

SAVE

BRITAIN'S HERITAGE

NEWSLETTER WINTER 2017

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Cover image: Chimneys of a traditional fish smokery in Grimsby's Kasbah (foreground), recently designated a conservation area following a SAVE campaign

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WELCOME TO THE SAVE 2017 WINTER NEWSLETTER

Welcome to SAVE's winter newsletter. We are delighted that Grimsby's fishing heritage has been officially celebrated through the creation of a conservation area – England's newest conservation area.

This is a vindication of our high profile campaign last year to save a street of historic buildings which ended in the Court of Appeal. The national press attention and widespread outrage at the demolition helped to highlight the fantastic 19th and 20th century dock heritage in Grimsby. We're very hopeful that the new found focus on the history, told by this handful of historic streets, will unlock much needed investment and a new lease of life. We chose the front cover image of a traditional fish smokery and its distinctive chimneys, and the Grade I listed Dock Tower in the background – to give a flavour of the very special character of the place.

Outside Grimsby, we've had a terrifically busy six months – from highlighting the risks of Liverpool losing its World Heritage Site status in July, to our appearance at the Royal Courts of Justice over the Paddington Cube in November. Our legal action rests on the Secretary of State's refusal to give reasons for not calling a public inquiry into the highly controversial proposals granted consent by Westminster City Council. As we go to print we have just received news that the High Court has dismissed our appeal. We are considering our legal options – including taking the case to the Court of Appeal – see our website for more updates. We continue to believe that this case has far reaching implications for anyone involved in the planning system, and for everyone interested in government accountability and transparent decision making.

In this issue we also have two in depth articles on Liverpool: one on the city's UNESCO World Heritage Site status by professor John Belcham, from Liverpool University. The second is from Jonathan Brown, Director of Share the City, entitled "The planning battle of the century", the long and ultimately successful campaign to save the Welsh Streets in Toxteth.

We have good news to report from our work on the modern architecture of the Jubilee Line Extension stations on the London tube network, and updates on long running cases from the Whitechapel Bell Foundry, and Ward's Corner, London, to the Royal High School proposals in Edinburgh and the St Michael's tower scheme in Manchester.

This issue also includes a call for new entries for next year's "Building at Risk Catalogue" – please send us submissions with a photo to Liz Fuller, our Buildings at Risk Officer. We have reviews of our many events – in particular our lecture in November given by the *Guardian's* architecture and design critic Oliver Wainwright – a highlight of the year which we recorded and is available to listen to online.

We're lining up new walking tours for 2018 including London's Soho, Bristol and Rochdale and planning a big trip to Wentworth Woodhouse for later in the year. We've also started publishing a monthly e-newsletter – do sign up if you're not already getting it – and keep on sending us queries and concerns about buildings near you. We look forward to seeing you at some of our events and activities next year.

Henrietta Billings, Director



Haddock ready to be smoked in one of Grimsby's traditional smokeries

LIVERPOOL WORLD HERITAGE – A STATUS WORTH FIGHTING FOR

by Professor John Belchem



The Pier Head, with the Royal Liver Building, Cunard Building, and Port of Liverpool Building. Image: Peter Tarleton, Geograph

Liverpool is now hastening to complete its Desired State of Conservation Report, the city's last chance to show itself worthy of retaining UNESCO World Heritage Site (WHS) status. Where previously there was little understanding or awareness of the outstanding universal value of Liverpool Maritime Mercantile City, there is now at the eleventh hour some true scouse recognition that the WHS is 'a status worth fighting for'.

With commendable contrition, the mayor has adopted an emollient tone, admitting that heritage has not received due attention and appreciation amidst the accentuated challenges of austerity in Liverpool and the urgent need for economic growth and job creation. Looking beyond the UNESCO plaque on his wall, he now acknowledges that WHS status 'brings huge benefits in terms of the City's economy, identity and self-esteem'.

