birmingham Guild, and the signs were later exhibited at the Inn Signs Exhibition held at the Builders Centre in London in 1936.

L Manze Eel, Pie and Mash Shop 21

76 High Street, Walthamstow, Greater London

1929 by Herbert Wright for Luigi Manze

Listed Grade II

Eels, pie and mash – traditionally accompanied by a parsley sauce known as 'liquor' – have long been a gastronomic signature of Cockneydom. Meat pies were already a staple street food in Shakespeare's London, while eels were once plentiful in the Thames, and were also imported live from the Fens and Holland. The first documented eel, pie and mash shop opened in Southwark in 1844, with numbers rising to more than 100 during the inter-war period. The Manze chain was founded by Michele Manze, a native of Ravello in Italy, and his wife Ada (née Cooke), the daughter of London's most successful pie-shop entrepreneur of the late C19. The Manzes opened their first shop in Tower Bridge Road in 1902 (it still survives), and thanks to the later involvement of Michaele's brothers Luigi and Pantaleone, the family empire eventually comprised some 14 establishments. The Walthamstow branch was opened in 1929 by Luigi Manze, and remained in the family until 1970. Its presence on the high street is marked by a glazed hardwood shop-front and black-and-gold Vitrolite signage. The immaculately preserved interior features white-tiled walls with inset mirrors and ornamental garlands, timber seating booths with turned newel-posts, and a ceiling of decorative pressed tin panels. Surfaces, including tables, counters and shelves, are all of white marble; to one side of the entrance is a special kiosk with its own counter and hatch for off-sales. This extraordinary survival testifies to the high quality of materials and craftsmanship invested in a relatively humble type of London eating-house, as well as to the surprising persistence of culinary traditions amid the ever-changing metropolis.

Natwest Bank 22

222-4 King's Road, Kensington and Chelsea, Greater London

1909 by Reginald Blomfield

Listed Grade II

Reginald Blomfield was one of the prime exponents of the Edwardian 'grand manner' in architecture, and this branch bank on the King's Road in Chelsea displays his talents to splendid effect. Originally built for the London and County Bank (later part of Natwest), its main street-facing block is a beautifully judged essay in the English Baroque or 'Wrenaissance' manner. An arcaded and heavily-rusticated lower storey conveys a fitting impression of gravitas, while the upper floors have giant red-brick pilasters framing tall windows with keystones and aprons. The high mansard roof, with its heavy stone cornice, pedimented dormers and tall slab chimneys, gives the building its characteristically top-heavy air.
The entrance to the manager's flat, round the corner in Chelsea Manor Street, is treated – delightfully – as a miniature Baroque town-house, complete with broken-pediment doorcase and an attic storey featuring oculi (circular windows) and garlands of carved brickwork.

Black Country 'Reformed' Public Houses Project

3 listed at Grade II

The growing rate of attrition of this type of building in the West Midlands over the last few years has prompted a review of a group of inter-war pubs in Dudley and Sandwell to the west of Birmingham.

Birmingham breweries specialised in these 'reformed' pubs. Partly as a response to the growth of the Temperance movement, and partly to the policy of the Licensing Justices preference for 'fewer and better', the brewers closed inner-city pubs and transferred their licenses to new buildings in the suburbs.

Typically, the inter-war reformed public house was a building designed to cater for family groups, often located on the outskirts of a town or city, close to suburban housing. The appearance was often that of a manor house, and the planning included spacious bar rooms, with separate family or function rooms and restaurants. A garden, with a bowling green and club house, was frequently included where space allowed. At the centre of the ground floor was a service area, surrounded by bar counters, which enabled efficient working and also the monitoring of customers' behaviour. New technology often included a small lift to connect with a first-floor kitchen.

While sharing a philosophy and design elements, individual reformed pubs varied considerably, as three of the listed buildings from this project show. **The Wernley**, at 161 Wolverhampton Road (Grade II), built by Mitchell and Butler, one of Birmingham's leading breweries, is a large roadhouse with a spreading façade that beckons to motorists. The symmetrical rear backs onto the terrace and a bowling green. Inside, the plan normally adopted by Mitchell and Butler, having a central, public bar, flanked by smoking rooms with a function room or restaurant leading to the garden, appears on a large scale.

The Navigation, 156 Titford Road, Sandwell (Grade II), caters for local residents and also for boatmen, with façades facing both road and canal. The 'Brewers' Tudor' exterior hides an interior with panelled rooms and decorated plaster ceilings, stained-glass windows, and a mural of a ship in full sail. The largest bar room overlooks the canal, with a generous bow window with fixed benches.

By contrast, **The Garibaldi**, 19 Cross Street, Stourbridge (Grade II), is set amongst terraces of small houses. Its L-shaped plan works around a massive Tudor chimney stack on the street corner, which gives a comforting message of warmth as well as a strong vertical element to the design. At either side low wings with first-floor dormers blend with the neighbouring houses.


1


2


3


4

1 *The Wernley front elevation* 23
2 *The Navigation exterior* 24
3 *The Navigation interior*
4 *The Garibaldi* 25

Hulme Hippodrome & The Playhouse, Hulme 26

Warwick Street and Chichester Road, Hulme, Manchester

1901 and 1902 by JJ Alley

Amendments to both List entries, at Grade II

Hulme Hippodrome and The Playhouse, Hulme, were constructed in the middle of the heyday of theatre building which spanned from 1881 to1916. This was a period when many entrepreneurs were constructing the large variety theatres that are seen by many today as the epitome of Victorian and Edwardian theatres.

Listed at Grade II, the buildings' importance lies not in their exteriors, but in their 'hidden gem' interiors. Both buildings contain lavishly decorated auditoria with ornate painted and gilded Rococo and Baroque plasterwork intended to impress the theatregoers and enhance the status of the Broadhead Circuit, the buildings' owners.

Although a request to upgrade the buildings' listed status could not be supported due to the plainness of the exteriors and the alteration to some interior areas, the List descriptions were nevertheless amended and enhanced. As well as aiding future planning decisions, the descriptions now better reflect the buildings' significance as provincial theatres illustrative of the burgeoning demand for music hall and theatrical entertainment in the late C19/early C20; their rarity as 'twin theatres' designed by the same architect and sited adjoining one another; and the quality of the auditoria.


1


2

1 and 2 Hulme Hippodrome

Scarborough South Cliff Railway 27

North Yorkshire

1875 by William Lucas

Listed Grade II

Scarborough lays claim to being the country's first seaside resort, with the development of a mineral spring as a spa in the C18. This was at the foot of the South Cliff, the cliff top developing as an exclusive resort from the mid C19. The South Cliff Railway was the brainchild of a cliff-top hotelier, and was designed to provide passenger transport to and from the Spa Pavilion. Opened in 1875, it was the country's first funicular railway for passengers. Two counter-balanced coaches were linked by cable, originally using water to change the balance between the coaches causing one to rise and one to fall along the 33 degree incline. Previous funiculars (Lyon 1860, Budapest 1870 and Istanbul 1875) had stepped passenger compartments following the incline; however, at Scarborough the passenger compartments were set on triangular sub-frames to make them level. This innovation minimised embarkation time, important given that the railway is only 86m long, and it set the pattern for many later funiculars built at resorts around the country. South Cliff Railway was converted to electric winding in 1934 and remains in regular operation.

Chorlton Library 28

Manchester Road, Chorlton-cum-Hardy, Manchester

1914 by the Manchester Corporation City Architect Henry Price

Listed at Grade II

Even in these modern times libraries play an integral part of community life, their buildings often forming landmarks within their local areas.

The history of public library provision in England is relatively recent and there were very few public libraries before the mid C19. In the mid-late C19 Manchester, along with Liverpool and Birmingham, was at the forefront of library provision in England. By the end of the First World War 25 branch libraries had been constructed in Manchester, several of which, including Chorlton Library which was constructed in 1914, were designed by the City Architect Henry Price. Price's libraries each had a different design and employed a range of architectural styles, including Gothic Revival.

Chorlton Library has an impressive and distinctive Edwardian Baroque design incorporating considerable decorative detailing to its exterior, including lotus bud decoration, pilaster strips, an Ionic entrance portico and an octagonal dome. Together these combine to provide the library with a commanding street presence, notwithstanding its diminutive scale. Despite some alteration the interior retains its fan-shaped plan and a number of original features, which add to its interest.

North Shields Mechanics Institute and Free Library 29

North Shields, North Tyneside

1857-8, by John Johnston, with possible alterations by John Dobson

Listed Grade II

The laying of the foundation stone of the North Shields Mechanics Institute by the local MP, WS Lindsay, on 30 May 1857 was a matter of great civic pride and saw much pomp and ceremony. The MP was accompanied by three local mayors, and the dignitaries were led to the construction site by a band cheered on by a large crowd. There they heard prayers, and watched a brass box containing a local newspaper and some coins being placed inside the foundation stone. Designed by the highly-regarded local architect John Johnstone in the Italianate style, the Institute is a commanding presence on its corner site offering eloquent testimony to the cultural and educational aspirations of the community. Although somewhat modified internally, the two elevations facing onto the street remain largely as built with a strong and coherent composition in a reassuring traditional design that forms a striking element in the townscape. Amalgamated with the Literary and Philosophical Society of Newcastle upon Tyne in 1870, the Institute became the first free library on Tyneside, a status proudly proclaimed in the stonework over its main entrance.

Wallsend Library 30

Ferndale Avenue, Wallsend, North Tyneside

1965-6 by Harry Faulkner-Brown of Williamson, Faulkner-Brown & Partners

Listed Grade II

This sleek building is a lesson in modern library design, its clean lines and modern palette of materials contrasting with the traditional red brick of the neighbourhood. There is an inherent visual harmony to the single-storey, flat-roofed building, whose deep, overhanging roof with its emphatically horizontally-lined fascia floats over the lightweight, saw-toothed glazed walls, and is balanced by a rilled concrete platform and wide glacis of hounds-tooth granite sets. Additionally, the design is practical, with the overhanging roof providing shade, the saw-toothed glazed walls directing light to fall directly on the spines of the books in the perimeter bookcases set into the walls, and the concrete platform intended to protect against flooding.

Wallsend pioneered a new modular approach to library planning, building in an inherent flexibility to accommodate inevitable changes in the arrangement of bookcases, furniture and future reader services. The open-plan layout is entered by a wide vestibule with full-height glazed walls giving the building a welcoming, open character with vistas across the library and into the pivotal courtyard, bringing natural light into its centre. The visual impact of the interior is reinforced by the over-arching modular grid of the coffered ceiling.

Harry Faulkner-Brown was an influential architect in the field of post-war library design, developing key principles, many of which are apparent at Wallsend. Called his 'ten commandments', he went on to disseminate them widely through publication and international conferences, thus influencing many later libraries across the world.

Wallsend Library was the first of a small number of post-war libraries assessed for listing as part of a National Heritage Protection Plan (NHPP) project. Research on post-war libraries was undertaken by English Heritage's Heritage Protection Department prior to agreement on a shortlist of candidates to be taken forward for listing assessment by the Designation Department.

Cottages at Fonthill Gifford 31

Tisbury, Wiltshire

Late 1860s

Listed Grade II

In 1846-52 the Marquess of Westminster built a new mansion north of Tisbury, named Fonthill Abbey, designed by William Burn. It lay 300m south-east of the remains of the old Fonthill Abbey (listed at Grade II*), a late C18 Gothic confection that had been built for the eccentric author and art collector William Beckford. The Marquess of Westminster rapidly started to improve and expand his newly-bought estate and the three pairs of cottages along Greenwich, erected for his labourers in the late 1860s, formed part of this venture. Built as a planned group, in the estate's distinct rural-Gothic 'house-style', they were clearly intended to be noted and recognised. The cottages occupy a beautiful spot within the landscape park (registered Grade II*) created by Beckford's father in c.1740.

Bridge Street 32

Louth, Lincolnshire

1820s

Amendment to List

During the recent restoration of this imposing Grade II*-listed neo-Classical terrace, the wallpaper was removed in the front room of the piano nobile in number 30, revealing the remnants of a wall painting. In the early C19, the division of the wall into cornice, field and dado was sometimes enhanced by plain or fancy plasterwork, painted with a flat coat of paint or specialist paintwork, or hung with wallpapers. These had become fashionable in the C18 but due to the imposition of an excise duty on printed paper between 1712 and 1836, they remained too expensive for many, and so wall paintings continued to enliven late Georgian interiors. This example has been skilfully executed in oil-distemper directly onto lime plaster and shows great attention to the accuracy of detail. Upon the background of dark salmon pink/ terracotta (a popular Greek Revival colour of the period), a freehand painting incorporates a blue and white Chinoiserie plant pot containing orange Martagon lilies, red geraniums, green foliage (possibly bamboo leaves), peacock butterflies and various species of birds. It is a delightful design and a rare survival. The list description was amended as part of a Defined Area Survey of Louth.

39 and 39A Brook Street and 22 Avery Row 33

City of Westminster

Upgrade to Grade II*

A townhouse of 1720-3 remodelled and extended in the neo-classical manner in 1821-3 by Jeffry Wyatt, later Sir Jeffry Wyatville, one of the principal architects of the reign of George IV, as his house and office. In 1944 it became the premises of the interior decorating firm Sibyl Colefax & John Fowler Ltd, and in 1958 a separate apartment was created for the influential American-born interior designer Nancy Lancaster (1897-1994), who had become a partner in 1944. She and Fowler created the 'yellow room' in Wyatt's gallery which became one of Mayfair's most celebrated interiors. The townhouse is listed at Grade II* as a rare, and relatively unaltered, example of an architect's home and attached office, and is also notable for the 1950s decorative schemes.

Winnold House 34

Wereham, Kings Lynn, Norfolk

C16 and C19, incorporating the remains of a C12 priory

Upgraded to Grade II*

Winnold House is empty and boarded up – but its appearance belies its fascinating history, and at first glance it would be easy to miss its extraordinarily fine architectural decoration. It started life in the C12 as the small monastic cell of St Winwaloe. Such cells were common after the Norman Conquest but their numbers declined rapidly and the remnants of only a few examples remain today. Not only is the survival of such a building therefore rare but its architectural decoration is of the highest quality, demonstrating exceptional craftsmanship and mastery of the Romanesque style; the chevron decoration to the surviving east window may even be unique. Unusually, the building was converted into a chantry chapel in the C14 for Elizabeth de Burgh, founder of Clare College, Cambridge, and a chantry priest's chamber seems to have been inserted – another rare change. Winnold then passed through various owners, and in the C16 it was used as a house, continuing as such until 1840 when the building's condition had become so poor that it was proposed for demolition. Fortunately it was saved and the house was repaired and altered to its current form, remaining in use as a farmhouse until the 1970s.

Centuries 1 and 2 35

Hythe, Kent

A C13 or earlier stone house with undercroft and north-east almshouse wing added in 1811

Upgraded to Grade II*

Hamo de Hethe, born in this house in about the year 1270, was Bishop of Rochester during the reign of Edward III. He rallied the men of the Cinque Ports to defend the country from the French while the King was away fighting in Scotland, and also organised coastal defence during the early part of the Hundred Years' War. Edward granted Hamo a licence in 1336 to found an almshouse in this building for ten poor persons including a master, but the foundation – St Bartholomew's – appears to have been established at Saltwood instead. In 1685, however, the inhabitants were transferred to Hythe, and the building was known as St Bartholomew's Hospital from that date. In 1811 the Gothick style windows were inserted and a north-east extension provided additional almshouse accommodation. The building is of local ragstone, with flint galleting in the later wing. The C13 part (shown in the foreground) retains medieval features including an arched entrance to the undercroft, a gabled stone niche, corbels and the remains of a stone staircase. Later almshouse fittings also survive, including an open fireplace with a folding wooden screen, and original partitions, doors, fireplaces and cupboards to individual bedrooms. The almshouse use ended in 1949.

Juniper Hill 36

Lapworth, Solihull, West Midlands

1956 by John Madin

Listed Grade II

John Madin built this house for Jack Davies, a timber merchant. His brief was that it should serve first as a family home, and then as the place of Davies and his wife's retirement. Madin's solution was an open-plan arrangement of reception rooms, facing south and west over the gardens, with bedrooms clustered to the east and kitchen and bathrooms to the north. At first-floor level there was a large, airy playroom, placed under the pitched roof, with a balcony. Mr Davies' interest in timber showed in the wooded garden, forming a wide avenue of trees flanking the lawn on the south side. The owners lived into their nineties, and changed almost nothing in the house. The exterior and interiors are all remarkably intact. John Madin went on to become the most successful Birmingham architect of the 1960s and 70s, with a large practice and many assistants, but this early work shows his own considered response to his client's brief and his careful attention to textures and details.

