

SAVE

BRITAIN'S HERITAGE

NEWSLETTER SUMMER 2023

Just the tonic

The battle for
Liverpool Street

Bittersweet heritage:
Piercefield House





The Phoenix Columns in the
General Market, Smithfield
IMAGE / SAVE BRITAIN'S HERITAGE

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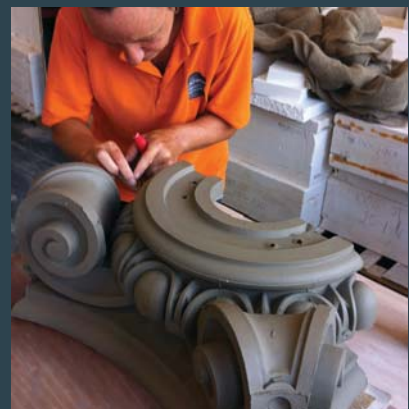
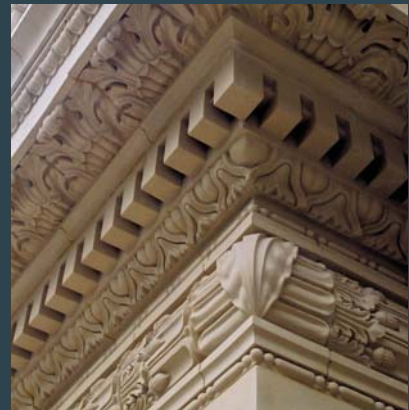
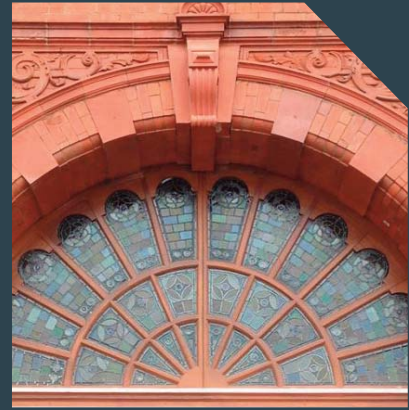
Produced and edited by Henrietta Billings, Ben Dewfield-Oakley and Elizabeth Hopkirk

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Front Cover: *The Cumberland Arms public house in Byker, Newcastle upon Tyne* (Credit: Islandstock / Alamy)

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BRITAIN'S HERITAGE NEWSLETTER

SUMMER 2023

Director's welcome

by Henrietta Billings



Welcome to the summer 2023 issue of the SAVE newsletter. It has been an incredibly busy time over the last six months, and this issue gives you a snapshot of our latest campaigns and updates on rescue plans for ongoing major cases.

We kick off with Liverpool Street Station and the highly controversial proposals that would see a 16 storey tower cantilevered over the historic Great Eastern Hotel, and much of the listed station demolished. Over 15,000 people have already signed a petition against the plans, and the scheme has successfully united major national heritage organisations and leading figures in the arts world in opposition. This proposal is one of the most controversial in the City of London for the past ten years, and applicants of the scheme – Sellar Property Group – are in for a bumpy ride.

As we await the decision on the Marks & Spencer's inquiry – due in July – we reflect on our sell-out lecture at the Royal Academy with carbon expert Simon Sturgis – who placed heritage and the urgent need to retro-fit historic buildings over wasteful demolition firmly under the spotlight. We also discuss the fortunes of Oxford Street as shoppers return post Covid. Is a huge white box, 'masquerading as a department store' the best we can do with this flagship building next to Selfridges – let alone the UK's best known high street?

Our front cover comes from our special feature on pubs by architects Cristina Monterio and David Knight. They discuss the social and cultural value of these British institutions – and what we risk losing besides bricks and mortar when they close. The Cumberland Arms, pictured, overlooking the Ouseburn in Newcastle – plays a hugely popular and important role as a local cultural venue – hosting informal live music throughout the year.

This issue also covers that latest demolition threats to Brandon Station in Suffolk, the now listed mid-19th century station – rescued for the second time in three years at the eleventh hour. Train operator Greater Anglia – the owner of this station – must be held accountable for the dilapidated state of

this historic building and others under its so-called care.

Continuing the railway theme, we celebrate the 90 year return journey of the North Western Hotel in Liverpool. Jonathan Brown takes us on a tour of this magnificent French chateau style hotel – which once featured in SAVE's 1977 publication *Off the Rails* – and has just re-opened following an impressive restoration.

In Wales, Victoria Perry reflects on the current plight of Piercefield House, a grade II* listed neo-classical building by Sir John Soane – in urgent need of rescue. She sheds new perspectives on the significance of the landscape surrounding the house, the historic links to Britain's Caribbean slave plantation economy and why the house should be saved.

This summer we announce the latest additions to the Buildings at Risk Register, highlighting the top 10 from a list of more than 60 new entries – from a farmhouse in Northumberland and townhouse in Margate, to Belfast's first town hall and a former asylum in Norfolk. We look forward to seeing many of you at the launch event at Cowcross Street in June and at other events that we are hosting over the next few months – including the launch of our Manchester report in the autumn.

Thank you for supporting SAVE. 

See it. Say it. Save it.

The battle for Liverpool Street Station

With highly controversial plans now tabled to demolish much of London Liverpool Street Station and build a 16 storey building on top of it, a major campaign is now afoot to save the landmark from destruction

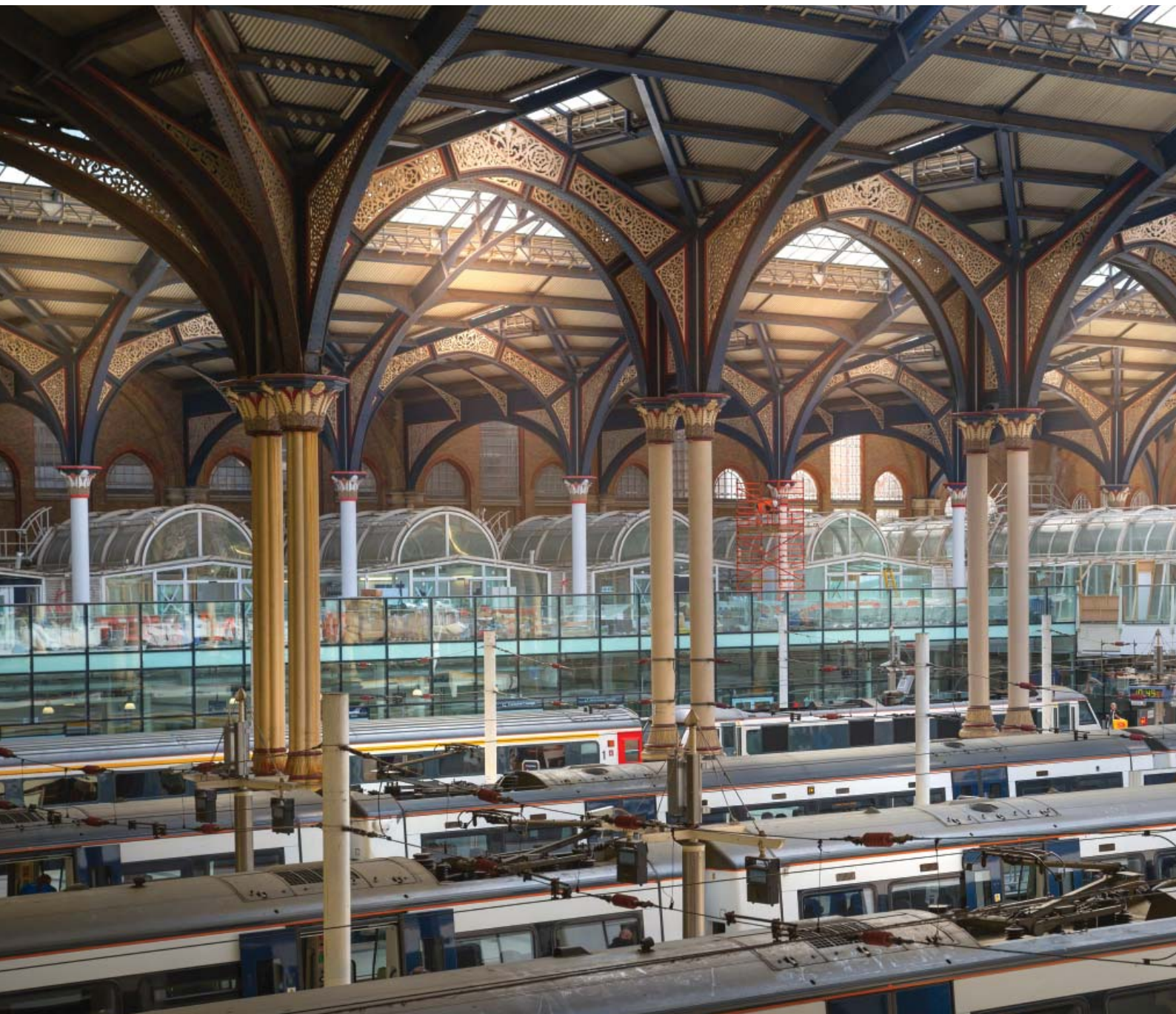
SAVE Britain's Heritage has joined a major coalition of heritage and civic groups, and celebrities who have united to condemn plans by Sellar Property Group to bulldoze much of London Liverpool Street Station for a new hotel and office block. With

the plans now submitted to the City of London Corporation, we have written to the Secretary of State requesting that he hold a public inquiry into the damaging proposals to demolish much of the grade II listed station and to cantilever a huge 16 storey hotel and

office tower over the grade II* listed Great Eastern Hotel.

The coalition has been christened The Liverpool Street Station Campaign (LISSCA), named after the former campaign which successfully saved the station from demolition in

The dramatic glazed roof of Liverpool Street Station is supported by rows of elegant cast iron pillars with ornate capitals which allow natural light to flood into the station concourse and platforms (Credit: Shutterstock)



1975, of which SAVE was a key player.