He has appointed a task force, a Liverpool World Heritage Board (of which I am a member), to 're-energise the heritage agenda' and, most pressingly, to 'reset the relationship with UNESCO to ensure we do not lose the

WH inscription'. To avoid yet more reputational damage and stigma for the city through the loss of status, Liverpoolians are at last questioning and jettisoning internal sectarian division, the polarized and counterproductive opposition between redevelopment and heritage.

The case for heritage within development lacks a significant historical pedigree in the city. Liverpool underwent exponential growth in the 18th century, unencumbered by medieval tradition and restriction. 'The history of a place which has lately emerged from obscurity, and which owes, if not its being, at least its consequence to the commercial and enterprising spirit of modern times, cannot be supposed to afford many materials for the entertainment of the curious antiquarian', William Enfield explained in his 1773 guide. Continuing commercial enterprise, linked to civic power, provided the dynamic which a century or so later transformed Liverpool into 'the New York of Europe, a world-city rather than merely British provincial'. To maintain such global status required constant innovation

and redevelopment, demolishing the obsolete and redundant to make way for the new. The most prestigious Edwardian development project, the Pier Head, was on land reclaimed from the obsolete George's Dock, a new waterfront location suitable for the 'palaces of trade' which attested to Liverpool's commercial pre-eminence, the famous Three Graces which still stand at the epicentre of the World Heritage Site.

After the Edwardian climacteric, Liverpool slid down the urban hierarchy, transmogrifying from proud second city of empire into the shock city of late 20th century post-industrial, post-colonial Britain. Without sufficient means for major redevelopment (and attendant demolition), a remarkable architectural legacy remained, recognised by UNESCO as 'the supreme example of a commercial port at the time of Britain's greatest global influence.'

Where the priority in most other World Heritage Sites has been tourist control and planning restriction to protect and preserve antique assets, the Liverpool case for inscription, strongly supported by the North West Development Agency, was markedly different but no less

compelling. The prized status was to serve as catalyst to promote long-needed regeneration, cultural tourism and sympathetic development throughout the 'Maritime Mercantile City'. Since inscription in 2004, there has been a significant reduction in the number of buildings at risk throughout the city, now well below the national average. However, there have been some shameful exceptions most notably the wanton demolition of the Futurist Cinema over SAVE's strident objections. Far more encouraging is the sympathetic conservation and conversion within the WHS itself of the Stanley Dock and the massive Tobacco Warehouse.

Liverpool's comparatively good record in the re-use and redevelopment of historic properties has been recognised by inclusion in a number of European 'heritage as opportunity' projects: indeed, in the forthcoming Horizon 2020 ROCK (Renewable Heritage in Creative and Knowledge Economies), Liverpool has been accorded 'role model' status. By historical irony then, it seems that Liverpool has become better at heritage – conservation and conversion of buildings – than at forward-looking new development.



Jessie Hartley's Northern Warehouse at Stanley Dock, now successfully converted into the Titanic Hotel. Image: John Davidson Photos, Alamy Stock Photo



A bird's eye view of the proposed Liverpool Waters scheme. Image: Peel Holdings

Given the city's economic plight, forward-looking strategic planning has given way to opportunist reaction to speculative proposals: there has been a tendency to approve any development irrespective of quality. The consequences are clearly visible in the buffer zone of the World Heritage Site, an area now blighted by a surfeit of poorly designed (if that is the appropriate term) student accommodation and apart-hotels, as was illustrated graphically in Oliver Wainwright's recent SAVE lecture. The absence of proper height restriction and design requirements here has harmed the overall townscape character of Liverpool and impacted upon the World Heritage Site.

What worries UNESCO, however, is a far more serious threat to the authenticity and integrity of the site and its outstanding universal value: the proposed Liverpool Waters development. There is an urgent need for regeneration of the central docks and north Liverpool, but this needs to be done in a sympathetic and strategic

manner, respecting the heritage and distinctiveness of the area. To be fair to the local authority, there is a structural planning issue here which Liverpool alone will not be able to address: it will require co-ordination with government departments, notably DCMS and Communities and Local Government to redress what UNESCO has categorised as 'inadequate governance systems and planning mechanisms that undermine protection and management and therefore fail to sustain the Outstanding Universal Value of the property'. It will also require a sympathetic response from the developers, Peel Holdings. Now that the economic and other benefits of the World Heritage Site have come to be appreciated, it is surely in their interest not to compromise the site but to complement and enhance it through high quality, site specific architecture. Fingers crossed.