Preceptory of the Knights Hospitallers and medieval settlement of Hogshaw, 200m south of Hogshaw Farm 37

Hogshaw, Aylesbury Vale, Buckinghamshire

C12 to C16

Scheduled

The Crusades to the Holy Land in the C12 and C13 were partially funded by the revenues from preceptories such as that at Hogshaw. Preceptories were monasteries of the medieval military orders, the Knights Templars and Knights Hospitallers (also known as the Knights of St John of Jerusalem). Most stood on a small agricultural estate, and whilst the preceptories of the Knights Templars functioned as recruiting and training barracks, those of the Knights Hospitallers provided hospices for pilgrims and distributed alms to the poor. Only 76 preceptories of the Knights Hospitallers are known throughout the country, and among these Hogshaw is one of the best preserved archaeological sites.

A computer-generated image of the excavated Templar preceptory at Temple Bruer, Lincolnshire. Hogshaw was probably similar, although with a rectangular, rather than round, chapel

Hogshaw includes visible earthworks comprising a moat which surrounds buried buildings on an island. These would have included a great hall, chapel, sleeping quarters and domestic buildings. Outside the moated site were fishponds, the preceptory's farm buildings and a village where the Templars' tenants and agricultural workers lived.

Metro Central Heights 38

Newington Causeway, Elephant & Castle, Southwark, Greater London

1959-66 by Ernö Goldfinger

Listed Grade II

Comprising four blocks linked by bridges, this was built as offices for the Ministry of Health, known as Alexander Fleming House. Facing the street was a Ministry of Health showroom, a bank, a cinema (demolished in 1988) and a pub on the corner which still remains in use, the original Elephant and Castle sign above the entrance. It was an important large-scale government project, built away from Westminster and in a daring modernist idiom. It was regarded by its architect, the Hungarian émigré Ernö Goldfinger, as his most important work, and was also his largest.

Goldfinger was an internationally acclaimed modernist architect and designer, one of few to make his mark in England. He moved to London in 1934 after training under Auguste Perret at the classically-rooted École des Beaux-Arts in Paris in the 1920s and was closely involved in the early years of the Modern Movement on the Continent. Alexander Fleming House was his purest and most classically-inspired building, closest in spirit to the work of his mentor, Perret. Its proportions, from the scale of the blocks to the smallest detail, were governed by the mathematical ratio of the Golden Section. Structurally it was the summation of the post-and-frame architecture that Goldfinger devised for commercial buildings.

Capel Manor 39
Horsmonden, Kent

1969-70 by Michael Manser

Listed Grade II*

Placed above a glorious sweeping vista, this immaculately detailed steel and glass pavilion encloses space with the lightest of touches. It is the work of Michael Manser, the most prolific and important of a small number of British architects who, taking their inspiration from America, explored the possibilities of steel-frame construction in one-off domestic commissions. Built for John Howard, MP and personal private secretary to Sir Edward Heath, as a weekend house to which he and his wife could eventually retire, the building was designed to be efficient and compact. The site, at the top of a terraced hillside, was formerly that of a Victorian mansion, and Manser kept the arcaded retaining wall belonging to the previous house and perched its successor on the terrace above. The steel frame is revealed internally, and also externally where the roof projects over the glass walls, and the glazing meets at the corners without the use of mullions. The sunken living area breaks up the large central space without disturbing the views into the garden, and the precise geometry of the house achieves a remarkable integration with its lush Arcadian setting.

Scadbury Manor 40
(remains of), Scadbury Park, Chislehurst, Bromley, Greater London

C13 to C18

Scheduled

The red-brick ruins of Scadbury Manor mark the former home of the Walsinghams, one of the most powerful families of Tudor and Elizabethan England, who owned the estate from c.1424 to 1665. Sir Francis Walsingham (c.1532-90), the spymaster of Elizabeth I, is thought to have been born there. His uncle Sir Edmund Walsingham (c.1480-1550) had been Lieutenant of the Tower of London and responsible for prisoners such as Sir Thomas More, Thomas Cromwell and Anne Boleyn. His cousin Sir Thomas Walsingham IV (c.1561-1630) was a friend and patron of Christopher Marlowe, the poet, playwright and government agent, who was arrested at Scadbury on 18 May 1593.

The manorial moated site had been occupied from at least the C13 but is dominated by the brick remains of the Tudor manor house, which was demolished in the C18. To the east of this, beyond the moat, is an embankment forming a partial enclosure, beyond which are two fishponds. The Manor was at the heart of an extensive complex which included an outer gatehouse, a walled garden, barn and farm buildings.

Severels 41

Runcton, Chichester, West Sussex

1980-1 by Walter Greaves

Listed Grade II*

Built by Greaves (1925-2004) as a home for himself and his wife Annabel, Severels is the finest work of an architect of considerable talent, but who built relatively little. The building's extraordinary sculptural form is the product of its idiosyncratic, and very logical, spatial planning. Greaves adopted a rigorously compartmentalised approach, dividing the rooms into curved-cornered structural modules, linking them with a wide, glazed, hallway. Narrow vertical strips of cedar cladding wrap right around each module, passing from the outside, in; and the immaculately detailed fitted furniture, also designed by Greaves, follows the soft organic curves of the interior spaces.
The house was a personal labour of love, on a site he knew well – part of his former garden – and he was still planning small additional fittings at the time of his death. It is a house of striking originality, which departs from the typical strictures of post-war domestic design, and represents the ultimate expression of its architect's interest in zoned planning and love of timber, and his meticulous skill in handling detail.

The Grove 42

Malvern, Worcestershire

1862-6 by Edmund Elmslie

Listed Grade II

Edmund Elmslie, an architect, had a boom period in the 1860s. He arrived in Malvern in 1854 and was appointed town commissioner the following year. He designed a series of prosperous villas and prominent buildings on the Foley estate to the east of the town, including the Imperial Hotel and Great Malvern railway station (both Grade II). Success brought Elmslie sufficient wealth to design and start building this, his own lavish home. It has six interconnecting reception rooms, many bedrooms and a complex of service rooms in the basement. Sumptuous stone-carving, outside and in, was undertaken by William Forsyth, who also worked at Worcester Cathedral. Despite appearances, however, Elmslie had overreached himself financially – his partnership was dissolved and he filed for bankruptcy. Elmslie disappeared from Malvern, but his house was bought by Dr Weir, the water-cure specialist, who added a large billiard room and had Forsyth finish off the decoration. Despite being used as a school in the C20, the house is largely intact and provides a vivid example of this type of mid-Victorian suburban house at its best. A restoration of the building is currently underway.

Thornbury Castle Project 43

Thornbury, South Gloucestershire

The buried remains of the fortified medieval house and the C16 privy garden: Scheduled

Inner Court buildings: amendment to List entry

Outer Court buildings: amendment to List entry

Garden Walls: amendment to List entry

East and West Lodges: amendments to List entries

Park and Garden: amendment to Register entry

1 *C19 illustration of Thornbury*

2 *?View of walled garden from roof*

When Edward, Duke of Buckingham, was executed on the orders of Henry VIII in 1521, he left one of England's most lavish and innovative houses unfinished. His ostentatious building programme appeared to back up the accusation of treason levelled against him, as Thornbury Castle emulated Henry's Richmond Palace, at that time England's most splendid royal residence, in its ambition. Approached from the west, the castle has a strongly defensive character, with its sturdy – if largely only half-height – towers, arrow loops, and entrance gateway fitted out for a portcullis. However, the south front, overlooking the privy garden, is intended for display of the highest order, with its astonishing and unique double-height compass windows behind which were the Duke and Duchess's separate apartments. A timber gallery once led around this part of the garden, allowing direct access to the ducal pew in the church standing to the south – doorways at first-floor level survive in the house and garden walls, perhaps used by Henry VIII and Anne Boleyn when they stayed during a royal progress in 1535. Restored to the Staffords in 1554, and passing thereafter to a branch of the Howard family, the upkeep of the castle eventually proved too expensive, and it fell into ruin, with one section serving as a farmhouse, and cattle grazing in the grounds. In 1849 Anthony Salvin was commissioned to restore Thornbury for the Howards, and his C19 re-imagining of the Tudor castle informs the character of the hotel which makes use of the buildings today. Although the castle's upstanding remains have long been listed at Grade I, and the gardens registered, the fourth, eastern side of the castle's inner courtyard, which originally consisted of the hall and chapel of the medieval manor which formerly stood on the site, was demolished some time before 1732. The buried remains in this area have now been scheduled, ensuring that the complex history of this romantic but troubled palace-castle will be more fully reflected by the designations which should protect it for the future.

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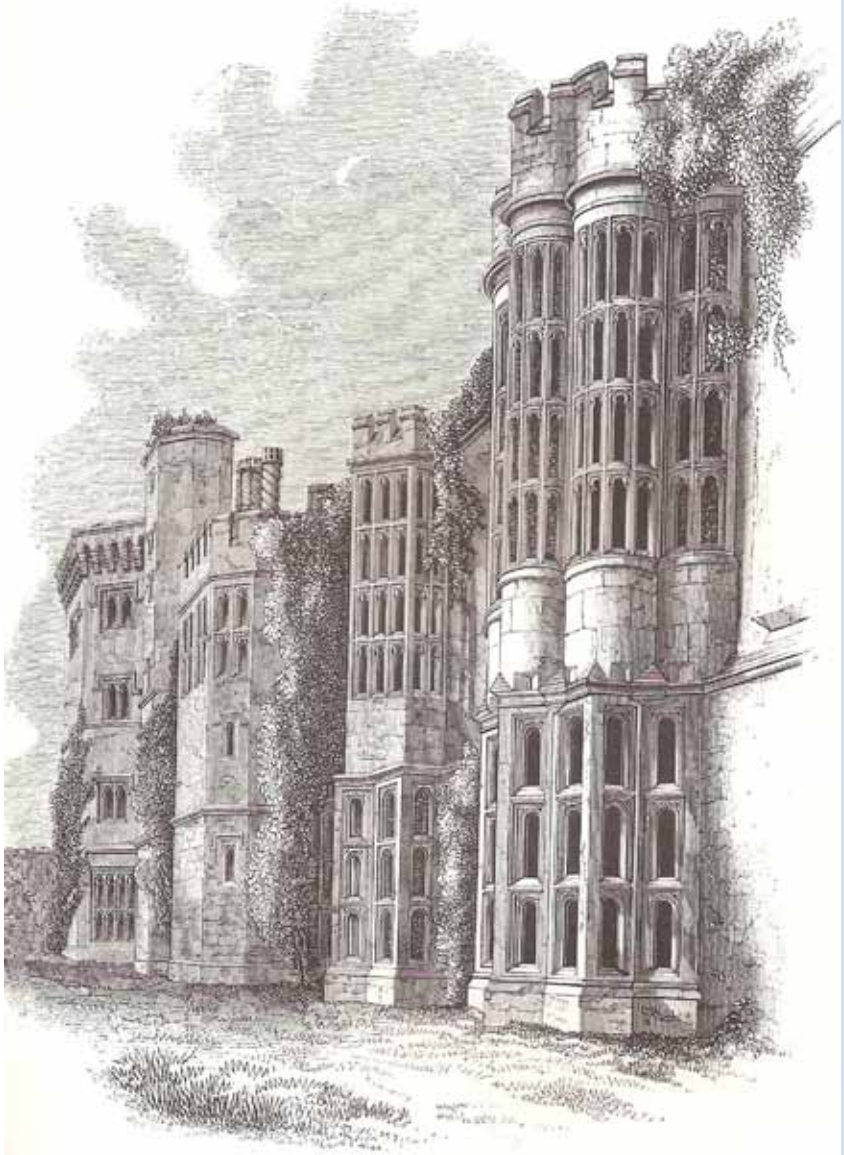


Heatherden Hall 44

Pinewood Studios, Iver Heath, Buckinghamshire

c.1865, enlarged 1914-28 by Melville Seth-Ward

Listed Grade II

If Jay Gatsby had moved to the outskirts of Slough, he might have ended up at Heatherden Hall. Originally built as a modest villa in the 1860s, the house – until then simply known as 'Heatherden' – was enlarged during and after the First World War by the Canadian financier and Conservative MP, W Grant Morden, who employed the architect Melville Seth-Ward to create a palatial residence befitting its owner's great wealth and new-found (or wished-for) status as an English country gentleman. Seth-Ward's additions more than quadrupled the size of the previous house, yielding a footprint of nearly 1,700 square metres. They include a grand dining room and loggia, an enormous oak-panelled ballroom and – a nicely transatlantic touch – an indoor swimming pool complete with Ionic-columned viewing gallery and palm court. Morden went bankrupt following the Wall Street crash, and after his death in 1934 the estate was acquired by Charles Boot, head of an enormously successful Sheffield building firm who – in partnership with the millionaire flour miller and film entrepreneur J Arthur Rank – set about developing it as one of England's premier film studios. The name Pinewood was chosen, in Rank's words, 'because of the number of trees which grow there and because it seemed to suggest something of the American film centre in its second syllable'. The Hall was retained as a country club and for occasional use as a film set; its screen appearances have ranged from *Carry On Up The Khyber* to – inevitably – the Jack Clayton/Robert Redford film version of *The Great Gatsby*.

Kesteven and Grantham Girls' School 45

Sandon Road, Grantham, Lincolnshire

1910 by HH Dunn

Listed Grade II

In this architecturally eclectic Edwardian grammar school, one of the most significant female figures of the C20 received her secondary education between 1936 and 1943. Margaret Roberts, as she was then, is remembered as excelling academically and having a natural propensity to be disciplined and diligent. The importance of her education here stayed with her, as she tried to prevent the closure of good grammar schools when Margaret Thatcher was Secretary of State for Education and Science (1970-4); and she also championed the belief, engendered by her own generation's schooling, that any worthwhile education involved the teaching of knowledge, memory training, the ability to apply what has been learned, and the self-discipline required for all these. The school survives in substantially the same condition as when she attended, and her name appears as a former Head Girl on the panelling in the galleried double-height hall. As the first female Prime Minister of Great Britain and a politician of world reknown, Margaret Thatcher is a figure of national and international significance, and her education at Kesteven and Grantham Girls' School was a formative experience that affected her life and political convictions.

Former Verdin Technical Schools & Gymnasium 46

London Road, Northwich, Cheshire

1896-7 by Joseph Cawley

Listed at Grade II

With an exuberant Eclectic Renaissance exterior the Verdin Technical Schools & Gymnasium is an architecturally ambitious and well-preserved example of a late C19 technical school. The building, which was constructed to commemorate Queen Victoria's Diamond Jubilee, was funded by Sir Joseph Verdin, a local salt manufacturer, for the population of his home town. It originally incorporated two schools – Art and Technical – in one building.

Unusually for a technical school, the Verdin Technical Schools & Gymnasium was constructed in a small rural town rather than the larger industrial towns and cities most associated with this building type, and its level of architectural

embellishment is exhibited both externally and internally. The exterior detailing reflects the importance Verdin placed on educational provision and his significant level of investment, and includes elaborate terracotta decoration appropriate to a building partly used as an art school.

One of the interior's most significant features is its abundance of stained glass. This includes the Empire Window, which references the building's commemoration of Queen Victoria's Diamond Jubilee, and the Victorian Window, which depicts notable male figures of the era representing science, politics, engineering, literature and art. The gymnasium also contains a massive, arched, stained-glass window depicting the games played there. A wealth of original features can be found throughout the building, and its specialist functions remain clearly readable in its layout and interior finishings.

Rushmere Hall School 47

20a Lanark Road, Ipswich, Suffolk

1947-9 by Johns, Slater and Haward

Listed at Grade II

Between 1947 and 1974 the firm of Johns, Slater and Haward designed 44 new primary schools in Ipswich, Hertfordshire, Essex, the North Riding of Yorkshire and Leeds. Rushmere Hall School was the practice's first school design and received a Festival of Britain Merit Award in 1951. Built at a time of austerity, the school's design combined a light-weight steel construction on a 7-ft grid with traditional brick cross walls and modern concrete cladding. The innovative plan form combined two interior and two exterior teaching spaces per class. The school was described in the *Architects' Journal* (19 January 1950) as having 'a refreshingly direct handling of materials and a solid honesty of expression that is likely to wear better than many sophisticated exercises in the modern style'. The south-projecting classrooms were designed and sited to maximise the provision of natural heat and light, and to provide a rhythm to the elevations, emphasised by near continuous horizontal fenestration. Little altered, the arrangements of classrooms and shared spaces are still relevant to teaching practices of the C21, attesting to the vision of this pioneering architectural practice.