The coalition is being fronted by Griff Rhys Jones OBE, and includes SAVE, The Victorian Society, the Victorian Society, the Twentieth Century Society, the Georgian Group, Historic Buildings and Places, Civic Voice, London Historians, The Betjeman Society, The Spitalfields Trust, the Council for British Archaeology, and many leading cultural and business figures including author and broadcaster Loyd Grossman CBE, former RIBA President Angela Brady OBE, former Director of the Royal Academy Sir Charles Saumarez Smith, architect and

Surveyor of the Fabric of Westminster Abbey Ptolemy Dean, Director of the Landmark Trust Dr Anna Keay OBE, architectural historian Jeremy Musson, and former Planning and Development Director for English Heritage Philip Davies.

A number of big-name celebrities have also joined the backlash including most recently artist Tracey Emin, and actor and writer Stephen Fry.

From light into darkness

Under the plans by Swiss architects Herzog & de Meuron the station’s elegant and light filled concourse would be subdivided into two levels,

sat beneath the base of the 16 storey tower proposed in its place. Natural light would be replaced with LEDs and a forest of large steel pillars would be inserted across the concourse in order to support the huge new building above.

Of particular concern to SAVE is the height and mass of the proposed building which would compromise key protected views of the drum and dome of St Paul’s Cathedral, and the silhouette this landmark has held in the London skyline for the past three centuries. The proposed development also threatens key features of the historic Bishopsgate



EXISTING view looking toward the station along Liverpool Street with the neo-Georgian style station towers and 50 Liverpool Street around Hope Square (Credit: Wikipedia)



PROPOSED CGI showing an aerial view down onto Liverpool Street with the proposed office and hotel building dumped in place of the existing station concourse and on top of the grade II* listed Great Eastern Hotel (Credit: Herzog & de Meuron)



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Photo: Brandon Station, Suffolk



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Image: Discovery of herringbone pavers c.1816
at Soane Stables, Royal Hospital, Chelsea

Conservation Area and would, if approved, set a damaging precedent for the demolition or building over of other listed buildings.

Questions are also being raised over the justification for such a large office scheme, including the far-from-certain demand for office space in the City and

whether the modest improvements being proposed to station facilities and access cannot be achieved through a less harmful scheme.

A petition launched in February 2023 has garnered over 15,000 signatures, indicating just how strongly members of the public

and commuters feel about the existing station.

Validation of the Sellars plans by the City of London planning department is not expected until mid-July, when they will be made accessible for public viewing. [S](#)



*Griff Rhys Jones OBE speaking out against the plans in an interview with the BBC just outside the station in Spring 2023
(Credit: Victorian Society)*

Background

In the run up to the planning application, government heritage advisor Historic England undertook a major reassessment of the listing descriptions for both the station and hotel, neither of which had been updated since 1983. The listing descriptions now recognise the historic and scholarly reworking of the station in the later 20th century as a listed building. The former Great Eastern Hotel's listing was also upgraded from grade II to grade II* in recognition of its remarkable historic interiors.

Liverpool Street Station originally opened in 1874 to the designs of the Great Eastern Railway's chief engineer, Edward Wilson (1820–77), and was later extended in the 1890s by the noted GER architect W N Ashbee. SAVE was part of a coalition that saved the station from total demolition following a public inquiry in 1975. The station was consequently listed and reopened by Queen Elizabeth II in 1991 following a six-year historicist remodelling by the British Rail Architects' Department led by Nick Derbyshire (1944–2016).

Momentum builds for Devon mills alternative

In the face of major demolition plans, SAVE recently co-hosted a public meeting to showcase our alternative vision to retain a historic mill complex in the heart of Devon

In May 2023, SAVE Britain's Heritage joined forces with the Newton Abbot & District Civic Society to present our alternative vision for the threatened historic mill buildings at Bradley Lane, Newton Abbot, in front of a lively crowd of local residents and councillors.

The meeting featured a presentation from the architect behind our proposals Jonathan Dransfield, who explained why his plans to retain and reuse the unlisted mill buildings at Bradley Lane are the most sustainable approach to regenerating the site whilst also celebrating the town's heritage and providing much needed housing for the local area.

The public meeting ended with an engaging debate amongst local residents and councillors, including

newly elected Leader of the Council Martin Wrigley, with the majority expressing their preference for the approach presented by SAVE's alternative scheme in contrast to current wholesale demolition plans by housebuilder Lovell Homes.

The Lovells plans have drawn wide criticism from the council and public alike, as well as national conservation bodies including The National Trust, Historic England and SAVE. A key concern has been the lack of any consideration for retaining and reusing the historic mill buildings, despite local planning policy stating they should form the key element of any regeneration proposal for the site, and the scheme being in receipt of £2.5 million of public Homes England housing subsidy.

The planning application remains under consideration by Teignbridge District Council with no decision expected imminently. The latest update from the authority in May 2023, confirms that the application is considered by planning officers to be unacceptable, with preceding correspondence from March 2023 advising Lovell's to withdraw the scheme on heritage, design and flooding grounds.

Newton Abbot deserves better

SAVE has always believed Newton Abbot deserves a scheme which befits the heritage and central location of the mill site, and our alternative vision is a means of stimulating fresh thinking and conversations about



It can be done. The Perran Foundry near Falmouth after its regeneration under a scheme designed by Jonathan Dransfield. Like Bradley Lane Mills, Perran was another unlisted but historic mill site which was in a state of total dereliction, but was rescued to create a characterful and commercially successful new neighbourhood (Credit: Waterhouse Architects)

how local people might want the area to develop.

Dransfield, who is known for his acclaimed revival of the nearby Perran Iron Foundry outside Falmouth (pictured below left), has designed a scheme which is both viable and deliverable, and a positive means of transforming Bradley Lane Mills into a lively mixed community for families to live, work and socialise just 500 metres from the centre of this historic railway town.

Our proposals, first published in September 2022, would see the unlisted Victorian Mill buildings retained and converted to provide 142 characterful and much needed new homes for the town, 40 of which would be affordable.



Architect Jonathan Dransfield showcases his alternative plans for the historic mills site at the public meeting SAVE jointly held with the Newton Abbot & District Civic Society in May 2023 at the Jolly Farmer in Newton Abbot (Credit: NADCS)

History

The site of the current Bradley Lane Mills, also well known as Vicary’s Mills, has a milling history that goes back to the 13th century, and was purpose built to serve the nearby grade I listed Bradley Manor.

Bradley Mill is mentioned in map records as early as 1661, but was

destroyed by fire in 1793 and 1825, and by floods in 1852, after which it was finally rebuilt in 1883 by the Vicary family. Vicary’s were a specialist leather goods manufacturing company who owned and ran the site until the 2000s.

Teignbridge District Council

purchased much of the site in 2010. While a number of the buildings have been neglected, the majority remain solid and characterful structures which the council has identified as non-designated heritage assets worthy of retention in the Local Plan. [S](#)



BRADLEY LANE MILLS TODAY View up Bradley Lane between some of the Victorian mill buildings, including the distinctive red brick Launa Windows building (Credit: SAVE)



BRADLEY LANE MILLS REIMAGINED Sketch drawing showing how the same view could look with the existing buildings converted to reinvigorate the historic mill site once again (Credit: Waterhouse Architects)

Please consider adding your objection to the current demolition plans by submitting your comments to Teignbridge District Council. Full details and how to do this and issues you might wish to raise can be found on our website.

Brandon Station: demolition averted

Swift intervention and specialist advice commissioned by SAVE averts demolition of roof at country station paving the way for sensitive repairs

Swift legal action by SAVE Britain's Heritage in March 2023 successfully stopped train operator Greater Anglia (GA) from ripping the entire roof off the listed station building at Brandon, Suffolk, which is one of Britain's earliest railway stations.

Subsequent specialist advice commissioned by SAVE from structural engineers The Morton Partnership helped inform a less destructive approach, resulting in GA erecting scaffolding around the building instead of demolishing the roof as first proposed.

At the beginning of March, Greater Anglia suddenly closed the building

and one platform, stating its condition had deteriorated and posed a risk to the public. It claimed that demolishing the vast majority of the roof was the only means of stabilising the building.

With contractors already appointed and on site, all set to commence demolition, a letter from lawyers acting for SAVE – barrister Richard Harwood OBE KC and solicitor Susan Ring of Harrison Grant Ring – warned the plans would constitute criminal action if undertaken and risked leaving the structure likely to collapse completely.

Our position was backed by the Suffolk Building Preservation Trust

and local planning authority Breckland District Council, which took immediate and decisive action, confirming to Greater Anglia that to avoid criminal proceedings they and their contractors had to cease all demolition works.

SAVE then commissioned Ed Morton, one of Britain's leading historic building structural engineers, to immediately visit and assess the building's condition. He recommended that localised repair and support to one failing roof truss would be sufficient to stabilise the structure. His view was echoed by fellow expert historic buildings architect Roderick Shelton, who

The station building under heavy scaffolding in January 2023 with the substantial 'over-roof' scaffold in the process of being erected (Credit: James Morton)



previously undertook a full condition survey of the building in 2022 for the Suffolk Building Preservation Trust.

Backstory

The new threat to Brandon Station came just two years after SAVE won a High Court case in May 2020 to stop Greater Anglia’s plans to demolish the building, after it had been approved by the local council despite a 14-year campaign by local people to protect the much-loved building. At the same time we supported a successful application by Suffolk Building Preservation Trust to have the building listed at grade II.

SAVE remains concerned that the station was allowed to fall into this state of neglect at the hands of Greater Anglia – which owns the building under a lease from Network Rail. There are several stations on this line that are in an advanced state of dereliction – some such as Trimley in Suffolk with gaping holes in the roof.