John Belchem is Emeritus Professor of History at Liverpool University, and a member of the Liverpool World Heritage Board



The Futurist Cinema on Lime Street, a major SAVE campaign in 2016. Image: Eveleigh Photography



Demolition of the Futurist in 2016, shortly followed by the majority of the flanking buildings. Image: Dave Ellison, Alamy Stock Photo

CASEWORK

THE PADDINGTON CUBE, LONDON

SAVE's Paddington Cube Judicial Review against the Secretary of State was heard in the High Court of Justice on 1st of November in front of Mrs Justice Lang DBE.

As we go to print, we have just received the judgement from the High Court that our Judicial Review has been dismissed. Our challenge focussed on the government's refusal to give reasons for the decision not to call-in the highly controversial west London proposals.

We are now considering our options, including seeking leave to appeal, by which the battle can continue. The proposal is also subject to a separate application for Judicial Review from the Imperial College NHS Trust, which runs the neighbouring St Mary's Hospital. This is on the grounds that the Cube will cause serious disruption to the ambulance route.

Acting for SAVE at the High Court hearing, Richard Harwood QC pointed out that Department for Communities and Local Government (DCLG) practice of not giving reasons for the refusal of a call-in was in breach of published policy announced in Parliament in 2001.

He also stated that the ability of the Secretary of State to call-in major schemes was an important safeguard within the planning process and that a duty to give reasons would improve the understanding of public decision making. This was, he argued, particularly important as the proposals – involving major demolition and contentious development – conflicted with the statutory duty to preserve or enhance the conservation area and setting of listing buildings.

DCLG conceded that they had fought an earlier case on the failure to give reasons, unaware of the published policy that reasons would be given, and in that case had made submissions on an inadvertently false basis. SAVE's lawyers established that DCLG officials decided to change



The 1892 former Royal Mail Sorting Office



The proposed 54m Paddington Cube in the Bayswater Conservation Area

practice seemingly in ignorance of policy which is not lawful. However, in the judgment handed down on 29th November, Mrs Justice Lang DBE dismissed the case.

On behalf of everyone here at SAVE we are extremely grateful for the fantastic response to our fundraising appeal for our legal costs. We are now considering next steps – see our website for more updates.

Our challenge has potentially wide-reaching implications – it goes to the heart of transparent and accountable government decision making. SAVE considers ministerial decisions must stand up to robust scrutiny – the duty of government to give reasons is relevant to anyone involved with the planning system.

The Paddington Cube scheme, granted full planning permission by Westminster City Council in August 2017, would see the demolition of a handsome former Edwardian Royal Mail sorting office replaced by a 19-storey office block in the Bayswater Conservation Area, right next to Brunel's Grade I listed Paddington Station.

SAVE, the Victorian Society and the Imperial College NHS Trust each asked the Secretary of State to call-in the application for an independent public inquiry. Secretary of State for Communities and Local Government Sajid Javid turned down those requests in March 2017 and did not give any reasons for his decision. The Judicial Review challenged his failure to give reasons for his decision.

SAVE considers that the massive scale of the proposed square office tower would be a blot on the capital, substantially imposing itself over its immediate neighbours and entirely alien to its surroundings – a conservation area defined by handsome stucco terraces and Georgian and Victorian buildings of up to six storeys. This proposal sets a dangerous precedent, and sends out the message that Westminster is abandoning once exemplary conservation and design policies.

ST MICHAEL'S, MANCHESTER

Following strong objections from SAVE, and many other national and local heritage organisations, Gary Neville and Ryan Giggs have submitted major changes to their twin skyscraper proposals.

In the original scheme, unveiled in February 2017, the so-called 'St Michael's' development designed by MAKE architects comprised two towers of 31 and 21 storeys within a conservation area next to the city's historic town hall and central library buildings. As part of the proposals a 1937 police station, 1957 synagogue and early 19th century pub were all set to be demolished.