Christchurch Primary School 48

Wellesley Road, Ilford, Redbridge, Greater London

1899-1906 by CJ Dawson for the Ilford School Board

Listed Grade II

The 1870 Education Act ushered in a nationwide policy of universal elementary education, to be financed and administered by a system of locally-elected school boards. Its effects are most visible in the great metropolitan districts, and most of all in inner London, where the hundreds of new 'board schools' built to the designs of ER Robson and TJ Bailey remain an instantly recognisable feature of the urban scene. This turn-of-the-century board school complex in Ilford, at that time a satellite town in south-west Essex, shows that the work of the many smaller boards responsible for 'London over the border' could be no less impressive. Designed by local architect CJ Dawson, it comprises an elementary school, a higher-grade school for advanced pupils, a secondary-school annexe to the latter (the first of its kind in the county) and a caretaker's house with a cookery classroom above. A shared palette of materials and details – note the lavish use of buff terracotta, especially in the humbug-striped gables and chimney stacks – unifies the four buildings, which are artfully placed around a schoolyard bounded by walls, railings and ornamental gate-piers.

Wesley House 49

Jesus Lane, Cambridge

1925-30 by Maurice Webb

Listed Grade II

Almost hidden from public view is this handsome Methodist Training College designed by the son of Sir Aston Webb, one of the leading architects of the Edwardian period. Not to be outdone by his father, Maurice Webb's gifts as an architect are evident in every element of this meticulously detailed building. Its lofty neo-Tudor ranges, laid out around three sides of a quadrangle, appropriately suggest the form and aesthetic of ancient collegiate buildings, and demonstrate a masterful handling of high-quality materials. Small red bricks of various shades, imitative of handmade Tudor brickwork, are combined with finely jointed ashlar dressings and carved stonework to create an appealing textural richness. The interior is equally impressive, using both the vernacular and the Classical in a refined and coherent decorative scheme. Thus, the panelling and beams in the dining room and common room evoke the fellowship and comfort appropriate to these rooms, while the Classical idiom is employed for the learned and spiritual occupations in the library and chapel respectively.

Ushaw College (St Cuthbert's College, Ushaw) 50

Esh, Durham

1808 and later by AWN Pugin, EW Pugin, J Hansom, PP Pugin and others

Revised listings include
1 at Grade I,
3 at Grade II*, and
5 at Grade II

As a direct descendent of the Catholic College at Douai, Ushaw maintained a line of continuous Catholic education from the Reformation. The site at Ushaw, near Durham, was founded in 1808. Flourishing through the C19, the development of the buildings reflects the growing confidence of English Roman Catholics through this period. From 1840 to about 1890, the college grew rapidly and hired some of the leading Gothic architects of the day. AWN Pugin designed a substantial chapel which was balanced by the magnificent library designed by Dunn and Hansom, the practice which was then responsible for replacing Pugin's chapel with an even more ambitious building. EW Pugin added the Junior School and numerous ancillary buildings (including an infirmary and chemistry laboratory), resulting in a huge complex of varied buildings of high quality.

While the buildings at Ushaw have been listed since 1967, the various listings were not necessarily comprehensive or clear about what was particularly important about individual buildings. A full reassessment of the complex, partly prompted by the closure of the college, simplified the designations while making sure that remarkable buildings such as the infirmary and the college cemetery were included.

Compton Cemetery 51

Near Guildford, Surrey

1895-8 by Compton Parish Council and Mary Watts

Added to the Register of Parks and Gardens at Grade II*

Compton Cemetery is a carefully designed funerary landscape. It was conceived by the notable Arts and Crafts artist Mary Watts (d.1938), with financial help and inspiration from her husband George Watts, the eminent painter, the couple having moved to Compton in 1891. The cemetery's design was innovative and visionary, dramatically exploiting a hillside site. Its focal point, the stunning Watts Memorial Chapel (listed Grade I), is an outstanding example of Mary Watts's work. In addition the cemetery contains an ensemble of cemetery buildings and funerary monuments of exceptional architectural and artistic quality including the cloister (listed Grade II), terracotta grave markers (two listed Grade II) and well head (listed Grade II). The employment of local materials and local craftspeople, notably members of Mary's Potters' Arts Guild (which was to acquire national repute) give the cemetery its highly distinctive character, which is complemented by structural planting which uses evergreens such as cedars and yews.

The cemetery has group value and associations with other Arts and Crafts assets at Compton including the famous Grade II*-listed Watts Gallery, built to house many of the paintings of George Watts and opened in the year of his death, 1904.

The cemetery fully merited registration at the higher grade of II* given its quality, composition and significance to the Arts and Crafts movement nationally.

Marlborough College 52

Bath Road, Marlborough, Wiltshire

Early C18

Amendment to Register of Parks and Gardens

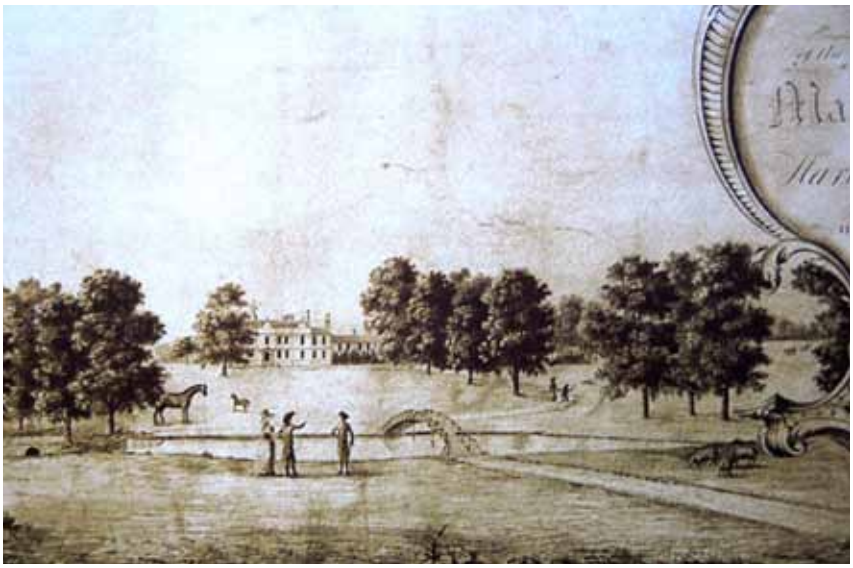
Marlborough College incorporates the remains of an early C18 formal garden which was built for Marlborough House (now part of the school). The historic development of this important multi-phased landscape is well documented, but through the centuries the origins of the mount at its centre has remained something of a mystery. We have known for a while that that it (a scheduled monument) formed the motte of an C11 castle on the site. However, it was recently discovered, through radiocarbon dating, that its main body, like that of nearby Silbury Hill, is of Neolithic origin. By 1654, the writer, gardener and diarist John Evelyn observed during his visit to Marlborough House that the mount had been incorporated into a garden. However, the earliest depiction of the mount as a garden feature within extensive formal gardens is the bird's eye view of 1723 published by the antiquarian William Stukeley in his *Itinerarium Curiosum* of 1776. This shows the cone-shaped mount with a spiral walk planted with trees, surrounded by terraces, parterres, a wilderness, canals, and various garden buildings. The grotto (listed Grade II), which survives at the base of the mount, probably dates from this early C18 phase. As part of Marlborough College, the landscape has been further developed, with the addition of new school buildings, and a memorial garden square of 1921-5 by the architect W G Newton, commemorating the Marlburians who gave their lives during the First World War.

Kirklees Park 53

Kirklees Park, West Yorkshire

Main phase Late C18 by Richard Woods for Sir George Armytage (3rd Baronet)

Added to the Register of Parks and Gardens at Grade II



Just south of the roar of the M62 motorway, in the heart of heavily urbanised West Yorkshire, is an oasis of tranquillity. Kirklees Park is a remarkable survival which was owned by the same family for nearly 450 years. It originated as the estate of a medieval nunnery, Kirklees Priory, which was bought by a cloth merchant, John Armytage, a few years after the Dissolution. In the early C17 a new mansion was built on higher ground, and the priory site became the home farm. The Armytages prospered, were raised to the baronetcy, and in 1760 Sir George Armytage commissioned the landscape improver Richard Woods to design a park around the family seat. As a prudent Yorkshire man, work on the grounds did not start until improvements to the house (by John Carr) were paid for, although a plan of 1788 shows the landscaping completed. The park, much of which survives including an enormous walled kitchen garden, is a good example of Woods's work. His landscapes were generally less expansive than those of his contemporary Lancelot 'Capability' Brown, being more concerned with providing pleasure grounds and varied walks incorporating points of interest.

Sherborne Castle 54

Sherborne, Dorset and South Somerset

Mid C18, Lancelot Brown

Upgraded to Grade I on the Register of Parks and Gardens

Substantial new information on the history of this beautiful landscaped park east of the town of Sherborne, covering well over 400ha, has confirmed its exceptional interest as an essentially intact example of a landscaped park by Lancelot 'Capability' Brown, one of England's most important and influential landscape designers. The site reflects several earlier phases of historic development of considerable significance, including remains of the C12 deer park associated with old Sherborne Castle, built by the Bishop of Salisbury (a scheduled monument), and the early C18 formal gardens laid out by Robert Digby around its late C16 replacement. In 1753 Edward Digby commissioned Brown to create the vast lake. The formal gardens were removed and a vista was created between the new Castle, and the ruins north of the lake which were enhanced as a picturesque eyecatcher by Daniel Penny in 1755-6. Brown returned in 1776 to create the east lawn and the ha-ha separating the pleasure grounds from the park. The old Castle ruins are now in the guardianship of English Heritage and, since the 1950s, Simon Wingfield Digby and later his son have undertaken extensive programmes of repairs and restoration.

Fond Brig 55

Bridge on Woldgate, East Riding of Yorkshire

c.1770 for Sir George Strickland of Boynton Hall

Listed Grade II

'Fond Brig' is Yorkshire dialect for 'Foolish Bridge'. Designed to take a public road over a private carriage drive, it provides a link between two parts of the landscaped parkland of Boynton Hall. One of the parapets of the bridge is heightened to form a gothic window, and the wing walls include niches, possibly originally designed for statues. Although mainly brick, the bridge includes masonry fragments believed to have come from the medieval church at Boynton which was rebuilt in the 1760s. Fond Brig is in effect a gothick folly, an example of C18 romanticised gothic revival now generally identified by the spelling 'gothick'. Although possibly designed by the eminent architect John Carr, who designed other structures on the estate around this time, the bridge's appearance suggests a more amateur hand, perhaps that of the owner, Sir George Strickland.

Barnfield Cottages 56

Homersfield, Suffolk

1925-7 by Maurice Chesterton

Listed Grade II

Prominently situated on the principal road into the village of Homersfield, these thatched almshouses with their timber gates and conical pump canopy form a picturesque composition of considerable aesthetic appeal. The low reed-thatched roof with its scalloped ridge, the tall chimney stacks and timber window shutters all convey the visual qualities of homeliness and comfort that are integral to the character of this building type. During the C19 and early C20 most towns and many villages throughout the country were provided with an almshouse, often designed in modest groupings of between five and twelve single-storey dwellings. In this example, the thoughtfulness of the architect is evident throughout the design but particularly in such details as the fitted benches in the porches which allow residents easy and sheltered access to fresh air as well as to the companionship of their neighbours. The almshouses are still being used for their original purpose.

Bedehouses 57

Gospelgate, Louth, Lincolnshire

1868-9 by James Fowler

Listed Grade II

James Fowler was a prolific and successful local architect who helped to shape the Victorian character of Louth. Listed as part of a Defined Area Survey of the town, the bedehouses display the architectural quality and ingenuity of planning that distinguish his best work. They replaced the original bedehouses in Louth which had been founded for twelve poor people in 1551 by a charter of King Edward VI. Bedehouses were a type of almshouse that were run to a set of strict rules, usually by a church, and each bedesman or woman was given an allowance, clothing and fuel, in return for which they lived by a timetable of prayer and manual work. These rules had been somewhat relaxed by the C19, and the bedehouses in Louth were described in 1892 as 'exceedingly pretty structures, with dwellings for 12 poor people, who have each 5 shillings per week'. The building's Tudoresque detailing – notably the profusion of prominent chimney stacks and mullioned windows – conveys the homeliness and solace integral to its function, and emphasises the historic link with its mid C16 predecessor. The provision of accommodation on two storeys is relatively unusual for an almshouse, but this two-storeyed, L-shaped, composition cleverly makes the most of a small corner site.

Harrison Home 58

Liverpool Road South, Maghull, Liverpool

1902

Listed at Grade II

In C19 England provision for epileptics was woefully inadequate and most people who had the condition were ostracised and stigmatised by society, resulting in many living in destitution. Late in the century, homes and colonies were established to enable epileptics to receive schooling and skills training, as well as accommodation and medical care that would facilitate a better quality of life.

Maghull Homes, established in 1888, was the first of its kind in England. Originating in a converted country house, Maghull Homes later expanded with the construction of purpose-built homes. The homes catered for three classes of patient and Harrison Home, constructed in 1902, was built for eleven first-class patients, as well as a matron, nurses, servants and a few third-class patients as attendants, and 'enabled wealthy epileptics to live in the comfort to which they were accustomed'. The home's architecture is domestic in character and appears more like a country villa than an institution, reflecting the philosophy of the Maghull Homes and also the background of the patients that the Harrison Home was built to cater for.

Harrison Home is important as one of the last, and best-surviving, Maghull Homes. Whilst attitudes and the treatment of epilepsy have changed in modern times, largely negating the need for such colonies, it serves as an important physical reminder of this pioneering early provision.

Institute for the Deaf 59

23 Church Lane, Rochdale

1907 by S Butterworth and WH Duncan

Listed Grade II

The C19 formation of deaf societies and subsequent construction of purpose-built institutes denoted a growing desire for this socially distinct group to openly demonstrate their presence within the wider community. The Rochdale and District Adult Deaf and Dumb Society was established in 1869 with the intention of encouraging the social and professional integration of disabled people into the general population. However, it was not until 1907 that they became independent from other local deaf societies and at this time Rochdale's mayor, James Edward Jones, funded a new, purpose-built institute. Built to designs by Butterworth and Duncan, a large plaque over the central doorway proclaims its purpose as an Institute for the Deaf. Its function was as a centre for worship, training for employment, and social recreation, its facilities including a billiards room.

After the First World War, through the teaching of lip-reading the Rochdale Institute rehabilitated disabled soldiers whose hearing had been impaired. Later, pioneering educational research with deaf children was undertaken here by the Ewings. This husband and wife team were renowned academics whose work on an oral methodology using residual hearing, though now controversial, was nevertheless highly influential in its time.

Sons of Temperance Friendly Society 60

Blackfriars Road, Southwark, Greater London

1910 by AC Russell

Listed Grade II

For the typical working-class family in Victorian England, material and economic security were very hard to come by. The absence of state benefits, along with low pay, little job security, dangerous working conditions and regular fluctuations in the labour and rental markets, meant that injury, unemployment and homelessness were ever-present threats. The friendly society movement, which flourished between the late C17 and the early C20, was – among other things – a grassroots response to this problem. Groups of workers would form what were in effect mutual assurance clubs, with regular contributions from the members used to provide unemployment and incapacity benefit to those who required it. The societies also had an important social function, and indeed their reputation for organised revelry proved an embarrassment to middle-class reformers wishing to present them as evidence of the fundamental 'respectability' of the British working man. The Order of the Sons of Temperance was among those that bucked the trend. Founded in New York in 1842, with a British division established ten years later, it shared the quasi-Masonic organisation and ritual of other large federated societies like the Oddfellows and Foresters, but with a firmly teetotalist ethos that marked it out from its more boisterous rivals. While the headquarters of the London Grand Division bears a striking resemblance to an Edwardian public house, the prominent display of the Society's name and insignia – in gilt lettering, stained glass and mosaic-work – helps to dispel any misconceptions.