History

Brandon Station, constructed in 1845 with knapped flint, is believed to have been designed by one of the greatest sculptors of the age, John Thomas. Thomas rose from the humblest beginnings to win patronage from the Prince Consort, and went on to design Peto’s imposing country house at

Somerleyton in Suffolk and the estate village where the cottages have a family resemblance to the station. Brandon also featured in a 1968 episode of the popular British comedy Dad’s Army, and remains a tourist attraction for location tours run by the nearby Dad’s Army Museum in Thetford. [S](#)

The 1890s station building at Trimley Station in Suffolk which has been similarly left to rot by train operator Greater Anglia, with drone footage in April 2023 revealing the extent of the gaping holes in the building's roof, making the it highly vulnerable to rapid weathering (Credit: Alistair Smith)



“London’s high street is getting its mojo back”

Many commentators have noted that Oxford Street is beginning to blossom again with the arrival of the Elizabeth Line and retailers like IKEA. With Michael Gove’s decision on the M&S case due any day, new figures suggest the retailer’s plan to replace their flagship store with a ‘white box’ office could be a white elephant

The Secretary of State, Michael Gove, was due to publish his hotly anticipated ruling on M&S Oxford Street in May, but the week before announced he was delaying his decision until July.

This has given his team more time to weigh up the issues aired at last autumn’s public inquiry, including highly technical arguments around embodied carbon, which is an entirely new field for planning inquiries.

Meanwhile we have taken the opportunity to amplify our arguments in the public arena and published a report documenting the story so far of our biggest campaign in years. If you haven’t got your copy yet, you can order it from our website.

Simon Sturgis, the net zero expert

who was one of our sustainability expert witnesses at the public inquiry, had a full page in the Evening Standard headlined “M&S’s Oxford Street proposal is just a generic office block masquerading as a department store”.

In it he argued the 1920s landmark should be refurbished not torn down.

“M&S have denigrated the existing group of buildings at Marble Arch because they want to demolish their flagship store and replace it with a new ‘white box’ office building,” he wrote. “M&S like to present themselves as the voice of Oxford Street retail, yet are actually planning to shrink their shop from 34,837 sq m to 13,653 sq m.”

“Their proposal is essentially a generic office block masquerading as a department store. And they’ve

threatened to leave if they don’t get their way. The London public has seen through this, with overwhelming support for the campaign for refurbishment, led by SAVE Britain’s Heritage. Retaining and upgrading the buildings can be exciting and imaginative and, most importantly, can rejuvenate the area and reverse the ‘run-down’ aspects resulting from M&S’s lack of investment.”

“A quality refurb can offer many benefits: improved public realm, an energy-efficient heritage building with high-quality shopping and even some characterful office space. All this without releasing a massive carbon bomb into the atmosphere.”

Many commentators have noted that Oxford Street is beginning to





blossom again with the arrival of the Elizabeth line and retailers like IKEA. Indeed, HMV made headlines around the world when they announced fanfare plans to return to the very building they had occupied from 1921 until 2019.

The Evening Standard's business editor even wrote: "Reports of Oxford Street's demise have been greatly exaggerated. 'London's high street' is getting its mojo back".

At the same time, the latest

industry data shows that UK office vacancies have jumped 65% in three years.

"This is not the moment to replace a key retail building with an office block," wrote Simon.

"What we need are new solutions for a post-covid, climate crisis world. I hope the Secretary of State chooses the approach that restores Oxford Street and importantly addresses the issues of the 21st century." **S**



Above: One of the two Beaux Arts style entrances to 214 Oxford Street, formerly the flagship store of fashion brand Topshop. The grade II listed building is soon to reopen as the flagship London store of Swedish furniture giant IKEA. It is one of the many landmark former department stores on Oxford Street being refurbished and converted for new uses (Credit: Stephen Chung /Alamy)

Left: Oxford Circus in 2022, thronging with shoppers and tourists, with the soon-to-be IKEA store at 214 Oxford Street in the background (Credit: Stephen Chung /Alamy)



Top: M&S's former flagship store stands alongside and compliments the grade II* listed Selfridges building (Credit: Matthew Andrews)

Bottom: The St Michael's clock which adorns the corner of Oxford Street and Orchard Street (Credit: Matthew Andrews)

SAVE Events 2023



★ SAVIOURS TOUR

10th July 2023, 17.30–19.30

Highgate Cemetery

A special tour of Highgate Cemetery for our Saviour supporters led by Dr Ian Dungavell, Chief Executive of the Friends of Highgate Cemetery Trust. We will be exploring this exceptional historic landscape and discovering some of the cemetery's hidden stories, including access to the interiors of mausolea not normally open to the public.

Tickets: Free for Saviours only. To join please visit www.savebritainsheritage.org/support-us



🚶 WALKING TOUR

22nd July 2023, 13.00–15.00

Norwich pubs of the Cathedral Quarter

Norwich once boasted one pub for every day of the year. Join Jon Hooton, pub detective and former chair of the Norwich Society, for a special guided walking tour of the surviving public houses of the Cathedral Quarter, starting at the city's oldest pub, the Adam & Eve.

Tickets: £12 Saviours and Friends | £16 Members of the public



🚶 WALKING TOUR

5th August 2023, 12.30–14.30

Great Yarmouth, Norfolk

Darren Barker, managing director of the Great Yarmouth Preservation Trust will be leading us on a guided walking tour of the sunny seaside town of Great Yarmouth, including special access to the grade II* Winter Gardens on the seafront, which is on our Buildings at Risk Register but is currently being refurbished after many years standing empty with its future uncertain.

Tickets: £12 Saviours and Friends | £16 Members of the public

Joint ticket offer if booked together:

£20 Saviours and Friends | £28 Members of the public

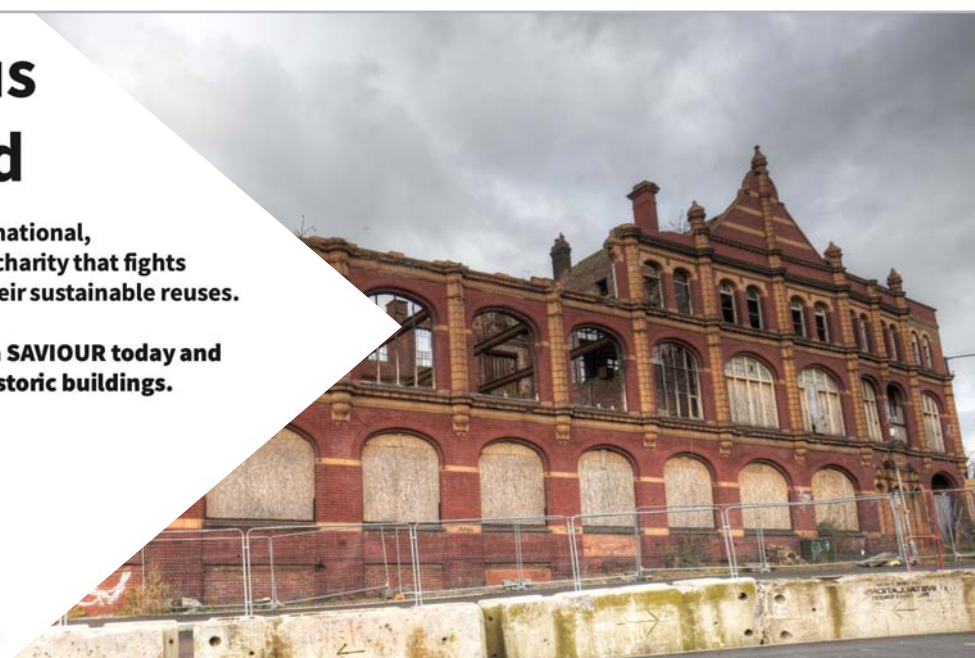
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WALKING TOUR

2nd September 2023, 11.00–13.00
Chasing the Tyburn, The West
End's Lost River

Join SAVE and Dr Tom Bolton, author of *London's Lost Rivers*, on a walking tour tracing the ancient River Tyburn from Baker Street to Vauxhall Bridge. Buried to accommodate the sprawling 19th century city, the Tyburn still flows beneath London's streets with the tour exploring the many grand institutions subsequently built along its path.

Tickets: £12 Saviours and Friends |
£16 Members of the public

LAUNCH EVENT

9th September 2023, afternoon
Manchester Report Launch and
guided walk

Join us at the Friends Meeting House on Mount St, Manchester, for the launch of SAVE's upcoming report on the heritage of Greater Manchester with co-authors Eamonn Canniffe, Mike Ashworth and other guest speakers. Followed by a tour of the city by Eamonn Canniffe.

Tickets: £12 Saviours and Friends |
£16 Members of the public



ONLINE TALK

12th September 2023, 18.00–19.00
Hidden History of
Piercefield House

The clock is ticking for Piercefield House and Park in Monmouthshire, Wales – a grade II* listed neo-classical house by John Soane in urgent need of rescue and the focus of a major SAVE campaign. Book your place to hear heritage consultant and architect Dr Victoria Perry shed new perspectives on the international landscape significance of the Piercefield Estate its historic links to Britain's Caribbean slave plantation economy and why Piercefield House should be saved – and transformed.

Tickets: Free for Saviours | £3 for
Friends | £5 for members of the public



WALKING TOUR

16th September 2023, 12.00–14.00
Guided walk of Oldham

Join us and Mike Ashworth, former head of heritage for Transport for London and co-author of our forthcoming report on the heritage of Greater Manchester, for a special walking tour of historic Oldham, once a centre of the textile industries and home to an eclectic mix of buildings, grand and humble.

Tickets: £12 Saviours and Friends |
£16 Members of the public

Images from top left: View of the graves in Highgate Cemetery (Credit: Highgate Cemetery) / The Adam and Eve pub in Norwich (Credit: Fraser White) / The Winter Gardens in Great Yarmouth (Credit: Darren Barker) / Lost Rivers of London Tour (Credit: Dr Tom Bolton) / The Theatre Royal on Peter Street, Manchester (Credit: Mark Watson) / Piercefield House (Credit: SAVE Britain's Heritage) / The former Manchester & County Bank, Oldham (Credit: Mark Watson)

For further details or to book tickets for any of our events, please see our website events page www.savebritainsheritage.org/events or contact Leigh Stanford at administrator@savebritainsheritage.org or 020 7253 3500.