The scheme went back to the drawing board after a national outcry over the scale and impact of the proposals. New architects were appointed and in July, Ryan Giggs and Gary Neville who are leading the joint venture behind the scheme presented a revised scheme through a public consultation.

Now, the developers propose one tower (134m in height) instead of two, the pub and police station will be retained, and there will be improvements at street level. While we welcome these changes, SAVE still has concerns about the impact that the remaining tower will have on the conservation area, the massing of the mid rise buildings, and the proposed palette of materials. We have responded to this consultation with our views.



The Sir Ralph Abercromby pub, now saved from demolition.
Image: Eveleigh Photography

We are monitoring the scheme closely and seeking further changes before a new planning application is submitted.



The revised proposals, showing one tower instead of two

GRIMSBY DOCKS

In October SAVE warmly welcomed the creation of a new conservation area covering Grimsby's historic fishing docks.

Known as the Kasbah, the new conservation area covers a network of historic warehouses, smoke houses and shops on a handful of streets which date back to the 1870s, and which tell Grimsby's unique history when it was the greatest fishing port in the world.

We are delighted that the new status officially acknowledges the important history of the docks, and opens up potential funding opportunities from Historic England and the Heritage Lottery Fund. Many of the buildings in the Kasbah have suffered from years of neglect and are in a bad state of repair.

SAVE placed Grimsby in the spotlight last year over the demolition of a handsome street of buildings in the Kasbah, known as the Cosalt Buildings. Although these buildings were tragically lost, our campaign which took the case to the Court of Appeal drew attention from the national media and UK wide heritage organisations.

There are eight remaining listed buildings in the Kasbah – six of which are operating as traditional smokeries, and it lies close to the Grade I listed Dock Tower, and the Grade II* listed Grimsby Ice Factory, a building currently on Historic England's at risk register.

In July SAVE nominated the Grimsby Ice Factory for Europa Nostra's 7 Most Endangered programme. This identifies the most threatened monuments, sites and landscapes in Europe and mobilises public and private partners at all levels to find a viable future for these heritage gems. We anticipate the results for 2018's

Most Endangered will be announced in March, so watch this space.

As we go to press the government has launched an economic deal for Greater Grimsby, that will see significant strategic investment in the town creating new jobs and opportunities, including in the Kasbah.



Inside the Grade II* Grimsby Ice Factory. Image: Andy Marshall

Left: The Grade I listed Dock Tower. Image: David Wright, Geograph



Right: Traditional fish smokeries in the Kasbah. Image: Chris, Geograph





The vast Grimsby Ice Factory, built in 1900–1, empty and in a serious state of decay. Image: Andy Marshall



The Cosalt buildings on Fish Dock Road, subject of a major SAVE campaign in 2016. Image: Eveleigh Photography

JUBILEE LINE EXTENSION STATIONS

SAVE hosted a special symposium on the new Jubilee Line Extension stations in November which for the first time brought together original architects, Transport for London and Historic England to discuss the architectural significance of these modern stations.

Writer and architecture critic Jonathan Glancey chaired the sell-out event with contributions from many of the original architects: Sir Michael Hopkins (Westminster), David Nelson for Foster and Partners (Canary Wharf), Ian Logan for Richard MacCormac and artist Alexander Beleschenko (Southwark), Ian Ritchie (Bermondsey) and Will Alsop (Greenwich) as well as Graeme Craig, Director of Commercial development at TfL and Deborah Mayes, Head of Listing Advice at Historic England.

Marcus Binney, SAVE's Executive President and architectural historian Ken Powell also made presentations about the history of the stations, and how the different architects were commissioned –highlighting their design and engineering quality.

In a major breakthrough for the safeguarding of other outstanding modern architecture on the transport



Lower concourse at Southwark Tube Station, with blue glass designed by artist Alexander Beleschenko for MJP Architects. Image: Peter Durant



Rotunda entrance at Southwark Tube Station, by MJP Architects. Image: Peter Durant

network, TfL promised on the night to consult the original architects of all its stations from now on before redeveloping them.