40 St Michael's Lane and attached buildings 61

St Michael's Trading Estate, Bridport, Dorset

Late C19 and early C20

Amendment to List entry

Historically, Bridport and its environs were renowned for the production of rope, twine and netting. Bridport-made nets – for fishing, agriculture, sport and other purposes – were exported worldwide from the mid C19. One firm, William Edwards, had exclusive rights to manufacture football nets following their invention in 1889. A range of distinctive types of building such as open and covered walks (where long strands of hemp or other material were laid out and twisted into rope or twine), warehouses, combing houses and mills remain. Those in a reasonable state of preservation are, however, becoming increasingly rare. 40 St Michael's Lane, a late C18 warehouse and one of the town's earliest surviving industrial buildings, was listed in 1987, but the buildings to the rear were not assessed. These late C19 to early C20 workshops and stores incorporate the remains of earlier walks, and their distinctive linear plan epitomises the traditional and domestic small-scale production of the industry. Although the buildings have seen some change, they survive as a tangible reminder of more than a century of net and twine making at these premises. The works closed in the 1960s, and sadly there are now only a few manufacturers operating in the town.

Barnsley Main Colliery engine house and pithead structures 62

North of Oaks Lane, Hoyle Mill, Barnsley, South Yorkshire

c.1900, but modernised by the National Coal Board 1956

Listed Grade II

The landscape around Barnsley was once dominated by collieries, but since the pit closures which followed the 1984 Miners' Strike, few tangible remains of the coal industry survive. Colliery buildings were typically demolished and cleared soon after closure, with their sites often being landscaped as if they were never there. Barnsley Main Colliery closed in 1991 and unusually, although much of the site was cleared, the winding engine house and the structures over the shaft were spared. The pit head is Edwardian in origin, following a typical arrangement developed in the C19, but was altered in 1956 when the National Coal Board replaced steam-powered winding with electricity. Although the building now stands slightly incongruously in a sea of grass and parkland trees, it is a rare surviving marker of the Yorkshire coal industry. Its poignancy is heightened by the fact that Barnsley Main incorporated the earlier Oaks Colliery. This was the scene of England's worst peacetime disaster, a series of methane gas explosions which killed 361 miners and 27 rescuers in 1866.

Chatterley Whitfield Colliery Project

City of Stoke-on-Trent

Mid C19 to late C20

Amendment to schedule

Amendment to List entries

Additional listings at Grade II and Grade II*

Coal occurs in huge deposits over vast areas of Britain, and this has given rise to a variety of coalfields extending northwards from the Kent coast. Over time, mining technology became increasingly complex, and most operations were mechanised. For example, the application of steam winding and pumping during the C18 and C19 allowed greater quantities of coal to be mined at increased depths. This in turn stimulated improved techniques in winding, coal screening and grading, and pit-top organisation. Power for underground purposes came to be supplied in a number of different ways as well as steam power including compressed air and, from the late C19, electricity. The buildings and structures associated with these processes dominated the 'modern' collieries of the late C19 onwards. Naturally, these surface arrangements never remained entirely static and continued to be modified and improved, especially after nationalisation of the coal industry in 1947.

Chatterley Whitfield Colliery was established in the 1860s, and by the late C19 was at the forefront of mine electrification and mechanisation. In 1937 it became the first colliery to extract over 1 million tonnes of coal in a single year. Following nationalisation it saw significant investment, but production fell from the 1960s and it closed in 1977. It re-opened as a mining museum two years later but this too closed in 1993. That year, in recognition that it was England's most comprehensive survival of a deep mine site dating from the industry's period of peak production, Chatterley Whitfield was designated a scheduled monument, and later several of its buildings were listed. While statutory protection has ensured the colliery's survival, viable uses for the site have proved elusive, and Chatterley Whitfield remains on the Heritage at Risk register.

Positive engagement with the English Heritage local office and the owners, Stoke-on-Trent City Council, has led to a reassessment of the designations at Chatterley Whitfield. This has provided greater clarity on what is especially significant, and recognises that some elements are more important and rarer than others. The most appropriate statutory regimes for the colliery's individual structures and its buried archaeology have been put in place, combining the protection outcomes offered by both listing and scheduling. These revised designations will help stimulate heritage-led regeneration, and enable positive discussions concerning the future of Chatterley Whitfield.

1 Aerial view of Chatterley Whitfield 63 *(April 2006)*

2 Pithead baths – some 4,000 lockers were installed within the pithead bath building (listed Grade II)*

3 Lockers in the pithead baths

4 Hesketh heapstead and tub hall Although of a standard 1950s design, the tub hall represents a rare and intact example of the surface arrangements for the large-scale, mechanised, handling of coal

5 Winstanley heapstead

Queen Street Mill 64

Harle Syke, Burnley, Lancashire

1894-5 with early C20 additions

Listed at Grade I

Queen Street Mill, built by the Queen Street Manufacturing Company in 1894-5, has been described as 'the world's only surviving C19 steam-powered weaving mill', and as the most complete surviving textile mill in the United Kingdom. It dates from a time when cotton production was Britain's principal source of industrial wealth and when Lancashire possessed the highest concentration of cotton spinning and weaving mills in the country. The complex consists of a weaving shed, preparation block, steam power plant, mill lodge or reservoir and stable block. Internally a large amount of working machinery remains including, remarkably, over 300 locally-manufactured looms operated by a series of line shafts, cross shafts and leather belts. The steam power plant comprises an engine house containing a working engine named 'PEACE' built in 1895 and remodelled in 1914, a boiler house containing two coal-fired Lancashire boilers, one dated 1895 the other of early C20 date, which is still regularly fired, and a tall, red-brick mill chimney. Queen Street Mill now functions as a working museum and provides an evocative reminder of the county and nation's dynamic industrial economy in the Victorian era.

No. 260 Hagley Road 65

Hasbury, Dudley, West Midlands

C18 farm labourer's cottage with a C19 nail worker's workshop

Listed Grade II

In an area which has now been engulfed by the C19 and C20 suburban expansion of Halesowen, No. 260 Hagley Road is an interesting and rare example of a C18 farm labourer's cottage which was also utilised for the local domestic trade of nail-making. Nail-making originated in Halesowen and its surrounding hamlets during the C17 and was initially practised as a cottage industry alongside farming, with nails being made during the winter and in times of bad weather. During the industrial revolution many farm labourers in the Black Country switched to nail-making as a full-time occupation and adapted their cottages by adding small workshops. In recent years almost all these cottages and nail shops have either been demolished or become so much altered that it is now impossible to read their original function. No. 260 Hagley Road is not only the last surviving vernacular building in Hasbury, but also retains one of only three intact nail-maker's workshops in this area of the West Midlands.

The Spectrum Building (formerly the Renault Distribution Centre) 66

Mead Way, Swindon, Wiltshire

1981-2 by Foster and Partners

Listed Grade II*

Just over 30 years old, the former Renault Distribution Centre in Swindon becomes one of a small group of particularly recent buildings included on the National Heritage List. Passers-by cannot fail to notice its unusual, striking and colourful form, and may remember its appearance in the 1985 Bond movie 'A View to a Kill'. Using a fully flexible and extendable steel 'umbrella' structure, which gives the building a lightness resembling a tent or marquee – an impression reinforced by the surrounding landscaping – it is an early and particularly interesting example of British High Tech. This is an influential and internationally renowned architectural movement of which Sir Norman Foster (born 1935) is one of the key figures. His plans for the Renault building, which he began in 1979, made use of early computer technology, and he designed all the internal fixtures and fittings, including office furniture, which echo the design of the building. Renault, as a typical High Tech client, approached the commission as an extension of its corporate branding and car design programmes, and despite the fact that its new building in Swindon did not sport their logo, it managed subtly to express the corporate aesthetic through its High Tech design and the use of the company's yellow house-colour. The building was widely admired and received a number of prestigious design awards when it first appeared and, frankly, it still retains its va-va-voom.

The Herman Miller Factory 67

Locksbrook Road, Bath

1976-7 by Nicholas Grimshaw

Listed Grade II

Bath is best known for its splendid Georgian architecture, but some of its modern industrial heritage also merits notice. Standing on the bank of the River Avon, the Herman Miller Factory grabs the attention of those passing by on foot, bike or boat. This early work by Grimshaw (born 1939) – clad in fibre-glass panels painted the colour of Bath stone to fit in with the Georgian buildings, but using a truly modern idiom – expresses key features of the British High Tech movement. The forward-thinking American furniture company Herman Miller wanted a fully flexible factory which promoted the democracy and equality of their workplace and reflected the avant-garde design solutions of its products. The result was this open-plan steel-framed factory with an advanced cladding system of fully interchangeable fibreglass panels and tinted glass windows which gives maximum flexibility. Indent bays to the waterfront allow for further openings and sitting-out, and can be shifted, increased or eliminated altogether as is currently the case. Opposite, on the other side of the river, stands another advanced factory: the former Bath Cabinet Makers of 1966-7 by YRM Architects, which was bought by Herman Miller in the early 1970s. Together the pair provides an interesting reminder of the history of furniture making in Bath, and the prominent role this British industry had in production of some of the most iconic furniture of the 1960s and 70s.

Former Domestic Hatting Workshop 68

66a Market Street, Denton, Greater Manchester

Early C19

Listed Grade II

From the C18 Denton was associated with the manufacture of better-quality felt hats, made from beaver and rabbit fur. Its importance rose through the C19, and by the early C20 it was Britain's pre-eminent hat making centre.

Before mechanization, and the rise in factory production in the later C19 and early C20, hatting processes were carried out in small domestic workshops. Though hundreds of these modest buildings must have existed in Denton they have now all but disappeared. Thus the workshop at 66a Market Street, which was almost certainly a hatter's, is an extremely rare survival of a once common regional building type. The simple two-storey structure has a well-lit bow garret on the first floor, where a hatter's bow (similar to an over-sized violin bow) was vibrated or 'bowed' over fur laid on a work bench to separate and clean the fibres. The ground floor was a planking shop where the fur was felted and roughly shaped. It has a fireplace to heat the large 'kettle' of water and sulphuric acid used in the process. Repeated immersion and rolling on inclined planks caused the 'hoods' to shrink and harden before being shaped on hat blocks and then finished.

Prisons Project

Former HM Prison Canterbury: Entrance Lodge, Octagonal Perimeter Wall, Octagon and A, B and C wings: amendment (Grade II)

Former HM Prison Dorchester: amendment Grade II

Former HM Prison Gloucester: 5 amendments; one at Grade II* (Central Block) the others Grade II

Former HM Prison Kingston, Portsmouth: amendment (Grade II)

Former HM Prison Northallerton: 2 additions at Grade II

Former HM Prison Reading: amendment (Grade II)

Former HM Prison Shepton Mallet: Listed at Grade II*

Former Tread Wheel House, Shepton Mallet: Listed at Grade II*

Former Gatehouse & Perimeter Walls, Shepton Mallet: Listed at Grade II

Former HM Prison Shrewsbury: 2 amendments (Grade II)

Several prisons were decommissioned by the Ministry of Justice in 2013-14. In the light of the imminent sale and redevelopment of the sites, we rewrote their existing listing and scheduling descriptions to highlight areas of particular architectural or historic interest, and to identify those parts which should not form part of the designation under the recent amendments to the 1990 Planning (Listed Building and Conservation Areas) Act.

The eight sites include prisons built as a result of the C18 reforms begun by John Howard, as well as buildings erected following the creation of the Prison Commission in 1878.

Remnants of the courtyard plans common in the C18, which catered for a combination of debtors and felons, can be seen at Gloucester, Shepton Mallet and Shrewsbury. Several C18 gateways also survive and they seem to have been totemic, forming an emphatic architectural statement set into the circuit of walls. Shrewsbury's features a carved bust of Howard, who helped with the detailed planning of the gaol, whilst those at Gloucester and Dorchester were retained and adapted to fit with later buildings. C18 consideration for architectural quality is notably seen at John Carr of York's Northallerton Prison of 1788, which features elegant semi-circular cell windows to the former women's block.

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2

3

1 *Former HM Prison Canterbury* 69

2 *North end of the main block at former HM Prison Gloucester* 70

3 *Aerial photograph of the former HM Prison Kingston, Portsmouth* 71

4 *C and D wings at former HM Prison Reading aka Reading Gaol* 72

5 *Cell block at former HM Prison Northallerton* 73

5

4

Early C19 adjuncts to C18 buildings included a new governor's house at Northallerton, which had a bow window to its rear, allowing the exercise yard to be viewed from a position of comfort. At Gloucester, the wings added in 1844 by Thomas Fulljames have a forceful power, combined with finesse in their detailing, and this delicacy is also seen in the interior, where iron staircases and cast-iron brackets have withstood the pounding of prison life.

Later in the C19, attention turned to different forms of planning. At Reading Gaol, in 1842, Scott and Moffatt used the system of a central hub with radiating wings recently developed at Pentonville, which allowed easy surveillance of the wings by warders. The treadmill on which Oscar Wilde broke his health has now gone, and none survives in any English gaol, but there is a treadwheel house at Shepton Mallet. The radiating plan-form became ubiquitous for a while, but was itself overtaken by the 'telegraph pole' plan, where a central, spinal range led to a number of cross-wings. A version of this can be seen at Shrewsbury, in the wings added by the Prisons Commission in 1885 to the pre-existing C18 range with its governor's house. The two newer wings also demonstrate another feature of the time in the shape of the large plenum chimneys, devised to suck stale air out of the buildings through vents in each cell. The stark appearance of the new blocks is slightly softened by the rows of pilasters along the flanks; the merest hint at Classical design.

Although aerial photographs show that many prisons retained their C19 form until the mid C20, the number of late C20 and even C21 buildings demonstrates the later evolution of the sites and the occasional scramble, latterly, to fit in new functions.

1 *The 1790s entrance gatehouse of former HM Prison Gloucester*

2 *The courtyard of former HM Prison Shepton Mallet* 74

3 *Interior of former HM Prison Shrewsbury* 75

4 *Gatehouse at former HM Prison Shrewsbury*

Police station and petty sessional court, now known as Tetbury Council Offices and Police Museum 76

63 Long Street, Tetbury, Gloucestershire

1883-4 by James Medland

Listed at Grade II

Since the late C18 police stations have been an important part of the administration of criminal justice, and by the mid C19 many police stations included courtrooms. Following the Municipal Corporations Act of 1835, purpose-built, combined police stations and petty sessional courts began to be established. The most comprehensive programme of building occurred in Gloucestershire where sixteen combined police stations were built between 1858 and 1909. The former police station and petty sessional court at Tetbury was built in 1883-4 to the designs of James Medland, the Country Surveyor who initiated the Gloucestershire building programme. Built in a Tudor-Gothic style using vernacular building materials, the former police station harmonises with the existing streetscape, whilst its standardised form makes its function immediately recognisable from the street. The double-height courtroom on the first floor is identified by tall windows to both the front and rear elevations, with the entrances for the different users of the building being clearly marked. The legibility of the building's function is carried through to its interior where the plan form has been retained, with three original cells to the ground floor, and the courtroom to the first floor. Although the public gallery has been removed, the courtroom retains its furniture, including the magistrate's bench, dock and witness stand. The overall intactness of both the exterior and interior provides an insight into C19 police and petty court practices.

River Wall to former Naval Victualling Yard 77

Deptford, Lewisham, Greater London

Listed at Grade II

The Victualling Yard, Deptford, was established in 1743 immediately to the west of the Royal Dockyard, expanding from 11 to over 35 acres in the later C19. It encompassed the manufacture and storage of foodstuffs and warehousing of clothing, tobacco, rum and other goods needed by the Navy. The river wall was rebuilt 1816-20 by the great engineer John Rennie. It is listed both for its architectural interest and for important historic associations with Britain's principal naval victualling yard, which had a pivotal role in sustaining the fleet. It has group value with a number of the Yard's surviving designated buildings, which together form a handsome architectural set-piece, and forms a continuum with the river wall of the former Royal Dockyard, also listed at Grade II. The ensemble as a whole constitutes an important survival of London's Georgian riverscape.

Unknown wreck 78

Off Thorness Bay

In 1914, the UK Hydrographic Office (UKHO) recorded this site, off the north coast of the Isle of Wight, as an area of foul ground that could possibly be the wreck of the *Neath*. This was said to be a schooner, a type of fast, easily-handled, typically two-masted sailing ship (like the *Dauntless*, seen here) much used in the late C19 for trading around the British coast. However, the identification of the wreck as the *Neath* is based entirely on a single comment in an admiralty record, and a search for a vessel of that name in the *Lloyds Register of Shipping* for 1850-1914, has drawn a blank.