Annual Lecture: How the past can save the future

Our sellout event at the Royal Academy brought architects, developers and politicians together to call for a revolution in architectural thinking over demolition

We invited carbon expert Simon Sturgis to deliver our annual lecture in March 2023 on the topic of *Architecture and Climate Crisis: How the past can save the future*.

The audience included leading architects and designers such as Thomas Heatherwick, Julia Barfield, Sarah Wigglesworth and Simon Henley, as well as developers, politicians, journalists and the TV presenter Griff Rhys Jones.

National Press

Mr Sturgis used the lecture to call for a revolution in architectural thinking in the face of the climate emergency. He



proposed a form of the Hippocratic Oath to “do no harm” to the environment, a provocation that made headlines in the architecture press.

“We also need imagination,” he declared. “We need people to show much more imagination, whether it’s architects or developers, local governments, the GLA, whoever it is on a national level. We need to show much more imagination with construction and with the design of buildings.”

Emissions from construction and use of buildings are now a “bigger existential threat than nuclear war, just a lot less obvious or immediate”, he said. And he argued that the Treasury should be made responsible for the UK’s carbon budget and that VAT rates on refurbishment (20%) and new-build (0%) should be harmonised to encourage reuse.

He ended by repurposing a quote from novelist Arundhati Roy about the pandemic: “Historically, [existential crises] have forced humans to break with the past and imagine their world

“Emissions from construction and use of buildings are now a bigger existential threat than nuclear war, just a lot less obvious or immediate”

anew. The [climate crisis] is no different. It is a portal, a gateway between one world and the next. We can choose to walk through it, dragging the carcasses of our prejudice and hatred, our avarice, our data banks and dead ideas, our dead rivers and smoky skies behind us. Or we can walk through lightly, with little luggage, ready to imagine another world. And ready to fight for it.”

On the very day of the lecture, London’s City Corporation announced it will now require developers proposing major schemes to consider alternatives to demolition at the earliest stage of the planning process. It is the first planning authority in the country to take such a measure in an effort to reduce its carbon footprint. **S**



(Credit: Agnese Sanvito)



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Liverpool hotel completes spectacular 90 year return journey

Radisson's £30m conversion of Alfred Waterhouse's monumental stone château fronting Lime Street Station completes one of the longest and most spectacular return journeys in railway architectural history

Some 90 years after the palatial hotel closed to guests in March 1933, and almost 50 years since being featured in one of SAVE's earliest campaigns, the Liverpool-born architect's Gothic colossus once more hosts travellers arriving at the world's oldest grand mainline terminus.

Opened on 1st March 1871 by the

London and North Western Railway (L&NWR), the hotel was advertised as 'Specially appointed for the convenience of American travellers' sailing Liverpool's Cunard and White Star ocean liners across the Atlantic.

The North Western Hotel, as it was known, boasted 'Spacious coffee, drawing, reading, writing, billiard and

smoking rooms, with upward of 300 bedrooms'. Royal guests reportedly included King Leopold II of Belgium, the Shah of Persia and the Sultan of Zanzibar.

It enjoys a dominating position overlooking Liverpool's greatest public space, St George's Square, alongside the grade I listed St George's Hall (1854).

The unmistakable Gothic range of the Lime Street Hotel in central Liverpool. Opened as the North Western Hotel in 1871, the colossus was closed as a hotel in 1933 and has since been used for various uses including student accommodation. Now under the ownership of hotel group Radisson RED, the building has been returned to its former purpose and splendour (Credit: Radisson RED)



Waterhouse’s intended brick façade was instead faced with Caen and Stourton stone, to which the Corporation made a contribution in recognition of the site’s civic primacy.

Success at Lime Street prompted rival rail companies to build two further imposing station hotels to serve the booming seaport, the Adelphi and Exchange, making Liverpool the only British city outside London to have three large railway hotels – Glasgow later matched the feat.

After the First World War, Britain’s 20 railway companies were ‘grouped’ into the ‘Big 4’, and, with prosperity ebbing in the ‘hungry thirties’, the amalgamated LMS (London, Midland & Scottish Railway) decided to close their hotel and transfer business to the more modern 600 room Adelphi nearby –



“the gable end facing the square is the best station façade in Britain, and indeed puts Kings Cross in the shade”

supposedly described by Eleanor Roosevelt as one of “only two great hotels outside North America”, alongside the George V in Paris!

Waterhouse’s masterpiece was renamed ‘Lime Street Chambers’ and used as offices, but, a Victorian Gormenghast in a brave new world, was shown redeveloped on Alderman Sir Alfred Shennan’s 1948 post war plan for Liverpool’s heavily blitzed city centre.

Fortunately, the building was listed as early as 1952, which did not deter planning consultant Graeme Shankland from again showing it replaced in his swinging sixties concept for a US style downtown of motorway flyovers and elevated walkways, and indeed a Richard Siefert podium and tower were erected next to the hotel in 1967.

By the 1970s, Lime Street Chambers had also been vacated by British Rail (BR) and, like the Midland Grand at

London’s St. Pancras, Birmingham’s Great Western Hotel and Manchester’s Central Station, awaited its fate as a redevelopment site.

The hotel therefore featured prominently among dozens of threatened buildings in ‘Off the Rails: Saving Railway Architecture’, one of SAVE’s first national campaigns.

With a foreword by then Evening Standard editor Simon Jenkins, and chapters by acclaimed authors like Dan Cruickshank and Gillian Darley, ‘Off the Rails’ was the platform (pun intended) for a period of sustained and ultimately successful opposition to demolition of splendours like the North Western and its near contemporary at St. Pancras.

Happily, in vindication of his fellow 1970s conservation campaigners, Jenkins can now write of the ‘sensational’ impact of Lime Street’s revived approach (it was cleared of Siefert’s tower in 2009), “a provincial echo of London’s stylistic duo of St. Pancras and Kings Cross”, “the gable end facing the square is the best station façade in Britain, and indeed puts Kings Cross in the shade.”



Historic photograph of the North Western Hotel in 1921, blackened by Victorian soot but still an unmistakable landmark of Liverpool’s industrial and railway age (Credit: Wikipedia)



Views of the luxuriantly restored stained glass atrium which sits over the main staircase in the hotel (Credit: Radisson RED)

Student days

Like the Midland at St. Pancras, Liverpool's North Western spent the 1980s and early 90s in noble decay, until a visionary move by Professor Peter Toyne, Vice Chancellor of the city's newly established John Moores University, caught the rising tide of city centre living early by re-imagining the former hotel as a vast central hall of residence.

Purchased cheaply from BR who

were only too glad to offload their redundant pile, the stone was cleaned to reveal its golden timbre, and the bedrooms stripped, plastered and reoccupied after a quarter century slumber in 1996 under the name North Western Hall.

Prof. Toyne remembers his architects marvelling at how much of the original Waterhouse building remained fit for purpose, with not a single window frame requiring

replacement. The budget was a modest £6m.

Downstairs, the 'Head of Steam' pub, latterly upgraded as an airy and spacious Wetherspoons complete with large scale reproductions of classic railway posters and original baronial style fireplaces, occupies the northern half of the ground floor, re-establishing the busy link to the station concourse, while a glitzy beauty salon took the southern end.

After housing a generation of students, plans to return the upper floors, main reception and southern ground to the original hotel use were first mooted around 2016, when John Moores University sold their interest.

Full circle

Conversion of the North Western Halls into an upscale Radisson RED is now complete, having been delayed by the collapse of original developer Marcus Worthington & Co. in 2019, and then the covid pandemic lockdowns.

Reopening as a hotel was on

The Hotel seen here to the left of the photograph sits alongside and abuts the magnificent Liverpool Lime Street Station (opened 1867), with both landmarks opening out onto the recently refurbished and de-cluttered St George's Square (Credit: Visit Liverpool)



“The North Western Hotel, as it was known, boasted ‘Spacious coffee, drawing, reading, writing, billiard and smoking rooms, with upward of 300 bedrooms’”

December 13th 2022, exactly nine decades after the original North Western went dark.

Stepping inside for the first time through the high marbled and mirrored vestibule, a shallow stair rises through an arch framing a wide granite fireplace and a trio of lofty round headed arches on the far side of the central reception, the central arch several storeys high, and each supported on clusters of red granite Corinthian columns.

The eye is drawn immediately skywards around a gargantuan staircase whose open well and elaborate cast iron balustrade lead visibly right up to the top floor roof light via a luxuriantly restored stained glass atrium over the first return.

Grand flights of steps in the manner of the great country houses and gentlemen’s clubs of the day were a feature of these high Victorian ‘palace hotels’, but the effect here is far from domestic. Heroically metropolitan or industrial in scale, the massive exposed iron girders and black painted rivets evoke the mighty steamships and rail roads that guests would board either side of their stay.

And lest one forgets the location, rear windows higher up the stairwell



View of the main lobby following the reopening of the hotel, with the grand staircase flanked by marble columns curving away to the left and cultural symbols of the city displayed (Credit: Radisson RED)

look directly down into the graciously curved sickle shaped arch of Lime Street Station’s northern train shed (by Baker and Stevenson, 1867), up to 220ft in span and the largest in the world when constructed.

Fully insulated from the city centre hustle by its fortress mass, thick new carpeting and muted grey colours, the hotel yet transmits a pleasantly subliminal sense of the life of the adjacent station, gently vibrated by low murmurings of the deep underground trains and tannoy announcements, in the same way an ocean liner still affords a slight sense of the sea even in a flat calm.

There are 201 rooms, including suites with exceptional views over Liverpool’s defrocked UNESCO World Heritage Site, and a basement gym and meeting spaces.

Decor by Konzept ID, the design team of architects Leach Rhodes Walker, is contemporary in tone, with references to a few sixties style icons in a nod to Liverpool’s pop cultural prominence.

They are new travellers on a great railway journey. Waterhouse’s vision, informed by medieval tastes and unshakably engineered, is proving its commercial mettle in the 2020s. **S**



Jonathan Brown runs urban tour company SharetheCity.org and is a member of the Royal Town Planning Institute.