TfL also confirmed that their original plans to demolish the rotunda entrance to Southwark Station to accommo-



Ken Powell, Alexander Beleschenko and Jonathan Glancey at SAVE's symposium. Image: Deniz Guzel



The audience at SAVE's symposium, held at the Gallery at 70 Cowcross Street. Image: Deniz Guzel

date a 30 storey over station development had been shelved. Architecture practice AHMM has been commissioned by TfL to design a new scheme that can be accommodated by the existing piling. This is likely to be about 12 storeys, as envisaged by MacCormac when he designed the station in the early 1990s.

Described as “the biggest architectural sensation of their kind since the Moscow Underground” when they opened in 1999, this special event celebrated the 11 stations at a time when they are coming under threat from new development.

Transport for London’s recently publicised plans for the partial demolition and redevelopment of Southwark has triggered a renewed interest in the history and architecture of all of these modern stations.

In July 2017 SAVE co-ordinated a letter in *The Times* signed by nine leading historians, writers and architects urging the Secretary of State for Culture Karen Bradley to assess the architectural quality of the stations.

Southwark Station, designed by MacCormac, Jamieson, Pritchard architects (partner in charge Richard MacCormac), won an RIBA bronze medal in 2000 and a special British Construction Industry Award for Architectural and Engineering Excellence in Public Transport.

A listing application for Southwark, put forward by the Twentieth Century Society, was recently turned down by Historic England. The Twentieth Century Society is appealing the decision not to list.



Canary Wharf Station, by Foster & Partners. Image: Nigel Young

15 SMALL STREET, BRISTOL

At the end of August SAVE was alarmed to hear of the demolition of an ornate Jacobean pendent ceiling in Bristol.

From the outside, 15 Small Street is a largely unremarkable piece of Victoriana. It is located at the heart of the city, adjacent to the Grade II* Guildhall, and was most recently in use as a pub/restaurant. Inside on the first floor however, was an ornate early seventeenth-century ceiling – a rare surviving feature of considerable beauty and craftsmanship.

A planning application had been submitted by the building's owner to convert it for student flats, made possible by subdividing the internal spaces. Concerned at the potential impact on the ceiling, Bristol's Conservation Advisory Panel submitted a spot-listing application to Historic England, who confirmed they would urgently assess the building.

Historic England received no response to their requests for access, and a few days after the application had been submitted it was discovered that the ceiling had been ripped out by the owners, apparently in a bid to prevent the building being listed.

SAVE publicised the story the following day, and it was covered extensively in the national and local press. Deputy Director Mike Fox also appeared on BBC news to talk about the loss of the ceiling.

We regard this case as a shocking example of philistinism on the part of the owner, but due to the lack of interim

protection for buildings being assessed for listing, there is little or no recourse to reprimand them. This case has prompted renewed calls for interim protection in the listing process, a loophole that has long been a problem. It is worth noting that in Wales interim protection was introduced last year, and in England local authority Building Preservation Notices can be used as a means of interim protection, although councils are often reluctant to use them because of potential cost implications.

SAVE has written to the Arts & Heritage Minister John Glen to raise this point and to request that interim protection is applied in England – a petition calling for this has garnered over 6,000 signatures, and other heritage organisations have added their voice to this campaign. SAVE has also been in communication with Thangam Debboniare, MP for Bristol West, who has taken a keen interest in this case as it is within her constituency.



Above right: 15 Small Street when in use as a bar/restaurant

Right: Remains of the early 17th century ceiling at Small Street, now demolished



FIRBECK HALL, ROTHERHAM

SAVE has written in support of an application to restore Firbeck Hall, a country house that has been in a serious state of dereliction for many years.

The current proposals would create 30 residential units in total – 21 within the house itself, eight new build houses on the site of modern ancillary buildings, and one within the walled garden. The main circulation spaces in the house including the grand staircase are shown retained as communal areas for the residents, whilst the design of the new houses is such that they will complement the listed building.