Lying at an average depth of 15m, the remains were briefly investigated by Wessex Archaeology in 2010, but poor underwater visibility hampered assessment. Consequently, a comprehensive survey was commissioned in 2011. This revealed the remains of a ship, comprising framing, planking, fixtures and fittings spread over an area 30m by 10m. There were also many small finds scattered over the site associated with shipboard life and technology including rigging and navigation equipment. There was also material associated either with the ship's provisions or its cargo.

Thus, while the wreck's identity remains as yet unproven, the site has importance as an exceptionally complete assemblage of a mid to late C19 merchant sailing ship. Accordingly it was designated a Protected Wreck under the Protection of Wrecks Act (1973), one of 48 such sites protected around England's coastline.

Mistley Quay Wall 79

Mistley, Essex

1777 by the Duke of Bridgwater

Listed Grade II

The manor of Mistley was bought by Richard Rigby in 1703 with the proceeds from a South Sea Bubble investment. His vision was to create a new town by the river with houses, granaries, malting offices and a new quay. It was his son, the Hon. Richard Rigby III, who eventually commissioned the Duke of Bridgwater to design and build the quay which incorporates some of the fabric from its predecessor. Rigby also brought in the leading architect Robert Adam to create a small spa resort here. This plan ultimately failed, but not before in 1776 Adam had extensively remodelled a church built in 1735. This is his only church in England; standing next to the port, what remains of it (its nave was pulled down in 1870) is known as Mistley Towers, and is listed at Grade I and scheduled as a monument. The port at Mistley served the important Stour Navigation through which goods were transported to and from London. On an estate plan of 1778, Golding Constable, the father of the painter John Constable, is recorded as a co-tenant of a yard and store house there. The distinctive brick and Portland stone quay and associated buildings are illustrated in this fine engraving from 1831.

Pheonix Caisson off Littlestone-on-Sea 80

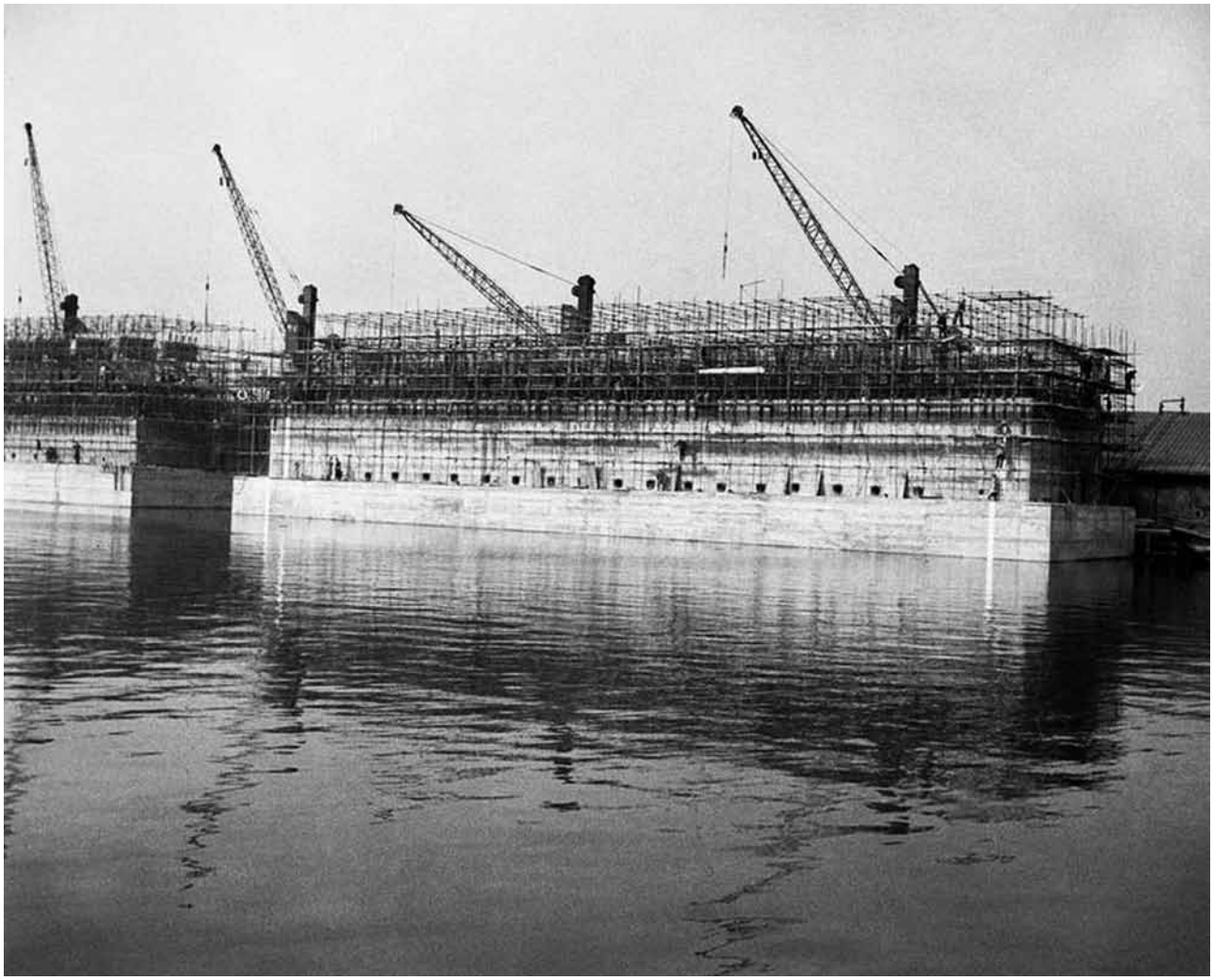
Shepway, Kent, approximately 0.66 km from the low water mark

1943-4

Scheduled

This large reinforced concrete structure, clearly visible from the shore at low tide, is an evocative reminder of the greatest seaborne invasion in history, the D-Day Normandy landings on 6 June 1944. It is one of the breakwater components of the two revolutionary 'Mulberry' pre-fabricated harbours which were an essential part of Operation Overlord. They provided temporary port facilities to land supplies for the invasion without the need to capture a major port. The 200 or so 'Phoenix Caissons' were towed across the Channel and sunk in position to provide a sheltered anchorage for the port facilities of 'Mulberry A' on the American 'Omaha' beach and 'Mulberry B' on the British 'Gold' beach. Heavy storms on 19 June destroyed Mulberry A but Mulberry B continued in use into the winter of 1944 when the capture of Antwerp allowed a new line of supply for the allied forces in Northern Europe.

The floatable Phoenix Caisson represents one of the major British engineering achievements of the Second World War. The example at Littlestone-on-Sea is one of only six known example in British waters and survives remarkably intact, missing only its temporary anti-aircraft gun mountings. It remains where it was 'parked' just prior to D-Day. Because of a lack of suitable moorings on the English coast due to the huge naval build-up, it was decided to temporarily submerge the caissons before re-floating them to cross the Channel. However, as they had been designed to be sunk solely when they reached their destination in Normandy, a number, including this one, were damaged when they settled on the seabed and proved impossible to re-float. It survived intended post-war demolition, apparently because local fishermen feared the resulting debris would snag their nets!



Pre-1840 Ships and Boats Project

Project Overview

The receding sheets of the last Ice Age shaped the British Isles about 13,000 years ago, and severed our physical links with the Continent. Since then, our national story has been inextricably linked to the surrounding seas: boats and ships have determined the course of much of our national story – through conquest, defence, migration and commerce. They played a fundamental role in the emergence of Britain as a world power, which was firmly founded on maritime might as well as on industrial pre-eminence. How we protect their remains is a topic of increasing interest to many.

The project comprises a national overview of known and dated vessels from the prehistoric period up to 1840. At present, very few boats and ships are offered statutory protection in England in comparison to the large numbers of known and dated wrecks and even greater numbers of recorded losses of boats and ships in English waters. English Heritage's National Heritage Protection Plan project (3A1), 'Unknown Marine Assets and Landscapes', has drawn together information on the wreck sites based on extensive work already published, in-house expertise, and Wessex Archaeology's draft desk-based assessment of known and located maritime sites pre-1840. As a result around 90 wreck sites have been identified for possible designation assessment.

Two new schedulings:

1. Unknown wreck 81

615m ENE of Bamburgh Castle, Northumberland

C18

Scheduled

The coastal storms of the winter of 2013-14 provided a timely reminder of the power of the sea to wreak destruction on everything in its way, whether sea defences or vessels moored in notionally safe harbours. Shipwreck has been a feature of life for coastal communities throughout recorded history, and the shores of England and the shallow inshore waters are the final resting places of thousands of vessels. Severe weather in June 2013 on the North-East coast led to the scouring away of sand around the hitherto unrecorded wreck of a wooden sailing vessel on the beach near Bamburgh Castle in Northumberland. The vessel is of carvel construction and lies with most of its starboard side buried in the sand. The exposed remains indicated that it

Unknown wreck at Bamburgh Castle

is about 23m long and 5m wide. In addition to some of the timbers of the port side being exposed, two levels of deck beams also protruded through the sand, as did the stump of a mast. The vessel is mainly constructed of fast-grown, low-quality oak suggesting that it was a modest coastal vessel of British origin. Tree-ring studies of some of the timbers indicate that the vessel was probably built in, or shortly after, 1768. In 1771 the hazards of this section of the coast led Trinity House to provide a warning system based on the castle, perhaps too late for this vessel. By the beginning of 2014 the sands of the beach had reclaimed the wreck and no trace remained exposed.

2. *Daresbury* 82

Sutton Small Lock, River Weaver, Cheshire West and Chester

C18

Scheduled

Before the nation-wide expansion of the railway network in the mid C19 the canals and navigable rivers provided the infrastructure of the Industrial Revolution. Whereas the building of the narrow canals required the development of a specialist craft, the narrow boat, the broader canals and the navigable rivers could be plied by the smaller coastal craft which had been a feature of maritime trade for centuries, albeit of modified design to suit their new role. The Mersey Flat was a classic example of such a vessel. Of carvel construction with a flat bottom, broad of beam and with a bluff bow, flats were a familiar sight in the C19 on the Rivers Mersey and Weaver, and around the coast from North Wales to Whitehaven. Often towed by horses on the towpath, many were self-propelled using a single, gaff-rigged sail. *Daresbury* is the last surviving example of a sailing Mersey Flat. Built in 1772 at a boatyard on the River Weaver, she is recorded as carrying coals for the Weaver Navigation Trust at the end of the C18. For such a modest vessel the the *Daresbury* is very well documented, and records exist of her being lengthened in 1802, with various other modifications during the course of the C19. She remained afloat until 1956, and in 1985 she was abandoned in the disused small Sutton Lock on the Weaver Navigation where she still lies.

Daresbury, *Sutton Small Lock, River Weaver*

Bofors gun tower 83

Ruislip Manor Sports & Social Club, Grosvenor Vale, Hillingdon, Greater London

c. 1940

Listed Grade II

Now standing alongside a non-league football ground, this stark concrete structure was originally a Bofors light anti-aircraft gun tower. Built during the early years of the Second World War, such structures were designed to raise the gun above surrounding obstacles in order to achieve an all-round field of fire. The tower at Ruislip probably protected the approaches to RAF Northolt, 1.3km to the south, or possibly an underground munitions depot at Ruislip Manor. In accordance with the Directorate of Fortifications and Works (DFW) design 55087, it consists of two adjoining but separate reinforced concrete platforms roughly 5m high, one originally with a 40mm Bofors gun and the other its range-finding equipment; the structural separation ensured that the range-finder was not affected by the gun's recoil. Around 80 concrete-framed Bofors towers are thought to have been built before the design was superseded in mid 1940 by a steel-framed version; survivals are now rare. A brick ancillary building, probably either a magazine or a shelter for the off-shift crew, is also included in the listing.

The Battle of Bosworth Field 84

Located across the five parishes of Sheepy, Higham of the Hill, Stoke Golding, Sutton Cheney and Witherley, including the key locations of Ambion and Crown Hills, Leicestershire

21 August 1485

Amendment to Registered Battlefield

Bosworth is one of the most important battles in English history. While it is not considered to be the final battle in the Wars of the Roses (that distinction belongs to the Battle of Stoke in 1487), it was the deciding engagement of this protracted civil war. Although the Wars of the Roses can be regarded as an aristocratic struggle for the Crown, it is second only to the English Civil War of the mid C17 as a period of internal turmoil in England. Richard III, who fell at Bosworth, was not only the last English king to die in battle, he was also the last of the Plantagenet dynasty. His defeat by Henry Tudor brought about a new ruling house and is often seen as a symbolic end of the Middle Ages in England. This timely amendment based on information recovered through systematic archaeological field survey comes fortuitously after the discovery of Richard III's body in Leicester in late 2012.

Lostwithiel Battlefields 85

Cornwall

21 August, and 31 August to 1 September 1644

Added to the Register of Historic Battlefields

The two Civil War battlefields sites near Lostwithiel are the first additions to the Register of Battlefields since its inception in 1995. The Lostwithiel Campaign was the culmination of a long-running conflict enacted in Devon and Cornwall between the Parliamentarian force led by the Earl of Essex and the Royalists led by King Charles I. In the summer of 1644 Essex had secured the town of Lostwithiel in the north of Cornwall, giving him a connection with the navy for resupply and support. On 21 August the Royalists won the Parliamentarians' defensive positions on the high ground to the north of the town - including Restormel Castle - and to the east. The two armies engaged in small-scale skirmishes over the next few days as the King tried to starve out Essex's men, and on 31 August Essex had no option but to retreat to the south towards the River Fowey and the coast, with the Royalists in pursuit. Along Castle Dore ridge the two forces engaged in a running battle culminating in a standoff at the Castle Dore hill fort, where Essex set up his position within the ancient defences. Essex and his officers escaped by sea on 1 September, leaving the remaining Parliamentarian forces, under the command of Major General Skippon, to surrender. The battles which took place at these sites were among the worst defeats suffered by a Parliamentarian army during the War, and among the Royalists' greatest successes.

Restormel Castle

Edgcote Battlefield 86

Edgcote, approximately 1km south-east of Chipping Warden, Northamptonshire

26 July 1469

Added to the Register of Historic Battlefields

Edgcote was an important and decisive battle in the Wars of the Roses, resulting in the temporary fall from power of Edward IV and the deaths of many noble Yorkist supporters. A major set-back for the House of York, it marked the high-point of 'Warwick the Kingmaker's' power. A close analysis of contemporary texts and the evidence of place-names, matched against the existing landscape, allows the site of the battlefield to be securely located. The archaeological investigations that have been carried out at other battlefields from this civil war all indicate that a high order of archaeological potential can be anticipated at Edgcote which may shed further light on the focus, military strategy, tactics and weaponry used by the opposing sides. While agricultural land management has changed since the battle, the battlefield remains largely undeveloped and permits the site of encampments and the course of the battle to be appreciated.

Hangar 16U 87

Filton Airfield, South Gloucestershire

c.1917

Listed Grade II

Filton's exceptionally rich aviation history began with the opening of Sir George White's pioneering Bristol Aircraft Company factory in 1910. In 1917, part of the site became one of the largest Royal Flying Corps Aircraft Acceptance Parks in England, preparing the F.2B Bristol Fighter which was vital to the success of air campaigns during the First World War. By 1936 nearly a third of the world's aircraft engines were made at Filton, and during and after the Second World War BAC continued to play a leading role in aviation design and production, eventually under the title of BAe Systems. The development and production of Concorde here in the 1960s and 1970s added a further distinguished chapter to the site's aviation importance. Hangar 16U, belonging to Filton's First World War phase, is a Single General Service Shed, one of only a handful to survive nationally, and forms part of a dispersed group with two other hangars listed in 2005. This hangar remains largely intact, although fairly dilapidated due to prolonged neglect and lack of use. However, the wider site (although not at present this hangar) is proposed for a substantial redevelopment, with the two other hangars forming a new visitor centre exhibiting the Bristol Aero Collection and telling the story of Filton. The site will therefore continue to celebrate the important role it has played in our aviation history, a fitting contribution to the centenary commemorations taking place over the coming years.