He has worked with SAVE on many campaigns, notably ‘the Planning Battle of the Century so far’ (Times, 2015), that blocked the bulldozing of Liverpool’s classic terraced ‘Welsh Streets’ and rewrote national neighbourhood regeneration policy.

Bittersweet heritage

Piercefield House and its bucolic setting in Monmouthshire once inspired artists and writers, but a deeply troubling side to its history has recently been uncovered. Dr Victoria Perry reports

Almost a decade ago, in August 2013 I attended a SAVE picnic at Piercefield Park, a ruined John Soane designed mansion, stable block and landscaped grounds just a short walk from the historic town of Chepstow and its racecourse, on the west side of the Severn Estuary.

The grade II* listed house was and still is in a dangerous state and concealed behind security fencing; the picnic was set up to draw attention to the plight of a building designed by one of 18th century Britain's most imaginative architects. My particular interest, however, was the spectacular walks in the building's grounds and these remain publicly accessible.

Laid out in the 1750s, the cliffside walks were part of a three-day excursion that attracted thousands of visitors from the fashionable spa resorts of Bath and Bristol Hot Wells. The prospects were recorded by artists such as Thomas Hearne and JW Turner; in William Gilpin's influential tour guide *Observations on the Picturesque*; and Wordsworth's poem



SAVE founder Marcus Binney addresses supporters gathered in front of the ruinous remains of Piercefield House in 2013 (Credit: SAVE Britain's Heritage)

Lines composed a few miles above Tintern Abbey. Indeed, the trip to Piercefield and the Wye Valley was so popular, that – in an allusion to the aristocratic Grand Tour – it became known as the Wye Tour. Today, rightly, the walks are Registered grade I – the highest form of legal protection afforded to historic sites of 'exceptional interest'.

However, CADW's (the Welsh Government's historic environment service) designation description fails to mention that the cliffs and woods that Wordsworth, and so many others, associated with emotional freedoms, indeed with liberty itself, were also intimately connected with human bondage: the creator of the



Above: SAVE supporters gathered for a picnic in the scenic grounds of Piercefield Park in the Wye Valley – Lewis the greyhound also sported a special coat for the occasion (Credit: SAVE Britain's Heritage); Opposite: The ruined interior of John Soane's neo-classical mansion in 2016, with nature's hold becoming increasingly obvious (Credit: SAVE Britain's Heritage)

Piercefield's walks, Valentine Morris, was the Antiguan-born heir to not only to Piercefield, but several sugar plantations on the island. Here hundreds of enslaved Africans, and their children, laboured for no pay, bound to their 'owner', until they were sold or died. A 1777 inventory of Morris' plantation 'Looby's, indeed revealed that the 'movable assets' included a man given the name Piercefield. He was valued at ten pounds, one shilling and five pence.

More than twenty years ago my chilling discovery of the relationship between Piercefield and Caribbean slave plantations prompted me to embark on a PhD to look at the links between British architecture, landscape and the trans-Atlantic plantation economy. The thesis won the RIBA award for Outstanding PhD research in 2010; last year, revised and updated, it was published as *A Bittersweet Heritage: Slavery, Architecture and the British Landscape*.

The book contends that plantation owners and Atlantic merchants based in western ports such as Bristol, Liverpool, Whitehaven and Glasgow were instrumental in transforming previously poor and remote areas of Britain into fashionable destinations: Snowdonia, the Lakes and the Western Highlands of Scotland. The book shows, moreover, how Atlantic merchants took ideas about the appreciation of natural scenery across the ocean to the Caribbean and tobacco and cotton plantations of the nascent United States.

But of all the places linking wealth from plantation slavery and the appreciation of spectacular natural scenery, from the Falls of the Clyde near Glasgow, to Jefferson's Natural Bridge in Virginia, and the ravines of the River Cobre in Jamaica, Piercefield, the first, has the deepest, resonance. It also has particularly complex connections to British colonialism. Following Morris' death, the estate



was bought by Mark Wood, a ‘nabob’ who had made a fortune in Bengal. After Wood’s bankruptcy Piercefield was later owned by another Antiguan plantation heir, the mixed-race Nathaniel Wells, who later became Sheriff of Monmouthshire.

But perhaps more importantly today Piercefield is accessible to many people, a short – and beautiful – walk from Chepstow with its railway station, tiny museum and car park with links to Bristol, Birmingham, Cardiff, Newport and the towns and villages between.

In the USA, over the last few years

many institutions have begun to acknowledge their links to plantation slavery and have set up funds to help communities who have been historically the subject of appalling discrimination. Britain’s ‘Deep South’, however was thousands of miles away in the Caribbean, in now independent colonies.

It is for this reason that I have recently approached Piercefield’s owners, generous benefactors to educational charities, to see if it were possible to form a foundation to restore the mansion as a ‘centre of understanding’ that links with Chepstow museum – and other

museums further afield – to tell intertwined histories of the global and the local.

I can imagine, too, the derelict stables at Piercefield converted to holiday accommodation so more people can appreciate the beauties of the Wye Valley. And why not a restaurant celebrating both the flavours of Caribbean Creole cooking and food grown in the walled vegetable garden?

Piercefield perhaps could once again be one of Britain’s foremost natural tourist sites as it was in the late 18th century. But this time the whole story would be told. **S**

View of the remains of Piercefield House in 2009 with one of its two flanking doric lodges in the foreground. Nature is now very much taking hold amongst the ruins (Credit: Tom Gresford)





Above: Impression by Davies Sutton Architects of John Soane’s original design for the house (Credit: Davies Sutton Architects)

Below right: Historic photograph of how the house looked in the 1920s with huntsman and hounds assembled (Credit: Tom Gresford)



Dr Victoria Perry is an historian, architect and practice director at Donald Insall Associates where she works in the heritage consultancy team; she lectures on historic building conservation and is an external examiner on the MA Design in Historic Urban Environments at the Bartlett School of Architecture, UCL.

This is a reworked version of an article originally written for CONTEXT in March 2023.



Just the tonic

Pubs are vital pillars of their communities, yet more than 150 closed in the first three months of this year. Cristina Monteiro and Dr David Knight consider what is at stake when last orders are called

What do we mean when we talk about saving the pub? Are we trying to protect a particular condition, building fabric, feeling or function? Are we trying to revive something on its way to the history books, or to find new uses and purpose in a changing, increasingly isolated society? We have been considering these questions for some years now, most recently in our book *Public House: A cultural and social history of the London pub* (Open City, 2021).

We believe that valuing – and protecting – the heritage of the pub is a

complex issue that touches on not only architectural heritage but also social history, and raises broader issues of how the fabric of our built environment is maintained, protected and allowed to evolve.

The way we “do” heritage in the UK feels like a very blunt instrument when presented with the humble pub. It is currently extraordinarily easy to transform a pub into a small supermarket or private dwellings, or to reduce it to a ground-level retail unit surrounded by other development. To oppose this sort of shift we

typically rely on the pub’s architectural significance to get it locally or statutorily listed, and this reliance usually ends in two ways: either the pub is lost entirely (because it’s not deemed significant) or the building is retained but as a shell with a parasitical “express”-style supermarket inside. We may have retained the fabric of the pub, to some extent, but we have lost the pub as a social space. The stones remain but the pub has gone – taking its social and cultural significance with it.

The kinds of significance raised by

STORYTELLER

Ye Olde Mitre, Hatton Garden, London

Some pubs tell wider social and spatial histories of the places in which they sit. Ye Olde Mitre, in an alleyway off Hatton Garden, is a literal storyteller: its built fabric, spaces and walls speak of the area’s curious history as part of Cambridgeshire – a relic of its location in the shadow of the Bishop of Ely’s palace. A cherry tree embedded in the Mitre’s facade still marks the boundary of the Bishop of Ely’s land, and drinking in this context feels like inhabiting the cloisters and courts of the medieval city.

Cross section showing Ye Olde Mitre in context, hemmed in by buildings on all sides, creating a secret courtyard only accessible by the passageway between Hatton Garden and Ely Place (Credit: Yemi Aladerun, Stuart Darling, Alex Jenkins and Rob McCarthy, courtesy of Open City)
Image opposite: Ye Olde Mitre, Holborn (Credit: Andrea di Filippo)





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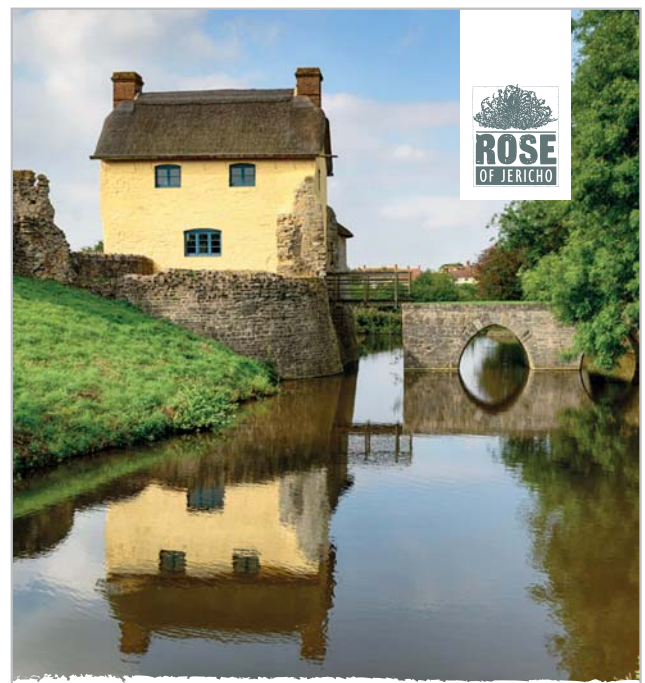

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this example – intangible, social, cultural – are far harder to protect. Even legislation which acknowledges value beyond the physical, such as “Asset of Community Value” protection, merely gives a community a temporary opportunity to purchase a pub in the face of development, and while this has proven a useful tool in some circumstances, a community’s capacity to invest in a substantial building shouldn’t be the only way that protection is conferred.