SAVE believes the plans will ensure the house is restored, without causing undue and unnecessary harm to the historic building. It is anticipated that works will start next year.

Located on the outskirts of Rotherham in the village of Firbeck, the hall is a Grade II listed country house with its core dating back to the late-sixteenth century. It is a handsome building in ashlar limestone, with shaped gables, sash windows, and projecting bays. We disagree with Pevsner's disparaging remarks that the house was 'rudely Elizabethanized' in the mid-nineteenth century.

When it became a country club in 1935 the hall was extensively remodelled by architects Hadfield and Cawkwell, with most of the earlier interiors replaced in a fashionable art deco style by Messrs Heaton Tabb & Co. Such was the club's success that it featured in *Architecture Illustrated* in 1935, its own *Vogue* supplement, and could count the then Prince of Wales as one of its patrons. The BBC would broadcast its Late Night Dance Music show from Firbeck, and patrons were treated to the finest entertainment and exotic drinks, with a barman poached from the Piccadilly Hotel in London.

With the advent of war, the hall became an annex for Sheffield Infirmary in 1940, a function that continued until the 1980s; it was latterly used as a convalescent home for injured miners.

Since closure, and following some two decades without use or significant maintenance, the hall has fallen into a very poor state, with most of fine art-deco interiors lost. Today the hall is a far cry from the glamour and sophistication it could once boast of, but we are hopeful that these new plans will change its fortunes for the better.



Grade II listed Firbeck Hall

NORTH WEST HOUSE, WESTMINSTER

In July SAVE objected to proposals to demolish North West House, a handsome 1930s building on the Marylebone Road in Westminster, opposite the Landmark Hotel.

We are delighted to report that the proposals have been withdrawn and new occupants have signed a 20-year lease, continuing to use North West House as office space.

North West House is a red brick and Portland stone building dating from 1937, that was designed by F. W. Charity for the North West District Permanent Building Society. It is well proportioned and features attractive detailing, notably at street level but also on its upper storeys, and it makes a positive contribution to the two adjacent conservation areas and several surrounding listed buildings.

An audit of the Portman Square Conservation Area in 2003 recommended it should be considered for inclusion within the conservation area, but this has not happened.

The proposal was to entirely demolish the existing office building, for replacement with a larger bulkier office block. Along with SAVE, the Twentieth Century Society and the Georgian Group voiced their concerns at the plans.

SAVE argued that the existing building is capable of continued use as offices – the ground floor is currently occupied by a branch of Royal Bank of Scotland – and that the proposed replacement would cause harm to views of the Grade II Westminster Council House, and overshadow adjacent listed buildings and the Dorset Square and Portman Square Conservation Areas.



North West House, Marylebone Road

WHITECHAPEL BELL FOUNDRY

An update on the Whitechapel Bell Foundry by Stephen Clarke, Trustee of the United Kingdom Historic Building Preservation Trust: The UKHBPT, owners of the award-winning Middleport Pottery in Stoke on Trent, remain committed to acquiring the Bell Foundry and its listed Grade II* buildings at fair market value in order to continue the foundry operations on this historic site.

The Whitechapel Bell Foundry has been operating from this unique collection of buildings since the 1740s and is Britain's oldest manufacturing company. Its cultural and historical significance to London and Great Britain is enormous.

Whilst the previous owners of the business closed the Foundry in May 2017 with the buildings currently mothballed, the Trust's trustees have been in dialogue with heritage agencies and other interested benefactors to acquire the buildings from the new owner. In addition the trustees have developed an ongoing Foundry business plan with the previous workforce and it is their intention to re-employ these skilled workers in due course thus also preserving and maintaining the skills of bell manufacturing in the East End.

The trustees understand that the new owners of the listed buildings are reviewing their options. The owners are aware of the Trust's offer.

The Trust's ambition is similar to the Middleport model and we are confident that with this approach, we can maintain its cultural significance and public access, and keep its use as a foundry where it has been in continuous operation for over 250 years.