Buildings Nos 31, 35 and 37 (Seaplane Sheds) and Winch Houses 88

Former HMS *Daedalus*, Lee-on-Solent, Hampshire

c.1917-18

Listed Grade II

Now a quiet seaside town, in the early C20 Lee-on-Solent was home to a bustling Royal Naval Air Station. Later known as HMS *Daedalus*, this was one of only 26 seaplane bases nationally, built to train pilots as well as being active in coastal defence during the First and Second World Wars. Very few hangars in general from the former survive: seaplane hangars are rarer still, with only five others listed. Lee-on-Solent is therefore most unusual in that it retains three paired hangars of this vintage, along with their winch houses which were used to pull seaplanes up the steep slipway from the Solent. The hangars are in remarkably intact condition given their age. They are of Admiralty 'Type J' design, of which no other examples are currently known to survive, and while they have inevitably been re-clad, their steel frames – supplied by the Frodingham Iron and Steel Co. Ltd – are original. As we begin to commemorate the centenary of the start of the First World War, it is wonderful to know that these buildings, now protected through listing, have survived as a memorial to the conflict's aerial combatants.

The Cold War (1946-89) Project

Project Overview

The Cold War (1946-89) dominated the mid-late C20, and the threat of nuclear war was omnipresent. As the Second World War ended, a political and military stand-off developed between the West and the Soviet-dominated Eastern Block. The growing distrust resulted in the formation of the North Atlantic Treaty Organisation (NATO) in April 1949, and in the same year the Soviets detonated their first nuclear bomb.

Despite the 'special relationship' between the United Kingdom and United States, in 1946 the McMahon Act in the USA halted nuclear co-operation between the two countries; consequently, Britain decided to establish its own nuclear weapons programme. With deteriorating political conditions in Europe, and the outbreak of the Korean War in 1950, Great Britain was forced to re-appraise its defences. Huge resources were devoted to the construction of radar stations, monitoring posts, nuclear-proof war rooms, anti-aircraft defence, airfields, research facilities, high-tech defence manufacture, and the development of the nuclear deterrent. After 40 years of international tension, increased western defence spending, political dissent in Eastern Europe, and the reformist Gorbachev in the Kremlin culminated in the dramatic fall of the Berlin Wall in November 1989. A month later at the Malta Summit the Cold War was formally declared to be over.

In 2003 English Heritage published *Cold War*, which told the story of Britain's military response to the Cold War. In the past year as part of English Heritage's current programme to protect key Cold War sites recent designations have included the Spadeadam Rocket Establishment (Cumbria), Gloucester Lodge Heavy Anti Aircraft Battery (Northumberland), and a restored Civil Defence Sub-Divisional Control Centre at Gravesend (Kent). We are now concluding our assessments of this epoch of our recent past.

Gravesend Civil Defence Sub-Divisional Control Centre 89

Woodlands Park, Wrotham Road, Gravesend, Kent

1954, Ministry of Works

Listed Grade II

District control room looking west

Set beneath the turf of Woodlands Park, its presence indicated only by a fenced-off concrete staircase, is a well-preserved example of a Cold War Civil Defence facility intended to co-ordinate the emergency services following a nuclear strike. Examples of purpose-built Civil Defence Control Centres are rare since they were more usually located in the basements of local town halls. In the event of war the concrete bunker would have been manned by a staff of around 35 Civil Defence volunteers and council staff, under the control of the Town Clerk. They were expected to remain underground for the period of emergency – anticipated to be a fortnight or so, had there been a nuclear strike – and basic accommodation was provided.

The bunker retains many of its original interior features including the ventilation system, office partitions, signage and lavatories. Decommissioned in 1968, it is owned by Gravesham District Council and occasionally opened to the public. It is currently furnished with period Civil Defence artefacts, and is an evocative reminder of the spectre of nuclear war – and the probably largely ineffective response to its effects. Tellingly, the bunker is not supplied with an airlock or decontamination chamber, so any opening of the bunker door would have exposed those within to nuclear fallout.

Gloucester Lodge Heavy Anti Aircraft Battery 90

Blyth, Northumberland

c.1939 and 1946

Scheduled

Standing within a pasture field containing the earthwork ridges of medieval cultivation and today grazed by horses are the enigmatic remains of a former military site that played a key role in Britain's defence. For over 15 years in the mid C20 the Gloucester Lodge site was an important Anti-Aircraft Battery, and its remains serve today as an evocative witness to C20 national defence policy. Originating during the Second World War, Gloucester Lodge served as a gun and radar site operated partly by female Auxiliary Territorial Service. Due to the sites' inflexibility, most Second World War gun sites were abandoned during the course of the war, with only a few retained as part of the Nucleus Force and adapted for Cold War use. Gloucester Lodge was one such site, and in 1946 it was adapted and re-modelled. The physical remains strewn across the pasture are strongly evocative and although of several phases, the Cold War remodelling dominates. The concrete and brick structures include gun emplacements with ammunition lockers, control buildings and associated structures including the footings of a domestic camp and radar positions. Additional features, including probable search light positions, can be seen in low sunlight as earthworks, and other features lie buried.

Gloucester Lodge aerial photograph

RAF Spadeadam 91

Cumbria

1957-59

Five sites scheduled

One site listed at Grade II

Today the Electronic Warfare Tactics Range at RAF Spadeadam is the only facility in Europe where aircrews can practice manoeuvres and tactics against a variety of the threats and targets that they may face in contemporary warfare. More than half a century ago in 1955, the site was an open and largely uninhabited area of moorland; it was then selected to play a key role in the development of Britain's Cold War defence. Spadeadam Rocket Establishment was created to support the development of Britain's first independent nuclear deterrent, the British-built intermediate range ballistic missile Blue Streak. This was a liquid-fuelled missile tipped with a nuclear warhead with a range sufficient to reach Moscow from the United Kingdom. The test facilities were cancelled only five years later in 1960 and, after a brief role in the development of international space exploration, were abandoned and partially dismantled. They remain today as monuments to the Cold War and serve as tangible and evocative symbols of Britain's aspirations to superpower status.

Many Cold War sites have strikingly innovative forms, reflecting ground-breaking technological change; unsurprisingly, some are unique, expressing new technologies through their fabric. The remains at RAF Spadeadam possess both qualities in their primary function of supporting the development of Britain's Cold War

1 *A rocket test stand at Spadeadam*

2 *A remnant of a Blue Streak ballistic missile at Spadeadam*

3 *A rocket test stand at Spadeadam*

Spadeadam aerial photograph

independent nuclear deterrent. From the testing of hazardous components and engines to full test firings of assembled rockets, all aspects of the military-industrial process are represented. In its heyday Spadeadam was a world-class rocket facility, the most advanced in Europe. The rocket test stands, for example, were comparable to those developed by the United States and the Soviet Union, and the underground launch-silo is considered the 'Free World's' first in-silo launch weapons system concept. Set in its handling frame, the surviving Blue Streak Rocket is perhaps the most poignant feature.

This single-phase, grand scheme site, conceived for a single rocket programme, is unique in Britain and believed to be the sole survivor of a fully integrated rocket facility site in the western world. The remains embody the striking symbolism redolent of a period in which mutually assured nuclear destruction (MAD) overshadowed all spheres of life.

A-B, C-D, E and P sites, and K1 and K2 test stands 92

Former Royal Ordnance Establishment Westcott, Westcott Venture Park, Westcott, Buckinghamshire

Various dates from 1947 to 1968

Listed at Grade II and Grade II*

Westcott, in Buckinghamshire, was the most significant place nationally for rocket propulsion research, development and testing. It was a large, remote, site, perfect for testing rockets fuelled by highly flammable and explosive propellants. In the beginning, German scientists, captured at the end of the Second World War, were relocated to Westcott to collaborate with British scientists and undertake pioneering research. It was a dangerous occupation, and three were killed at D-stand in 1947. This led to more safety-conscious designs for the later test-stands, such as P-site, where the scientists were protected and separated from the test zone.

Major missile programmes were developed here, some names little-known by civilians, others familiar - Blue Streak, Black Knight, Polaris, and the highly top-secret Chevaline - but Westcott's rockets have also been used for space missions such as that to Mars in the late 1990s.

The surviving test-stands, of varying dates and vastly different designs, represent these rocket programmes, from the earliest in the country (A-B and C-D sites), to the great K2, the largest nationally and monumental in scale with its great 'Babylonian' arch. Interestingly, some continue to be used to this day which is an enormous testament to their original design.

Test stand K2 at the Royal Ordnance Establishment Westcott

Staddon Heights Defences Project

Plymouth and South Hams, Devon

c.1587 to mid C20

4 structures listed Grade II

1 amendment to list

1 amendment to schedule

The earliest known fortifications at Staddon Heights are shown on a map of c.1587, where a barricade and cannon are depicted. During the C18, the almost continual wars with France saw the expansion of Plymouth's defences, including those on Staddon Heights in Devon and Maker Heights in Cornwall. In the mid C19 there were growing political and military concerns in Britain regarding French foreign policy, and an arms race developed between the two nations. One direct consequence of this was the establishment of a Royal Commission in 1859 to consider the need for modern defences to protect Royal Dockyards, ports and arsenals. Its recommendations for Plymouth resulted in the completion of six new coastal batteries and a ring of eighteen land forts and batteries. These were based on three principal forts which are located at Tregantle on the Cornish side of Plymouth harbour, and Crownhill and Staddon on the Devon side. The land forts and batteries were linked by a system of military roads protected from the likely direction of attack by earth traverses and cuttings. There were eventually some 70 forts and batteries in England constructed wholly or in part at the behest of the Royal Commission. These constitute a well-defined group with common design characteristics, armament and defensive provisions; some were re-used during the C20. Together, they form the most visible core of Britain's C19 coastal defence systems and are known colloquially as 'Palmerston's follies'.

Located on a headland on the east side of Plymouth Sound, the Staddon Heights group is a set of integrated military defences with an 1860s core, and subsequent modifications in line with changing military threats. Part of our designation work involved extending the existing scheduled area to include the impressive mid-C19 Fort Staddon and the associated Brownhill Battery – the structures which formed the centre of the Staddon Heights Defences. The other designated structures included in this area vary widely, from musketry galleries to a substantial rifle butt wall; and from a late C19 submarine mine observation station with searchlight emplacements to a Second World War barrage balloon anchorage point.

Aerial photograph of the Staddon Heights Defences 93

View of the entrance to Staddon Heights

Blackley Crematorium 94

Blackley Cemetery, Chapel Lane, Manchester

1959 by Leonard C Howitt

Listed at Grade II

Cremation was effectively legalised in England in the 1880s, and since then over 250 crematoria have been constructed in the United Kingdom. The 1950s is a decade that heralded the beginning of a transition away from traditional to modern designs. Blackley Crematorium was one of the first crematoria in the country to adopt a modern European-influenced design, and is reckoned one of the most dramatic and ambitious of post-war crematoriums.

Its innovative and award-winning design and crisp, clean, lines make a bold statement about the modernity of cremation. The front elevation is particularly striking with the massive bow window of the main chapel taking centre stage, flanked by two lower side chapels with cantilevered concrete canopies. This symmetrical façade also contrasts well with the roads meandering through the cemetery landscape, heightening the building's impact.

Materials such as teak, silver bronze, terrazzo and black marble were used throughout the high-quality interior. The fan-shaped main chapel provides a dramatic space with bare brick walls which contrasts with an exposed reinforced-concrete framework that converges on, and directs focus to, the catafalque area, above which concrete ribs radiate out like sun rays. All three chapels incorporate striking abstract coloured and stained-glass windows and catafalque gates that enhance their interest.

Church of St George 95

Rutland Street, Leicester

1823-7 by William Parsons

Upgraded to Grade II*

St George's was built with a grant of £16,600 from the Church Building Commissioners. This was a huge amount given that nationally the average cost of a new church was then £6,000. It is obvious where the money was spent, as the church has impressively proportioned elevations enriched with all manner of stone-carved embellishments, such as crocketed pinnacles, moulded ogee-arched apertures, and head-stops carved in the form of human heads. One of its most notable features is the use of cast iron for the window tracery. Anglican churches represent some of the earliest, best and rarest examples of cast-iron windows in England, a material only used for church fenestration from 1790 to 1840. A number of the most important examples have been lost, due to war damage or demolition, and so the windows at St George's have a particular significance. It is fortunate that they escaped the fire in 1911, although this disaster did allow William Douglas Caröe's design for the new nave. This, with its pierced timber trusses resting on stone corbels carved in the form of angels, and the lofty piers unusually embellished with sculpted figures in niches, confers even greater architectural distinction on this fine church.

Church of St Margaret 96

Knook, Wiltshire

Late C11, restored in 1874-6 by William Butterfield

The gentle palette of local materials, including weathered limestone and stone slates, gives a rich texture to this church's almost austerely plain exterior. St Margaret's retains considerable C11 fabric, from the simple plan of nave and chancel to surviving Anglo-Norman sculpture (such as the elaborate tympanum relief shown here) which, although not *in situ*, are almost certainly original to the building. Restoration was carried out in 1874-6 by one of the foremost architects of the High Victorian period, William Butterfield. His work at St Margaret's shows the careful attention and honesty he brought to small, rural, medieval churches; his interventions respect all phases of the church's history, and wholly eschew the vigorous detail and audacious polychromy associated with his famous works such as Keble College, Oxford. Although small in scale, St Margaret's possesses a subtlety and complexity that is equally the product of its medieval origins and its Victorian restoration.

Church of St Michael 97

Main Street, Barton-le-Street, North Yorkshire

Late C12, but rebuilt 1871 by Perkin and Son, Leeds

Upgraded from Grade II to Grade I

Barton-le-Street is today only a small village, yet in the 1160s a church was built here with a remarkably rich scheme of carved embellishment. These carvings, of which over 250 individual elements still survive, include abstract designs as well as figurative carvings, both in the form of pictorial panels, and caricature-style heads. These have been much studied by art historians and appear to show a late C12 flowering of Yorkshire craftsmanship mixing influences from Anglo-Saxon, Anglo-Scandinavian and western French traditions. Indeed, some sculptural forms at St Michael's have no known parallels in England.

In 1869-71 the church was demolished and rebuilt, re-using the earlier sculpture and supplementing it with many new pieces in a similar style (though using different stone). The original Grade II-listing of the church was based on the fact that the building is effectively Victorian. However, recent research has shown that the C12 sculpture was not employed haphazardly, but carefully re-used to preserve the relationships between pieces. It is also now appreciated that this set of sculpture is remarkable in terms of quantity and quality, being both technically accomplished and ichnographically complex. This new

appreciation of the great significance of the church has resulted in its upgrading to Grade I.

Church of St Michael and All Angels 98

Church Street, Louth, Lincolnshire

1862-3 by James Fowler

Listed Grade II

Listed as part of a Defined Area Survey of Louth, this is one of many churches designed by the prolific and successful local architect James Fowler. It was built for the town's community of Anglo-Catholics who sought to reconnect the Church of England with its pre-Reformation roots and to restore the Eucharist to the heart of worship. A highly defined chancel was an important means of expressing this architecturally, and the chancel in St Michael's is thus differentiated spatially from the nave by having a raised floor level and an elaborate chancel arch. Overall, the church is an impressive and intriguing creation. It has an asymmetrical frontage dominated by what Pevsner idiosyncratically called 'a naughty polygonal turret', and a strikingly different interior characterised by rich polychromy and spatial clarity. Like many churches, St Michael's has undergone some alterations since consecration, but these have only served to enrich its character. The addition of a chancel screen by Reginald Fowler in memory of his father, the church's architect, is an attractive and fitting tribute; and his design for the Lady Chapel respects his father's original scheme whilst enhancing it with an apse of fine proportions and adornment.

The Clergy House 99

27 The Grove, Ealing, Greater London

1909 by George H Fellowes-Prynne

Listed Grade II

The striking and dignified architecture of the Gothic-style Clergy House is a good example of the work of the architect George H. Fellowes-Prynne, who was well known during the late C19 and early C20 for designing churches in the southern counties of England. The Clergy House was designed to be an eye-catching and impressive multi-functional building, acting as a gatehouse to the Anglo-Catholic Mission Church of Christ the Saviour (St Saviour Church), as a residence for a vicar and the parish clergy together with three servants, and as a men's social club. Remarkably there are three roof-top terraces, with a central oratory flanked by a stair penthouse and the men's club caretaker's flat. The interior remains largely intact with original Arts and Crafts-style fireplaces and timber fittings. The church of St Saviour was bombed during the Second World War, and the Clergy House now serves as the vicarage for Christ Church, Ealing Broadway.