But when we talk about social and cultural significance, what do we mean? There is no single answer because the pub, as a social construct, a

business and an architectural typology, has experienced extraordinary transformation and reimagination over the centuries. Pub types have merged, disappeared, hybridised, evolved, rebooted and generally got incredibly and delightfully confused over the centuries. Some places that we identify as pubs today are fiercely independent small businesses, while others are part of substantial, sometimes global, commercial operations. Some are on quiet country lanes, others are in the departure lounge or embedded within our cities, towns and suburbs. Some were purpose-built, others evolved out of a diverse range of

existing buildings. Some are extraordinarily rich, purposeful or crafted structures – inside and out – while others are architecturally insignificant.

Our approach to the heritage of the pub is also highly constraining, in part because the UK continues not to be a signatory to the 2003 Unesco category of “intangible cultural heritage”. If the UK were a signatory, we could be advocating for the protection of the “practice” of the public house, on a par with cultural practices, crafts, foods and spaces worldwide. We could be arguing that one pub be protected as a piece of architecture regardless of its social offer

ARCHIVE

The Square and Compass, Worth Matravers, Dorset

Sometimes the collection on the walls of a pub is one of its most precious assets, and pubs often function as informal museums of local history. The Masons Arms in Teddington, Richmond, has a finer collection of beer memorabilia and breweriana than any museum of industrial heritage I can think of. A whole room of the Square and Compass in coastal Dorset is dedicated to the fossil and natural history collection of two generations of pub landlord, Raymond and Charlie Newman.



The Square & Compass in Dorset has generous and quirky outdoor stone seating and characterful interior spaces adorned with memorabilia of the pub and area's heritage (Credit: Alamy)

SOCIAL INFRASTRUCTURE

The Wenlock Arms, Shoreditch, London

Society needs places that draw people together and which promote difference. Pubs that really achieve this state often have a visionary landlord or other key figure to thank, and often the most socially important pubs are those without much potential for statutory listing. The Wenlock Arms has for some decades been just such a social condenser, over the years becoming a hub for old-school jazz fans and a beacon of excellent real ale when good beer was a relatively rare sight. Its function room, lost c2011 due to redevelopment as flats, served as a de facto headquarters and social space for many, among them the British Stammering Association and London's independent brewers.



A typical scene outside The Wenlock Arms in spring 2023, with punters spilling out into the surrounding streets enjoying the afternoon sunshine (Credit: The Wenlock Arms)

COMMUNITY ASSET

The Bevy, Moulsecoomb, Brighton & Hove

In challenging circumstances, some pubs take on a role in their community that wildly exceeds their basic remit. This is particularly true of pubs in community ownership, among them the Fox in Garboldisham, Norfolk, the Antwerp Arms in Tottenham and the Hope at Carshalton. The Bevy (or Bevendean Cooperative Pub if you insist) on a council-built housing estate in suburban Brighton, is perhaps the ultimate example of this, gathering funding during the covid-19 pandemic to deliver meals on wheels to vulnerable local residents. The loss of a pub in this context would be socially disastrous.



The Bevy in the heart of Moulsecoomb, East Brighton, was reopened by local residents in 2014 and is the only community-run pub on a housing estate in the UK (Credit: The Bevy)

and blind to its management, simply because its design is worthy of protection. We could also be advocating for policy to protect a great local not just from redevelopment or closure but also from a much broader range of actions that might limit its capacity to deliver what its community needs.

If we acknowledge that a pub is more than just its physical fabric, what are the intangible qualities it embodies that we should be worried about losing? Our journeys around the pubs of the British Isles tell us that a great many of our pubs are not “culture in aspic” – relics of another era – but active, lively cultural protagonists. They are spaces of exception from British cultural norms like the uneasy silence and the queue. They are places where society develops through chance encounters with people other than ourselves. They promote social interaction with strangers in a way that is extremely rare beyond their walls. As we become increasingly aware of the siloed thinking and echo chambers promoted by social media, the pub remains a place of sharing, conviviality and difference.

In Public House we explored the multiple ways that a pub, in the context of Greater London, might have significance. Illustrating this article are some of those examples, along with others drawn from further afield. These examples and many more highlight how, in celebrating the pub, we are celebrating not just a physical space but also practices, codes, behaviours, memories, customs and stories that are very easily swept away.

Of course the best form of conservation in this context is to practise what you preach and keep pubs alive through our everyday lives. **S**

ARCHITECTURAL WONDER

The Cittie of Yorke, Holborn, London

Of course many pubs are architecturally significant, sometimes because of great age or eccentricity (Ye Olde Trip to Jerusalem in Nottingham, half-buried in the foothills of the adjacent castle, comes to mind), but often because of the efforts of the breweries and their architects. Many of our cities are blessed with gin palace-style pubs or similar which are richly decorative, complex urban rooms, celebrated extensively in Mark Girouard's important book *Victorian Pubs* (1975). The 1920s and 30s were another heyday of pub design, including Modernist and International Style examples but also richly evocative interiors that borrowed from a broader and weirder architectural tradition – among them the Gothic, Medieval hall fantasy of the Cittie of Yorke in Holborn.

Left: Cross section of The Cittie of Yorke showing the volume of the main bar space, with the booths to the left and the barrels to the right above the bar (Credit: Emilija Blinstrubyte, Aiva Dunauskaite, Maria Ghislanzoni, Neal Kazma and Christopher Kelly, courtesy of Open City)

Right: The Cittie of Yorke with its historic barrels high above the bar and unusual private seating booths around the walls (Credit: Alamy)



CULTURAL VENUE

The Cumberland Arms, Newcastle-upon-Tyne

Pubs promote culture, sometimes of diverse kinds but often in a way that generates a reputation and thereby becomes a bastion for a particular kind of culture or subculture. In the 1970s, the Black Raven in Bishopsgate, London, served as a hub for the Teddy Boy scene, while pub rock and punk were thrashed out largely in the basement of the Hope and Anchor on Islington's Upper Street. The Cumberland Arms overlooking the Ouseburn in Newcastle, just the right distance away from the nearest housing, is a mecca for informal live music, hosting almost nightly musical get-togethers in a way that was once familiar but is increasingly rare.

Left: The Cumberland Arms pub at Ouseburn valley near Byker, Newcastle upon Tyne (Credit: Alamy / Horst Friedrichs)



Dr David Knight and Cristina Monteiro are founding directors of architecture practice DK-CM. To buy a copy of their book *Public House: A cultural and social history of the London pub* go to the Open City shop: <https://shop.open-city.org.uk>

Bat No 10	TOTAL	Bat No 11
4	321	14
Last Man	For 9 Wkts	Last Wkt
5		302
Overs	Bowlers	1ST INNS
01		

Umpire in white shirt and hat

Fielder in white kit with 'skn' logo

EVANS
66

Batter in white kit swinging bat



Playing for time

Simon Inglis considers the rich variety of Britain's historic sports pavilions and whether in the face of sweeping social and demographic changes, they can beat the odds?

Amongst our nation's best loved contributions to world culture – think Shakespeare, the Beatles and afternoon tea – sport, in the form of football, rugby, cricket, tennis and many other games, ranks highly. Since the turn of the century, an appreciation of this sporting heritage has resulted in the listing of dozens of grandstands, lidos and even 1970s leisure centres. But the building type that dominates the sporting scene in numerical terms is undoubtedly the pavilion.

As highlighted in recent newsletters, in 2021 SAVE Britain's Heritage proposed the listing of the 1877 Old Trafford Bowling Club

pavilion (listing granted in May 2023). The Summer 2022 issue highlighted the plight of the 1875 Grade II listed cricket and bowls pavilion at Huyton, Knowsley, now boarded up and threatened by redevelopment plans.

Currently SAVE is assessing the listing credentials of two other Victorian examples, a former archery pavilion in Regent's Park, London, used for tennis since the 1920s, and the former pavilion of the All England Lawn Tennis Club in Wimbledon, originally built for croquet. Both date from 1870, both are of historic significance, and yet only recently have their merits been recognised.

Not that this is surprising. Sports pavilions are easily missed or overlooked. Tucked away behind privet hedges or detached on the far edge of recreation grounds, estimates suggest that for cricket, bowls and tennis alone, there may be 11–12,000 pavilions currently in use, of which a third may be considered, if not of architectural merit, of historic interest.

Yet historic or otherwise, changing social and demographic trends put many of them at risk. In addition, their guardians have to meet an ever-growing list of conditions for health and safety and insurance, whilst at the same time meeting an ever extending

Opposite: The thatched scoreboard overlooking the action at Sir Paul Getty's Cricket Ground at Wormsley Park, Buckinghamshire (Credit: Alamy)

Below: Bowling Green House, also known as The Grandstand, was built in 1632 in the grounds of the now ruinous Swarkestone Hall, Derbyshire to allow private guests to oversee lawn bowling on The Cuttle, a rectangular-walled enclosure containing a formal garden and bowling green. The pavilion itself was saved from ruination in 1985 by the Landmark Trust and is now a holiday let (Credit: Mick Sharp / Alamy)





remit, including greater provision for women, children and people with disabilities. Add to that rising fuel costs and a crisis in recruiting volunteers – the backbone of any amateur sports club – and it appears inevitable that more pavilions will face the same bleak outlook as at Huyton.

Before permanent pavilions appeared at English cricket grounds in the late 18th and early 19th century, tents or marquees fulfilled sport's basic needs; that of offering a sheltered place for players to change and for club officials and guests to escape from the rain and to mingle over lunches and teas. Indeed the very word 'pavilion' derives from the French 'pavillon' for tent or canopy.

Meanwhile, the aristocracy built ornate pavilions on their estates to serve gentlemen bowlers and summer parties alike; for example at Swarkestone in Derbyshire, where the main house has long since disappeared but the Bowling Green House, built in the 1630s and listed Grade I, is now owned by the Landmark Trust.

But as sporting activity spread during the Victorian period and the demands on facilities grew ever more sophisticated, the sports pavilion as a building type gradually emerged.

Its basic functional requirements were as follows.