Entrance to the Grade II* listed Whitechapel Bell Foundry, on Whitechapel Road. Image: Julian Osley, Geograph

WARDS CORNER, TOTTENHAM

SAVE has submitted strong objections to a public inquiry in Tottenham, north east London over highly contentious proposals to demolish a terrace of late nineteenth century buildings.

The site includes a 1901 former department store, known as Ward's Corner, a row of shops and a thriving Latin American indoor market with food, café and retail stalls – some of which were established 30 years ago. The buildings, next to Seven Sisters tube station, lie in a conservation area, and several of the buildings are identified by Haringey Council as making a 'positive contribution' to area.

The buildings are threatened with demolition following planning permission in 2012 for a major housing led re-development scheme by developer Grainger.

As part of the development, Haringey Council issued a compulsory purchase order (CPO) in 2016 to acquire the

entire site – including a street of Victorian terraces directly behind the site.

The CPO was called in by the Secretary of State for a public inquiry which took place in June, and Alec Forshaw, heritage consultant and the former conservation officer for Islington, submitted strong heritage objections on our behalf.

SAVE's involvement in this case goes back to 2012 when we objected to the original planning proposal for demolition and redevelopment of the site. It is clear to us that with some imagination, these buildings could be retained as part of an adaptive reuse scheme. Indeed, a local campaign group successfully secured planning permission in 2014 for an alternative scheme which retained and refurbished the existing buildings.

A decision on the CPO is expected imminently.



Seven Sisters Corner, South Tottenham.

Above: The 1901 former department store known as Wards Corner and adjacent terrace. Picture taken 2012. Image: Alan Stanton, Flickr

Left: Historical photo of Wards Corner when in use as a department store

FUTURIST THEATRE, SCARBOROUGH

Proposals to demolish Scarborough's 1921 Futurist Theatre were approved by just one vote at a council meeting in October, despite strong objections from SAVE, the Cinema Theatre Association, the Theatres Trust, the Twentieth Century Society, and huge numbers of local residents.

SAVE, along with those organisations listed above, wrote to request the application was called-in, but this was regrettably declined. Scarborough Borough Council's decision will be allowed to stand, thus paving the way for demolition to begin.

The Futurist is a handsome beaux-arts style building on the Scarborough seafront and a much-loved local landmark. Designed by the architect Frank Tugwell, it is a rare surviving example of a post-WWI 'super cinema', able to seat nearly 2,400 people for both theatre and cinema performances, and is understood to be the earliest surviving example of a cinema designed with clear sightlines to the screen from all seats. Inside it remains undivided, adding to its rarity. Moreover, the original façade clad in Carraraware faience tiles still exists, despite being covered up by unattractive cladding (see pictures).

Scarborough Borough Council, the owners of the Futurist since 1985, closed the theatre in 2014 even though it was still attracting audiences and was in a reasonable condition. They are now seeking to demolish the building

with no clear plan for its replacement beyond remedial landscaping – suggestions that the site will be leased or sold to Flamingo-Land, a local theme-park attraction, have not been confirmed.

Several attempts have been made to get the Futurist listed by Historic England, to recognise its value and to prevent demolition, but regrettably these have all been turned down. A Certificate of Immunity from Listing was issued earlier this year, which means it cannot be considered again for listing within the next five years.

For more information on the Futurist and the campaign to save it visit www.savethefuturist.co.uk



Historic photo of the 1921 Futurist Theatre, Scarborough



The Futurist today – with 1960s cladding concealing the original ornate façade beneath. Image: Peter Barr, Geograph

ROYAL HIGH SCHOOL, EDINBURGH

The Spring-Summer newsletter reported on the ongoing saga of the Royal High School in Edinburgh, a Category A listed building by the architect Thomas Hamilton.

The planning application to convert the building into a hotel with two large additional wings was unanimously refused at planning committee in August, where the City of Edinburgh's planning convener describing the plans as "horrible". SAVE had objected to the plans, alongside Historic Environment Scotland, the Architectural Heritage Society of Scotland, Edinburgh World Heritage, and over 3,500 members of the public.