Roman Catholic Churches: Taking Stock

Project Overview

Places of worship account for almost half of all buildings that are listed as of special value to our society. While their significance is clearly established, with many churches already protected, we are continuing to develop a greater understanding of the significance of the buildings of particular faiths or periods.

Historically, the quality and significance of Catholic churches have been under-represented on the National Heritage List of England. A greater understanding and thus appreciation of the built heritage of the Catholic Church is being achieved through Taking Stock, a National Heritage Protection Plan (NHPP) project being undertaken by English Heritage and individual Roman Catholic Dioceses. Outcomes have included reports undertaken by external consultants to aid the Dioceses and all those involved in decision-making with clear and concise information about the heritage value of their building stock. In addition particular churches have been identified as potential candidates for listing, amending or upgrading. Working closely with individual Dioceses, the Designation Department has been undertaking a rolling programme to assess these churches. Two of the projects which have been undertaken this year are those with the Diocese of Shrewsbury and the Diocese of Plymouth.

Diocese of Shrewsbury

1 church upgraded to Grade II*

10 churches listed at Grade II

2 List entries amended

The Taking Stock Project has uncovered some real gems in the Diocese of Shrewsbury which covers a diverse area from the industrial north, rapidly expanding during the C19, to Shropshire in the rural south. One such is **Holy Name of Jesus, Birkenhead** (Grade II). A modest 1898-9 church, designed and worshipped in by notable ecclesiastical architect Edmund Kirby, it was significantly embellished in the early C20 when it became Episcopal church to the Bishop of Shrewsbury. It contains richly carved oak screens by Edmund Bertram Kirby and exquisite stained glass windows by Margaret Agnes Rope. She also designed windows in **St Peter & St Paul, Newport** (Grade II) which had its List entry amended to provide greater detail and a new attribution to Joseph Potter. Another fine interior is the 'jewel-box' sanctuary of **St Thomas Aquinas & St Stephen Harding, Market Drayton** (Grade II), 1886, also by Edmund Kirby.

Historically, the earliest listing was of a 1769 former chapel discreetly attached to the rear of a house, now the **presbytery of St Mary, Madeley** (Grade II), a very rare survivor of a chapel built prior to the Catholic Reform Act of 1778 when public worship was still illegal. After the 1829 Act of Emancipation many more urban Catholic churches began to be built. The simple Gothic detailing of **St Peter's, Stalybridge** (Grade II), 1838-9 by Matthew Ellison Hadfield, is typical of early C19 Gothic prior to the rigorous adherence to medieval precedents advocated by AWN Pugin. Subsequently Hadfield joined Weightman, Hadfield & Goldie, who designed **St Paul's, Hyde** (Grade II), in the historically accurate Gothic Revival of the mid C19.

The Diocese has a number of strong post-war designs. **St Anthony, Wythenshawe** (Grade II), 1959-60, is a major work by Adrian Gilbert Scott, notable for its imposing, cathedral-like scale and interior dominated by camel-vaulted arches derived from ancient Persia and reinterpreted as rendered parabolas. Francis Xavier Velarde also developed a highly distinctive and personal style. His smaller churches of **St Winefride, Shrewsbury** (Grade II), and **St Cuthbert by the Forest, Mouldsworth** (Grade II), were both listed for


1


2


3

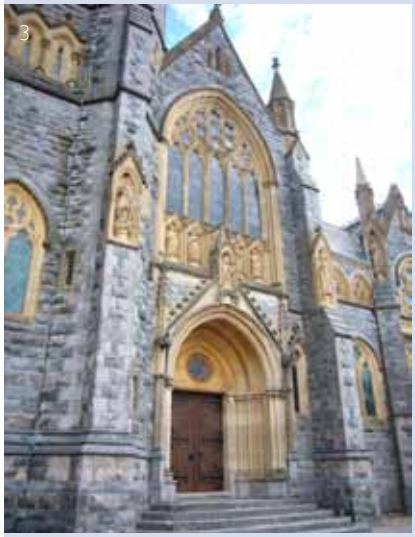

4

1 *Church of English Martyrs, Wirral* 100

2 *Church of St Anthony, Wythenshawe, Manchester* 101

3 *Church of St Winefride, Shrewsbury, Shropshire* 102

4 *Font at Church of English Martyrs, Wirrall*



1 *St Thomas Aquinas & St Stephen, Harding, Market Drayton* 103
2 *Church of St Agatha, Dawlish* 104
3 *Our Lady Help of Christians and St Denis, Torbay* 105
4 *Presbytery of the Church of Weburgh* 106
5 *Church of St Cuthbert Maiyne, Launceston* 107
6 *Church of St Joseph, Wool* 108

their characteristic designs. **English Martyrs, Wallasey**, 1952-3, was upgraded to II* as one of Velarde's finest post-war churches. The Romanesque character of sheer brick walls and spatial massing is enriched with typically exuberant decoration and fine artwork including a wonderful font depicting angels chasing devils by Herbert Tyson Smith. The most recent listing is of **St Michael and All Angels, Birkenhead** (Grade II), 1964-5 by Richard O'Mahony, a bold, T-shaped church which cleverly manipulates the fall of light within the building.

Diocese of Plymouth

4 List entries amended

1 church upgraded to Grade I

1 church upgraded to Grade II*

3 churches listed at Grade II

The great Irish migration of those looking for work in the tin and copper mines and in railway construction in the mid C19 was to change the face of English Catholicism, particularly in the South-West. **The Immaculate Conception, Penzance** (Grade II) of 1843 is the westernmost Catholic church in England, described soon after its construction as 'the best ecclesiastical fabric in the Diocese of Plymouth'. In 1855 William Vaughan, the second Bishop of Plymouth, determined to build a worthy cathedral for his diocese, appointed architects Joseph and Charles Hansom to draw up plans for the **Cathedral Church of St Mary and St Boniface** (Grade II) in an Early English style. Architecturally, the 1850s and 60s witnessed the triumph of the Gothic Revival in ecclesiastical buildings, and the Hansom brothers dominated the architectural scene in the Diocese of Plymouth, building up to a dozen churches. **Our Lady Help of Christians and St Denis, Torquay** (Grade I) is of a scale and quality to stand alongside any church of the High Victorian period, while the **Immaculate Conception of Our Lady, Falmouth** (Grade II) employs a blend of Gothic and Burgundian Romanesque styles. Although dominant, the Hansoms did not have a monopoly. Other architects of national standing were working in the diocese. **Holy Trinity, Dorchester** (Grade II) is by Benjamin Ferrey, pupil of A C Pugin, and a recognised exponent of academic Gothic, and **Sacred Heart, Exeter** (Grade II) is the first work of Leonard Stokes, one of the leading figures in the move towards a freer interpretation of the style. Church building in the diocese towards the end of the C19 and first part of the C20 was dominated by the priest-architect AJC Scoles, working in partnership with Geoffrey Raymond, whose productions included **St Agatha, Dawlish** (Grade II) which has a pleasing exterior together with good and complete early fittings. An exception to the Gothic style is **St Cuthbert Mayne, Launceston** (Grade II*), a Byzantine-Romanesque building, and an exotic choice for a small Cornish town. The inter-war years were a period of great expansion in church provision, although most parishes in the diocese were poor and many of the commissions were modest structures by local architects and builders. After the Second Vatican Council of 1962-5, church building continued apace, with greater experimentation in design, planning and fitting out. Perhaps the most interesting is **St Joseph's, Wool** (Grade II). Commissioned in 1968, it is a memorable building which has a space-frame roof not generally associated with ecclesiastical buildings.

Convent of St Joseph and Precinct Walls 109

York

1870-5 by George Goldie

Listed Grade II

The Convent of St Joseph was designed as a single-phase set piece for the Order of Poor Clare Colletines, a particularly austere enclosed order devoted to a high degree of poverty. In 1864 their convent in Bruges had been approached by Marcia, Lady Herries, of Everingham Hall, who wanted to start a new House in York. The founding of a new female religious community in York was an important continuation of Catholic history in a city with a particular association with female Catholic observance, having been the home of Margaret Clitheroe, canonised as an English martyr, and the Bar Convent, the oldest Catholic convent in England.

The architect was the York-born George Goldie, one of the most able and active Catholic ecclesiastical architects in the country during the second half of the C19. Designed in a subtle Gothic Revival style, reflecting the Order's austerity, the layout of the convent follows a cloistered quadrangular plan, a revival of medieval religious planning initiated by AWN Pugin. It displays a clear spatial differentiation between the enclosed nuns and the extern sisters who interacted with the outside community, notably in the church where a cross-wall and screen divides the public nave and the enclosed choir.

Like most properties in the *Yearbook*, the Convent of St Joseph is in private ownership and is not open to the public.

Roman Catholic Church of Marychurch 110

26 Salisbury Square, Hatfield, Hertfordshire

1970 by George Mathers

Listed Grade II

The cramped site available for this new church suggested to the architect a circular, poly-faceted plan, which allowed the creation of a unified worship space. This reflected the innovations of the Liturgical Movement which placed the Eucharist spatially, as well as spiritually, at the centre of worship. At Marychurch, a raked, fan-shaped pattern of simple wooden benches around a forward projecting altar platform, overcomes the limitations of a centrally placed altar with circular seating plan, allowing the priest to face and be seen by the full congregation. The wide brick piers on the external walls separated by recessed, glazed, panels and capped by white concrete crenellations present an almost fortified appearance to the world, a concealed and secret interior which opens to a revelation of space, light and colour. The *dalle de verre* glass by Dom. Charles Norris and Dom. Paulinus Angold employs a cool, subtly-toned and soothingly rhythmic design in the panels around the body of the church, contrasting with the vibrant colours of the four Evangelists to the north, and with the dramatic imagery of the windows to either side of the baptistery and behind the font. The interior is further embellished by the highly accomplished welded steel screen and font by Angela Godfrey.

Roman Catholic Church of the Sacred Heart 111

Worcester Road, Droitwich, Worcestershire

1919-21 by F Barry Peacock with murals designed by Gabriel Pippet

Listed Grade II*

Re-creations of Early Christian basilicas were popular among church architects in the early C20, and this example by Barry Peacock demonstrates an inventive grouping of architectural forms and careful detailing of small, telling, features like glazing and eaves. When the building was finished it had a chaste interior with colonnades to either side of the nave – but what happened next was really quite extraordinary. The artist Gabriel Pippet designed a series of mosaic murals and the craftsmen Maurice and Thomas Josey and Fred Oates spent the greater part of the next twelve years executing the scheme. This fills the entire church and four side chapels with a series of spectacular, shimmering scenes which include the life of the Virgin, Fathers and Doctors of the Church, and the life of St Richard de Wyche (born in Droitwich). In the half-dome above the sanctuary is a colossal figure of Christ with outstretched arms, while at the west end, above the choir gallery, the nine choirs of angels cover the wall, floating against a golden backdrop. Throughout the church the representation of water, rippling and glittering, pays tribute to the fame of Droitwich from Roman times onwards as a saline spa.

Church of St Andrew 112

Wood Street, Botcherby, Carlisle, Cumbria

1890 by Henry Higginson of Carlisle

Listed Grade II

The exponential expansion of population seen in parts of the country during the C19 meant that many people found themselves living far from a traditional parish church. Whereas new Nonconformist communities typically set about raising funds to erect chapels, in unparished areas the Church of England embarked on a programme of building what became known as 'mission churches'. Botcherby lay outside the Carlisle boundary until 1912, and St Andrew's is referred to as a mission church on the 1901 edition of the Ordnance Survey map. It represents a good, largely intact, example of the steps being taken by the established church to engage with the expanding suburban population in the late C19. Built in 1890 by the Carlisle architect Henry Higginson in the Gothic Revival style, and incorporating a bell turret and an apsidal sanctuary, St Andrew's is an attractive if modest building, but one that incorporates detailing that is more than purely functional. Constructed of red brick, probably supplied from the nearby Botcherby brick and tile works, the church was thus firmly embedded in the expanding community it was built to serve. Constructed at a cost of £500, it was designed to seat a congregation of 150 which had previously attended services in a nearby barn.

North East Rock Art Designation Project 113

Project Overview

The Northumberland & Durham Rock Art Recording Pilot Project ran between 2004 and 2009. This project was commissioned by English Heritage and undertaken by Northumberland and Durham County Councils. Its aim was to create a recording strategy and a rock art archive within the two counties. A key part of the project was the involvement of local people in all elements of the recording process, and over 1,500 rock art panels were captured using a variety of approaches including photography and photogrammetry. It was envisaged that this information would help heritage managers make informed decisions about conserving and managing rock panels for the future. One of the outputs would be a scheduling project targeted at identifying undesignated panels but also including revision of some older designations where appropriate.

The first phase of the North East Rock Art Designation Project undertaken in 2013/14 has followed on from the recording work and seeks to assess for designation some of the most important unscheduled rock art panels identified.

Goatscrag

North East Rock Art Designation Project

Seventeen sites scheduled comprising 65 individual panels.

Archaeologists today describe the enigmatic prehistoric carvings of the northern uplands as 'art' and the outcrops on which they occur as 'panels', and we know that most were created in the Neolithic and Early Bronze Age (c. 3800 BC to 1500BC). They share a limited set of motifs, with numerous variations around the main themes, and are found in a wide range of contexts. Motifs range from the simple 'cup' to complex rings, grooves and arcs; they may occur singly, in small groups, or cover extensive areas of rock surface. We are unlikely to ever know their meaning but we do, however, believe that they are abstract and held some unknown, possibly sacred meaning for those who created and observed them.

Buttony

Ketley Crag

A diverse range of panels and motifs in various locations have been scheduled as part of this project. All survive reasonably well, and some retain evidence of the pick marks produced during their creation. Without contemporary documentation archaeological remains such as this are the only evidence of the belief systems of the societies which made them, and remaining in their original landscape context they present the opportunity to enhance our understanding of the circumstances in which rock art was created.

Highlights include **Ketley Crag** where the stone base of a small rock shelter is extensively carved with a wide range of motifs, noted for the fluidity and interconnectedness of the carving. A group of about 30 decorated rocks on **Weetwood Moor** lie closely scattered giving us the opportunity to enhance both our understanding of the inter-relationships between the individual panels and their relationship to the wider landscape. Other sites are noted for the rarity of one or more of their motifs, for example at **Buttony** and **Whitsunbank** where there is a fascinating and very rare motif of tri-radial grooves extending beyond multiple rings. Similarly at **Amerside Law** a pair of particularly complex motifs, comprising a sub-rectangular groove enclosing cups and rings and a large rectangular groove enclosing a square groove with joined cups, are particularly intriguing.

Two of the project sites include carvings other than those of the prehistoric period. A panel in **Lemmington Wood** bearing a deeply-incised linked prehistoric motif has an associated and extremely rare early medieval Runic inscription; scholars have identified one possible reading as 'relic', perhaps giving a tantalising insight into early medieval perspectives on the past. At **Goatscrag rock shelter**, a small and discreet group of prehistoric motifs occupy the edge of a precipitous rocky outcrop; four carvings of goats or deer carved prominently onto part of the rear wall of the shelter below are considered to be of late prehistoric, Romano-British or early medieval date.

Although aesthetic values do not seem to have been the most important considerations in the creation of what we call prehistoric rock art, it is difficult not to marvel at its complex combinations or appreciate the sheer beauty of some individual examples.

The Ringses

Monastic site identified as Leonard's Nunnery 114

Berwick-upon-Tweed, Northumberland

Scheduled

Most of the major religious orders made separate provision for women, but generally these houses were small, usually with fewer than twelve nuns under a prioress, and poorly endowed. Such seems to have been the lot of the Cistercian nunnery of St Mary and St Leonard at Berwick-upon-Tweed. While little trace of the nunnery can be seen at the site today, archaeological excavations, aerial photographs and geophysical surveys have revealed that much survives below ground. Founded by King David I of Scotland in 1140, the nunnery had a conventional Benedictine layout with the monastic buildings grouped around a cloister, although unusually this lay to the north of the church. Excavations have uncovered the footings of the monastic buildings, human remains, stone coffins and large quantities of medieval pottery and window glass. The site has a wider relevance as, compared to monastic sites in general, very few nunneries have been studied in detail. To this is added its significance as one of several extra-mural monastic establishments identified at Berwick. Sacked in the immediate aftermath

of the Scottish defeat at the Battle of Halidon Hill on 19 July 1333, it appears that the nunnery never recovered; by 1390 only two nuns were recorded when it was finally suppressed by King Robert III, its lands and revenues passing to Dryburgh Abbey.