Top: The pavilion at Wimbledon High School Playing Field, opened in 1870 and formerly the ground of the All England Lawn Tennis and Croquet Club until 1921 (Credit: Simon Inglis)

Middle: The sports pavilion complex at the Geoffrey Hughes Memorial Ground in Wyncote Liverpool. Designed by Gerald Beech, in association with Geoffrey Holland the clubhouse was built in 1962 at a cost of £101,000, and includes a changing room block, clubhouse and promenade, all listed grade II (Credit: Simon Inglis)

Bottom: The Moderne pavilion of 1963 at The County Cricket Ground in Jesmond, Newcastle-Upon-Tyne (Credit: Dr Lynn Pearson)



Exterior view of the 1971 Sports Pavilion at King Edward VI Grammar School from the south (Credit: Historic England Archive)

Bowls and tennis clubs, where members typically played against each other, required a single dressing room. Cricket, football, rugby and other pavilions designed for visiting opponents required two. For viewing purposes there needed to be a veranda or balcony, preferably linked to a communal space for socialising

and, not to be forgotten, for displaying trophies and honours boards. (At Lord's cricket ground the famous Long Room is an obvious borrowing from Tudor and Jacobean mansions).

Add to this the desirability of a scoreboard (preferably elevated), a prominent clock (for the benefit

of players as well as spectators), a committee room and kitchen, and before long, clubs not only needed architects but also the means to fund these new edifices. Hence the all important licensed bar became central to the business plan.

In her forthcoming study of cricket pavilions, architectural historian Dr Lynn Pearson* has identified the most common styles and constructional forms, from modest timber sheds and rustic shelters (built by artisans or supplied by firms such as Boulton & Paul) to substantial Swiss Chalet-style timber pavilions in the mid-late 19th century. By the late Victorian and Edwardian period substantial two-to-three storey buildings were appearing at such cricket grounds as Lord's, the Oval and



The Pavilion at Lord's cricket ground in north London. Designed by Thomas Verity and completed in 1890, the pavilion is an expression of late Victorian pomp and is now listed grade II (Credit: Alamy)*



The timber and thatch pavilion at Sir Paul Getty's Cricket Ground at Wormsley Park, built in 1992 by architect Nicky Johnston (Credit: Wormsley Park)

Old Trafford, each combining utility with exclusivity and pomp.

Partly owing to the conservatism of club officials, inter war examples in Art Deco or Moderne styles are much rarer, except in golf where the larger clubhouse may be considered a separate building type, offering, for example, overnight accommodation.

Only in the post war years did pavilion design breakaway from its retro-vernacular shackles, exemplified by the precisely articulated steel, glass and concrete pavilion at the Geoffrey Hughes Memorial Ground, built by the University of Liverpool in 1962, and the heavier brick pavilion at King Edward VI Grammar School in Stratford-upon-Avon, opened in 1971.

Both are listed grade II and beg the question, is it time for a review of all pavilions from the latter half of the 20th century? Two identified by Lynn Pearson are the 1963 Modern pavilion at Jesmond Cricket Ground in Newcastle, designed by LJ Couves & Partners, and the traditionally expressed timber and thatch pavilion at Sir Paul Getty's Cricket Ground at Wormsley Park, Buckinghamshire, built in 1992, by architect Nicky Johnston.

Lacking Sir Paul's largesse, we cannot expect all sports clubs to treasure their historic assets whilst survival, pure and simple, remains their priority. But there are, undoubtedly, unsung treasures out there beyond the boundary. **S**



Simon Inglis is a writer and lecturer specialising in sporting heritage. He has written extensively on stadiums and sports grounds and from 2004–15 was the editor of the *Played in Britain* series for English Heritage. A highlight of his career was the listing of a 1970s skatepark in Hornchurch, Essex, in 2014

Cricket Pavilions, by Lynn Pearson, Amberley Publishing (March 2024)
ISBN 978 1 39811 130 1

Casework review

19–20 Cork Street, London

This building in the heart of London’s historic contemporary art district has been granted grade II listing protection. The decision comes in the wake of plans to demolish the 19th century Mayfair building for a new contemporary building of five storeys plus basement. SAVE submitted evidence in support of the emergency listing application along with a strong objection to the demolition plans by the building’s owner.



(Credit: Darcie Kerr)



(Credit: Wikipedia)

The Leas Lift, Folkestone

We are supporting plans to reinstate the Leas Lift, a Victorian funicular railway in Folkestone, Kent. Opened in 1885, the grade II* listed lift connects the Leas promenade on the clifftop to the beach below, and is one of the last surviving water and gravity powered lifts in the UK. Sadly the lift was closed in 2017 and has been on Historic England's Heritage at Risk Register since 2019. If approved, the plans would see the lift restored and brought back into operational use with the original cars and mechanism.

Anglia Square, Norwich

Renewed plans for the redevelopment of Anglia Square in central Norwich have been approved by the City Council despite strong objections from numerous local and national bodies, including SAVE, Historic England and the Norwich Society. Having successfully fought off even more damaging plans in 2020, including a 20 storey tower, SAVE spoke against the plans at the planning committee in April 2023. We previously presented an alternative by architects Ash Sakula showing how Anglia Square could be transformed and regenerated.



(Credit: Norwich Archive)



(Credit: Geograph)

The Bell & Bear, Stoke-on-Trent

An unlisted Tudor-revival style Victorian public house in Stoke has been spared demolition following objections from SAVE and national beer campaign organisation CAMRA. The current building dates to the 1890s and was built to serve the residents and workers of the Potteries.

Old Trafford Bowling Club, Manchester

Our listing application in June 2021 to protect one of Britain's earliest Bowling Clubs in Old Trafford, Lancashire has been successful. Completed in 1877, the grand and unusually ornate black and white timbered clubhouse has been granted grade II listing on account

of its remarkably unaltered fabric and form, including numerous original historic and architectural features which have remained intact throughout its continuous active use for over 150 years.



(Credit: Simon Inglis)

Ayr Station Hotel, Scotland

Our sustained campaign to save Ayr's historic Station Hotel continues following the publication in May 2022 of a report setting out a range of possible ways to secure a sustainable new use for the 19th century landmark. Our current focus is in securing access for leading historic buildings surveyor Ed Morton to assess the up-to-date condition of the Category B listed building, with a view to preparing a plan to repair it using the existing scaffolding shroud currently erected around it.



(Credit: Alamy / Alister Firth)



(Credit: Alex Ramsey)

South Kensington Underground Station, London

Controversial proposals for large-scale development around South Kensington Underground Station in West London were the subject of a major planning inquiry in January 2023. The inquiry followed an appeal by joint applicants Native Land and TFL over the planning refusal issued by the Royal Borough of Kensington & Chelsea in November 2022 on heritage grounds. SAVE was an Interested Party and gave a witness statement at the inquiry.

104 London Road, Liverpool

We are delighted to announce that a characterful 19th century former bank on the fringe of Liverpool city centre has been granted grade II listed status, following an application submitted by SAVE and prepared by heritage and planning expert Jonathan Brown. The building is owned by Liverpool City Council but has been empty and potentially under threat from increasing development pressure in the area following the vacation of Natwest Bank in 2016.



(Credit: SharetheCity)

Garway Old School, Herefordshire

Our campaign to rescue and repurpose a Victorian village school in rural Herefordshire culminated in the Court of Appeal in June. The appeal hearing was held at the Royal Courts of Justice on the Strand, London and follows a sustained legal battle fought alongside the local community in the village of Garway since 2020 to rescue the unlisted 1877 school buildings from demolition under permitted development rights. The case will be decided by three judges, with a decision expected to be ‘handed down’ in the summer.



(Credit: Garway Heritage Group)



(Credit: Historic England Archive)

Norris Castle, Isle of Wight

Plans to convert the grade I listed Norris Castle estate in East Cowes, Isle of Wight, continue to be the subject of planning delays over highways and heritage issues raised by Isle of Wight Council in 2022. SAVE is one of several national heritage groups opposing the plans, including The Georgian Group and Historic England. Serious concerns remain over the harm the plans would inflict on the uniquely complete regency landscape and buildings, as well as the condition of the castle itself, which is known to be in a poor state of repair.

Trimley Station, East Suffolk

We are co-ordinating efforts with long-standing local campaigners in the East Suffolk village of Trimley to avert the collapse of this delightful 1890s station building. The building was on the brink of being repaired in 2021 following determined campaigning and reuse plans drawn up by the Trimley Station Community Trust. Sadly these plans were frustrated and the building is now in a very poor state of disrepair, following a lack of any basic maintenance by leasehold owner and rail operator Greater Anglia.



(Credit: SAVE)

Guildford Cathedral, Surrey

Highly controversial proposals to build a range of residential blocks within the setting of Guildford's grade II* listed Cathedral and the total demolition of seven houses on Cathedral Close have been thrown out by Guildford Borough Council. SAVE objected to the plans ahead of the planning committee earlier this spring,

joining a chorus of objections from local and national heritage and civic groups. Designed by the renowned architect Sir Edward Maufe, Guildford is one of only three post-war Anglican cathedrals built in the country and is unique in its setting on a hilltop surrounded by open parkland, reinforcing its monumental scale.



(Credit: Church Times)



(Credit: Timothy Easton)

The White House, Framlington

Plans to demolish a rare surviving weatherboarded house dating from the late Georgian period in the village of Framlington near Woodbridge in Suffolk have been quashed following pressure from SAVE and other heritage groups. The plans have been refused by East Suffolk Council partly on the basis of evidence that the owner has deliberately neglected the structure, allowing it to fall into an unnecessary state of disrepair.

Reuse Me, Don't Lose Me

Top ten Buildings at Risk 2023

This summer sees the annual launch of new entries to our online Buildings at Risk Register. Nominations have come in from all over the country including a burnt out grade II* bank in Somerset and a neglected grade II town house from Margate; a range of ex industrial buildings in Hull and a collection of

18th century estate buildings from Arbury Estate, near George Eliot's birthplace, in Warwickshire.