Church of St Mary 115

Hoo Road, Letheringham, Suffolk

C12 with additions of the C14, C17 and C18

Upgraded to Grade I

The Church of St Mary's stands isolated from the village of Letheringham on high ground above the River Deben. The buried archaeological remains of an Augustinian Priory, of which the church was a part, surround the building and are scheduled as a monument. The church has finely carved Romanesque north and south doorways, and the slender C14 tower has flushwork tracery panels and re-used Norman carved stone. The interior contains sculptures from the canons' chancel, demolished during the Dissolution of the priory, and memorials and medieval brasses to the Bovile and Wingfield families. The church has a particularly fine ensemble of C18 furniture, including box pews, pulpit and altar rail. The combined importance of the early fabric, historic association with notable families, beautifully carved medieval stone, and Georgian church furniture secured its listing at the highest grade.

Diving Platform 116

Coate Water, Swindon, Wiltshire

1935 by JBL Thompson

Listed Grade II

This striking Art Deco structure rises out of Coate Water, a former headwater tank built by the Wiltshire and Berkshire Canal Company in the 1820s, which since the late C19 has provided Swindon with outdoor sport and leisure facilities. The platform was built for 'fancy diving', a glamorous variant whose repertoire of somersaults and twists derives from gymnastics rather than swimming. From the late C19 it became common practice during the summer to set up gymnastic equipment on beaches and lakesides so that gymnasts could perform acrobatics and land safely in the water, and in time this became a recognised sport in its own right. The first permanent diving stage in England was erected at Highgate Ponds in London in 1893; such early platforms were made from planks of wood covered with coconut matting, but with the great increase in the sport's popularity during the 1930s, reinforced concrete was used to create much safer and more complex diving stages allowing divers to perform ever more graceful and elaborate dives. The diving platform at Coate Water reflects the latest technology and safety regulations in its elegant cantilevered design, and is one of only four inter-war examples known to survive in England.

The Tabernacle 117

The Mote Cricket Club, Maidstone

1908 for Lord Bearsted

Listed at Grade II

The Tabernacle was built as a private cricket and entertainment pavilion for Sir Marcus Samuel (created Baron Bearsted 1925), owner of the Mote Park estate, founder of Shell Oil Company, and an enthusiastic cricket player. In 1929, two years after his father's death, the 2nd Lord Bearsted gifted both The Tabernacle and the cricket ground to the Mote Park Cricket Club. The Tabernacle, a small, single-storeyed cricket pavilion with a verandah facing the cricket pitch, was designed in the Vernacular Revival style. It is timber-framed with ornamental detailing including ogee braces, vertical studs and brick infill which is laid horizontally, vertically and diagonally. It is a rare example of a pre-1914 private cricket pavilion, and was restored to its original condition between 2011 and 2013.

Richardson Candles 118

Silver Street, Wheeler Street and Benet Street, Cambridge

1957 by
Sir Albert Richardson

Listed Grade II

Dispersed throughout the historic core of Cambridge can be found these intriguing street lamps, named after their designer, the leading C20 architect Sir Albert Richardson. Whilst street lights usually take 'off the peg' standard forms, the Richardson Candle is a bespoke lamp designed exclusively for Cambridge. The slender lines of the lamp and its simple, elegant proportions were carefully designed to be in sympathy with the strong, perpendicular, geometry of the historic townscape. The combination of high-quality materials and restrained detailing gives the lamps a distinctive, refined, appearance which has long established them as a defining feature of the public realm. Cambridge is the last city in the UK to retain its own custom-designed lighting stock from the post-war period, and all the remaining Richardson Candles are now listed.

Boundary Marker located at the junction of Thicket Road and High Street 119

Staple Hill, Bristol

Mid C20

Listed at Grade II

Boundary markers have been used from antiquity to indicate the limits of land units; this curious example marks the historic boundary between the city of Bristol and the ceremonial county of Gloucestershire. It is thought to have been erected between 1951 and 1966, and though relatively late in date, its stylised bar and circle design, similar to that employed by London Transport, is striking. Its unusual construction – of pre-cast concrete, rather than the more commonly used cast-iron – adds interest to this piece of C20 street furniture.

Midland Main Line Railway Project 120

Derbyshire and Nottinghamshire

30 bridges, viaducts and tunnel portals listed

The Midland Main Line incorporates some of the oldest railway structures in Britain, and indeed the world. The pioneering route possesses many impressive early railway structures including exceptionally well-designed stone bridges and viaducts hewn from local stone and sensitively integrated into the landscape. The earliest parts of the line were the North Midland Railway, between Derby and Chesterfield, and the Midland Counties Railway, between Derby and Nottingham to Leicester, both of 1836-40. Most of the new listings are on the North Midland Railway which was designed by George Stephenson and his son Robert, two of the greatest Victorian railway engineers. George is famed for the Rocket steam locomotive, whilst Robert was responsible for more miles of railway construction than any other engineer of his time: 2,000 miles, compared to Isambard Kingdom Brunel's 1,100 miles. In 1844 the two railways merged with the Birmingham and Derby Junction Railway to form the Midland Railway. The line was eventually extended to London in the 1860s where it terminated in William Henry Barlow's brilliant showpiece station, St Pancras (listed Grade I).

In the midlands, bridges, viaducts and tunnels ensured the railway remained as level as possible to suit the low power of early steam locomotives. In essence these structures, which carried the line across, over or through challenging landscape 'obstructions', made rail transport a reality. They were built to a variety of styles using carefully-detailed masonry which was worked to the highest standard. Bridges and tunnels were thus an important part of passengers' first experience of travelling by train when carriages were often open-air and journeys were slow. One of the new listings is the five-span Derwent Viaduct (Grade II*) in Derbyshire which is amongst the earliest railway skew arches (that is, built of necessity at an oblique angle across an obstacle) in the world. In Belper, several bridges have been listed where the line was taken through the town in an impressive stone-lined cutting with a sequence of bridges built to maintain the plan and gradient of the town's existing streets.

The project was undertaken ahead of Network Rail's electrification of the Midland Main Line north of Bedford from 2014 to 2020. The comprehensive re-assessment of the line has ensured that the most significant structures were listed prior to the engineering work, drawing on close co-operation with Network Rail's consultants, Alan Baxter and Associates.

1 *Beattie's Bridge, Derbyshire*
2 *Belper lithograph by Samuel Russell*
3 *Derby Road Viaduct, Derbyshire*
4 *Derwent Bridge, City of Derby*
5 *Derwent Viaduct, Derbyshire*
6 *Sawley Road Bridge, Erewash, Derbyshire*

Preston Central Bus Station and Car Park 121

Tithebarn Street, Preston, Lancashire

1969 by Keith Ingham and Charles Wilson of Building Design Partnership, with EH Staziker, the Borough Engineer and Surveyor, and Ove Arup and Partners, consulting structural engineers.

Listed Grade II

Preston Bus Station was built at a time when Preston was being developed as the centre of the Central Lancashire New Town and when road was rapidly overtaking rail as the favoured mode of mass transport. The bus station was designed to be able to handle 80 buses at a time and to provide over 300 car parking spaces in a city-centre location. However, over and above these technical requirements, the designers were also motivated by the optimism and egalitarianism of the age, bringing a bold vision of stylish, comfortable, facilities to that most neglected of traveller, the bus passenger.

The resulting building is at once vast, ingenious and carefully detailed. The form of the building related very closely to its function, providing well-lit, spacious, accommodation to passengers while minimising the vertical supports which would clutter the circulation of both people and cars. One result of this is the curving balcony edges, designed to lessen the weight of the edge of the floor plates. These billowing sails of white concrete became the dominant design feature of the building, giving it an aesthetic power which matched its aspirations as a new departure in road transport building.

Silver Street Bridge 122

Cambridge

1958-9 by Sir Edwin Lutyens

Listed Grade II

This graceful bridge over the River Cam was carefully designed to fit into the historic streetscape, its balustraded parapet echoing the same feature on the adjacent Queens' College. Although designed by Sir Edward Lutyens in 1932, the bridge was not built until 1958-9. Lutyens (d. 1944), one of the most celebrated of English architects, originally proposed a reinforced concrete bridge resting on rafts but the Fine Arts Commission insisted that it be clad in Portland stone to preserve the character of the area. The resulting bridge is at least the third to have spanned the river here since the C16, and has already become an integral part of the historic fabric of the city.

Watling Street Roman Road 123

Between Crick and Kilsby, Northamptonshire

Roman

Scheduled

This is no ordinary green corridor in the lush Northamptonshire landscape but rather a remarkably well-preserved 2.5km stretch of Watling Street, one of the country's principal Roman roads. The name Watling Street derives from the Anglo-Saxon *Wæcelinga Stræt*, 'the street of the people of Wæcel'. Its line was largely followed by later turnpikes and by the modern A2 and A5, and this section is one of the few where the line of the Roman road has been diverted from. Overall it is thought that there were some 9,500 miles of Roman road nationally, and while much of the network has been mapped, a much smaller proportion is known to survive physically. Here, the major elements of the Roman road generally survive well, with a clearly defined agger (the raised embankment formed by material from side ditches), metalled road surface, and sections of parallel drainage ditches. The road is highly likely to retain important archaeological deposits which will contribute to the knowledge and understanding of the form and construction of this important feature of Roman infrastructure.

Thetford Railway Station 124

Thetford, Norfolk

1845

Two amendments and two new listings at Grade II

This is one of the finest surviving station complexes in East Anglia. It was built during the heroic age of railway construction as part of the Norwich & Brandon Railway, and consists of the station building and station master's house (both previously listed), the row of railway workers' cottages and the Railway Tavern. The buildings achieve a wonderful architectural coherence through the use of the local materials of flint and gault brick, and through the repeated use of details such as the blocked brick window surrounds, gabled porches and angled chimney stacks. Despite this consistency, an architectural hierarchy is nevertheless at work throughout the complex. Thus, the station building and the station master's house – the two most important buildings – are constructed of carefully squared and finely-jointed knapped flint, whereas the Railway Tavern is built of ordinary flint and the railway workers' cottages of plain gault brick with very little embellishment at all. This row of two-up-two-down cottages is wedged into a narrow plot between the noisy platform and the station master's house which, in contrast, is surrounded by a large and pleasant garden. This arrangement gives a fascinating insight into the social and architectural hierarchy of a mid C19 station complex.

Signal Boxes Project

50 additional examples listed nationally

In 2013 Network Rail announced plans which will see railway signalling concentrated at twelve national signalling centres and the closure of mechanical signal boxes across the entire rail network. Given the acknowledged importance of signal boxes in railway history, and the general affection for them, English Heritage undertook a countrywide overview of the remaining boxes in Network Rail ownership in 2013, with its support, to identify examples which might merit listing.

Signal boxes were once commonplace features of our railway system, built from the 1850s to a great variety of different designs and sizes by the various rail companies. There were over 10,000 in 1948, but today there are fewer than 500. The project set out to list a representative sample of the principal types of these survivors, which will help ensure that these highly distinctive components of our historic railway network are protected for years to come. To that end, Network Rail is working with heritage organisations to try to find suitable future uses for the redundant boxes.

In all, we listed 50 examples of signal boxes, all at Grade II. This brings the total number listed to 147. There was much press interest, and story was well received on social media.

1 *Arnside, Cumbria*
2 *Brundall, Norfolk*
3 *Garsdale, Cumbria*
4 *Helsby Junction, Cheshire*
5 *Petersfield, Hampshire*
6 *St Bees, Cumbria*
7 *Lever frame box, Cornwall*


1


2


3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5


6


7

Moore Street Electricity Substation 125

Moore Street and Hanover Way, Sheffield, South Yorkshire

1968 by Jefferson, Sheard and Partners, led by Bryan Jefferson, in association with the Regional Civil Engineers' Department of CEGB North East Region

Listed Grade II

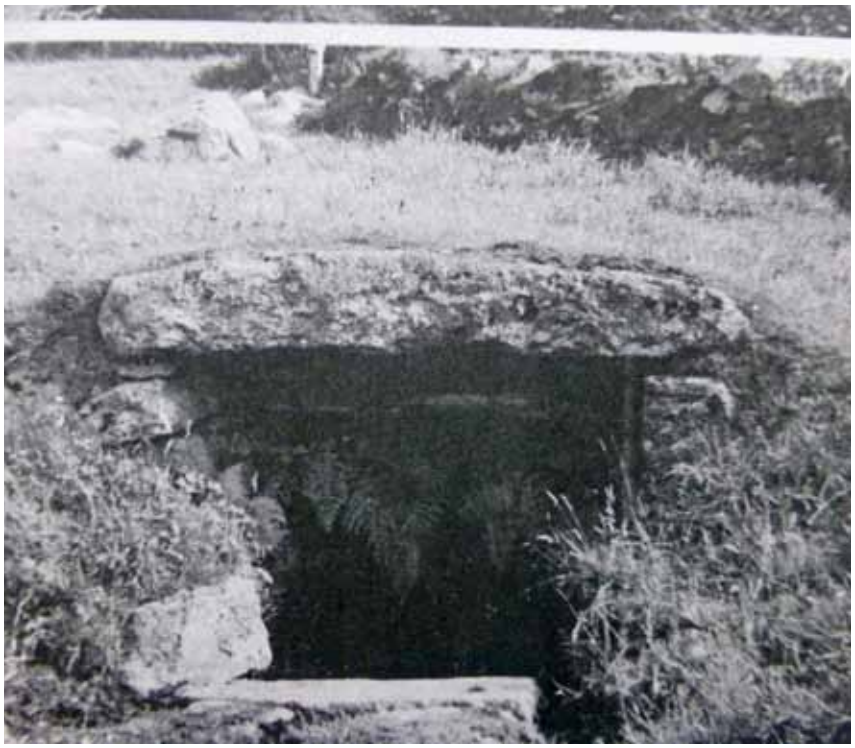
This bold, modern substation was an important component of the radical post-war regeneration of Sheffield, helping to revitalise the city after it was badly bombed in the Second World War. Unusually for this date, because of a prominent urban location it was decided that an enclosed substation of architectural merit was called for as part of an extensive redevelopment scheme. The resulting building demonstrates the Brutalist idiom in the truest sense. Described as a 'citadel' at the time of construction, it was designed in a massive and uncompromising manner in scrupulously-finished concrete, with a dramatic, sculptural feel. The impression is of enormous energy confined and controlled within, and indeed the reinforced-concrete structure also provided the necessary load-bearing capacity, fire-proofing, and noise-reduction requirements. Internally, the spaces holding the equipment are sublime in their cathedral-like size, while the attention to detail apparent on the exterior is replicated in the ancillary personnel area.

The primary interest of Moore Street substation is architectural. As a 1968 electricity substation, the equipment it houses is standard, typical of substations of this period and since. Therefore, the electrical equipment was excluded from the listing under the newly invoked Enterprise and Regulatory Reform Act (2013) which enables certain objects or structures to be specifically excluded from a listing.

Well, Higher Stennack 126

Troon, Camborne, Cornwall

Listed Grade II



Wells are notoriously difficult to date, but water was a key consideration in the siting of settlements, and the presence of this well in the vicinity of the medieval settlement of Carwynnen supports the generally held theory that the well's origins are medieval. Known locally as Peter James's Well, after a former occupant of the land near which it lies, the well stands in an small area of common land, suggesting that it was historically a utility for common use. The granite housing of the well is very simple, but it is solidly constructed, forming a roofed enclosure, and some consideration was clearly given to its design in the placing of a slightly arched wide lintel to the top of the opening. Though the well may have been subject to repair, and possibly renewal of some elements, it is thought very likely that the structure overall dates from the early C19, if not before. A large number of crudely constructed Cornish wells have been listed, for their historical interest as a built link with earlier communities; where, as in this case, the water supply remains, that link may seem particularly direct.

Designation Yearbook Index

INDEX OF SITES AND BUILDINGS FEATURED IN THE YEARBOOK ARRANGED BY COUNTY OR UNITARY AUTHORITY

Structures marked in *italics* belong to the project pages

Greater London

Greater Manchester

Hampshire

Hertfordshire

Isle of Wight

Kent

Lancashire

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ENGLISH HERITAGE

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