Each building has its own particular story and needs energy, expertise and determination to be helped back to useful life. Although SAVE has written many times about threatened Northern

Irish heritage, we are for the first time this year including some fascinating buildings in Northern Ireland on the register. The Buildings at Risk Register exists to raise awareness of these buildings and to provide a platform to advocate for them and support their reuse.

To see all of the new entries and read a short summary of their current position, you can view them in an article on the website at www.savebritainsheritage.org/buildingsatrisk

The full, searchable Buildings at Risk register is available to Friends and Saviours of SAVE. Find out more about joining and supporting our work by visiting our website, scanning the QR code or calling us on 020 72 53 3500



TEN OF THE BEST

All photos © SAVE Britain's Heritage unless otherwise indicated



Withy Grove Stores, 35–36 Withy Grove, Manchester

In Manchester's Northern Quarter, Withy Grove Stores looks largely abandoned and derelict, although the ground floor is occupied. The family business has been here since 1840. Fine architectural detailing marks the building out but it is the only survivor of the other Victorian industrial and commercial buildings on this street that have been lost.

(Credit: Gareth Dean)



Moor Houses Farmhouse and attached West Range, near Allendale, Northumberland

In sweeping moorland near the Tyne Valley village of Allendale, this abandoned grade II listed farmhouse has origins stretching back a long way and reflects the turbulent history of this area. The listing entry records this as a bastle house, or fortified house, of the late 16th or early 17th century.



The Mechanics Institute, 4–8 Cross Green, Otley, West Yorkshire

Built in 1870 as an educational institution for the working population, this grade II listed building is a cultured and refined palazzo standing with a back-drop of the Yorkshire hills. Disused since 2010, there have recently been two unsympathetic conversion applications. Now dry rot has been discovered and solutions are needed to halt its decay.



Hydraulic Tower And Pump House, St Andrew's Dock, Hull, East Yorkshire

The eastern end of St. Andrew's Dock in Hull is largely derelict following the collapse of the city's deep sea fishing industry in the 1980s. The Hydraulic tower and pump house is an important part of Hull's heritage and a striking landmark industrial building, but is long disused, heavily vandalised and in poor condition. Next to it, the Lord Line Building is also being added to our register and a combined scheme for the two buildings could boost the regeneration of this part of the dock.



Former St Andrews Asylum, Thorpe St Andrew, Norwich, Norfolk

Whilst the main grade II listed Norfolk County Asylum, also known as Southside, has been refurbished into luxury housing, Northside remains derelict. Only the unlisted clocktower and two ranges on either side, as well as the former mortuary and pavilion remain. All are exposed and vulnerable to further deterioration.



56 Grosvenor Place, Margate

Exuding charm and historic character despite its very poor condition, this house is one in a grade II listed terrace standing in a narrow street, a stone's throw from the beach. The building has been unoccupied for a long time and is clearly neglected.

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The Old Farmhouse, 39 Mount Pleasant Road, Southampton, Hampshire

This beautiful 17th century farmhouse lies on the site of a former medieval grange. It retains many historic features. Becoming a pub in 1843, the farmhouse has long played a role within the community until its closure in 2019. It currently sits unused, with its immediate surroundings being used as overflow parking for a nearby garage company.

(Credit: Bevois Mount History)



Hartnells Farmhouse, Monkton Heathfield Road, Taunton, Somerset

Built in the late 17th century, this beautiful, small-scale former farmhouse and its surrounding yard has faced a number of recent threats, including in 2017 when work began on the construction of 320 new homes on its site. The future of the farmhouse and its yard is uncertain as it remains uninhabited with no plans being made for its reuse.



Rhiwfelen, Penegoes, Machynlleth, Powys

This grade II listed farmhouse is an example of a cruck framed medieval open hall in central Wales. The building would have formed part of a working farm and has a number of outbuildings attached to it including a barn and cowshed.

(Credit: Crown Copyright RCAHWM)



Old Town Hall, Victoria Street, Belfast, County Antrim, Northern Ireland

Belfast's first town hall, built in 1869–71 and Grade B1 listed, combines a Palladian composition with Romanesque carvings. From 1913–1927, throughout the Home Rule Crisis and First World War, it was occupied by the Ulster Unionist Council and was targeted during the Troubles. After severe bomb damage, the building was restored in 1985 but has been empty since 2020 and awaits a comprehensive plan for its conservation.

(Credit: Larry Hamlin)

We are extremely grateful to all those who have nominated buildings and supplied information and photographs. We also are indebted to our volunteers who have written entries and researched nominated sites. We pay tribute to all those who are working to find solutions, often in intractable circumstances, for buildings at risk.

Why I support SAVE

As an independent charity with no government funding, SAVE Britain's Heritage relies on the support of Friends and Saviours who fund our work each year. We asked some of them to reflect on what brought them to SAVE's work and why they continue to support us today



Alice Lankester
CMO Technology Professional
Saviour since 2022

Choosing to join SAVE Britain's Heritage was not a difficult decision. Their combined commitment to saving heritage buildings while acknowledging the climate imperative of reuse over demolition is absolutely on target. Supporting an organisation so

passionately committed to stopping the wanton destruction of our beautiful heritage buildings is inspiring. Plus, their canny pragmatism in going beyond 'just' opposing destruction, and offering an actual alternative, thoroughly worked creative reuse plan, is a masterstroke. The attempt by Britain's 'national treasure' retail company M&S to demolish the Oxford Street flagship building – created in the unique post First World War period of optimism after the war and before the depression – was the campaign that spurred me into action. In a world full of troubles, with many distressing challenges facing us, I am honoured to be able to place SAVE at the top of my list of causes to champion in any way I can, big or small.



Kitty Leftwich
Graduate Planner and
Masters Student
Friend since 2023

I was inspired to join SAVE after attending their annual lecture at the Royal Academy in March 2023. The lecture was focused on the M&S Oxford Street retrofit vs demolition debate, which I had been following in the press. Sustainability expert Simon Sturgis, who defended the retention of the building during the public inquiry, shed light on the immense embodied carbon impacts of demolition, emphasising the urgent need to consider this aspect alongside heritage arguments, given the pressing climate emergency. This case could have a major impact on the future of planning, and SAVE has been the driving force behind it. I truly hope their tireless efforts come to fruition in July, and I hope that by being a Friend, I can contribute in a small way towards the charity's unwavering commitment to protect heritage buildings.



The former headquarters of Marks & Spencer's at 456 Oxford Street. Completed in 1930, the landmark building was the subject of a major planning inquiry fought by SAVE in 2022 against plans by M&S to demolish and replace the building with a commercially lucrative ten storey office block (Credit: Matthew Andrews)



Ben Furnival
Structural Risk Engineer
Friend since 2014

I started supporting SAVE as a teenager, motivated by the work of Marcus Binney in highlighting the plight of the country house. At university I got to know the Hall family who, with Marcus, saved Barlaston Hall, and more recently I played a very small part in the work to secure the future of Wentworth Woodhouse. In recent years it is SAVE's townscape campaigns and its

recognition that buildings need not be highly listed to be valuable which continue to win my support – alongside the tireless energies of the team. SAVE is a small organisation but it takes on the big boys, punching well above its weight. Its success stories are inspirational, and it plays an invaluable part in safeguarding our heritage. **S**



Barlaston Hall, Staffordshire, is a Grade I listed Palladian Mansion built in 1756–58 and bought by the Wedgwood pottery company in 1937, who constructed a pottery and model employee village in the grounds. By the 1960s the hall was largely abandoned and by the early 1980s in a very poor state of repair and suffering from mining related subsidence. In the face of mooted demolition SAVE purchased the hall for £1. The hall was subsequently restored, and it is now a private residence (Credit: Country Life)

Support us as a Friend

SAVE Britain's Heritage is a national, independent conservation charity that fights for historic buildings and their sustainable reuses.

Support us as a FRIEND or a SAVIOUR today and help us SAVE threatened historic buildings.



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Tribute to Elain Harwood (1958–2023)

by Catherine Croft

I first met the outstanding architectural historian Elain Harwood when I joined English Heritage London Region in the early 1990s. In a heavily male dominated office, where many of my colleagues listened to the cricket at their desks and headed to the pub each lunchtime, she exuded energy and a ferocious sense of purpose.

At this time, Elain was leading the research underpinning the work of English Heritage’s Post War Steering Group, scouring archives, interviewing surviving practitioners and travelling all over the country to photograph buildings few people at that time regarded as legitimate “heritage”. As well as securing listings, this work led to many publications including

three editions of her Guide to Post-War Listings, and *Space, Hope and Brutalism* (2016) which won the Society of Architectural Historians Alice Davis Hitchcock medallion.

Elain was a rigorous and constructive editor of the *Twentieth Century Society Journal* and its *Architects Monograph* series. She was an early convenor of the Twentieth Century Society Casework Committee, and a keen member of the Cinema Theatre Association, and her early and sudden death has provoked a huge outpouring of affection and respect from a vast number of people who had heard her lecture, attended one of the many tours she led over many decades, or been inspired by her books.

A huge number of scholars and enthusiasts recounted how she had selflessly offered them guidance and encouragement with research, and her amazing knowledge and powers of recall were an extraordinary resource which she generously shared with SAVE on numerous occasions.

Elain was born in Beeston, Nottingham, in 1958, studied History at Bristol University and then joined the Civil Service. Mid-career, she completed a PhD on London’s South Bank, also at Bristol, and she was made an Honorary member of the RIBA in 2022. She died suddenly in April 2023. **S**



Elain at Metro Central Heights in Elephant and Castle, London (Credit: Richard Walker) and in Stevenage (Credit: Roland Jeffery)



Yore Mill, Aysgarth, Yorkshire by Eveleigh Photography

Leave a **gift** in your will and protect **historic buildings** for **generations** to come.

Leaving a gift in your will to SAVE is a powerful way to ensure our work continues, and to give threatened buildings a future. Your bequest will allow the trustees of SAVE to direct money where it is needed most. We do not receive government funding and so a gift in your will, whatever size, will make a real difference.

We understand that legacies are personal, but if you wish to find out more about supporting SAVE in this way please contact Leigh Stanford at:

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