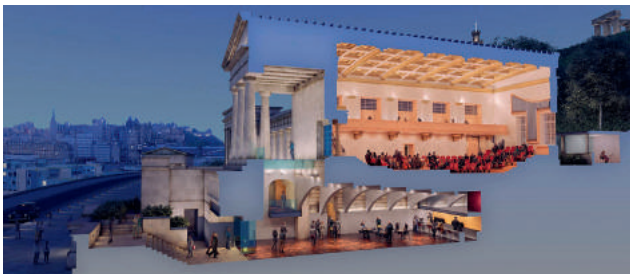
Since then, the developers have appealed the decision, and it will now go to a public inquiry, likely to take place next year.

The former school is one of Europe's best examples of Greek Revival architecture, and sits in a very prominent position atop Calton Hill, visible from many points in the city. It is essential that proposals to reuse it are sensitive to the building itself, and also to Edinburgh's World Heritage Site.

One such alternative proposal is to convert the RHS into a music school. This scheme gained planning permission in 2016, and is backed by the Royal High School Preservation Trust.



The Royal High School, Edinburgh. Image Vandesign, Flickr



The proposal by the Royal High School Preservation Trust, to reuse the building as a music school

CARLTON TAVERN, YORK

A late-nineteenth century pub in York is currently under threat from demolition, and SAVE has been supporting local campaigners in their fight to save it.

The Carlton Tavern, formerly known as Garth House, is a substantial Victorian villa, built in the Domestic Revival Style in the 1880s, and specifically referred to in the Pevsner architectural guides. It is an attractive building, with large gables, a tile-hung upper storey, and prominent chimney stacks. It was recently locally listed in recognition of its historic and aesthetic values.

SAVE understands the pub is well used by the local community, and there has been an outpouring of support to save it. Objections to demolition have been submitted by SAVE, the Victorian Society, the Council for British Archaeology, and the York Civic Trust.

The applicant is seeking to demolish the Carlton for replacement with a care home facility, a much larger building with little architectural merit. These plans were approved by York City Council in October, with the chair of the committee casting the deciding vote in favour of demolition.

Meanwhile, an investor has made an offer to purchase and retain the building, using it as a community hub, with cafe, restaurant, microbrewery, play garden and enterprise hub uses.

Local campaigners have been investigating the potential to challenge the planning committee's decision, and following pressure we understand the application will be reconsidered at a planning committee meeting in December.



The Carlton Tavern, York, locally listed but not in a conservation area

ST ANDREW'S DOCK, HULL

In October SAVE submitted comments on an application to demolish a Grade II listed building and a locally listed building on the riverfront in Hull. Both buildings are within a tightly bounded conservation area, and date from the 1870s and the 1940s respectively.

The two buildings are surviving monuments to the Hull fishing industry, once one of the town's major employers. The Pump House and tower is a simple red brick industrial structure that played a key role in the function of St Andrew's Dock, powering the lock gates. The Lord Line building, constructed in 1949 in a time of austerity and limited architectural innovation, is notable for its restrained international modern style and its individuality.

The proposals are to demolish both buildings, leaving cleared sites in their places – no replacement buildings are proposed.

This case is all the more alarming, as following recent nearby demolitions these two buildings now represent the greater part of the surviving built heritage of the conservation area, and their demolition would call into question its designation. SAVE has objected, along with the Victorian Society and the Twentieth Century Society.

With Hull being Capital of Culture for 2017, we hope that the planning committee will recognise the value of the town's listed buildings, and refuse demolition.



The Pump House at St Andrews Dock, Grade II listed.
Image: Ian S, Geograph



The Lord Line building. Image: Chris Morgan, Geograph

ANDREW GIBSON HOUSE, THE WIRRAL



Andrew Gibson House, built in 1906

Good news from the Wirral, where works to restore Andrew Gibson House are set to start in the spring of 2018.

Wirral Council, Nautilus Welfare Trust and developer Prospect Capital have been working on a solution that will see the Edwardian building restored for use as apartments, alongside new residential development and a dedicated base for the mariner's charity.

This announcement follows SAVE's campaign to prevent demolition of the building, which is currently in a poor condition after several years without a use or an occupant.

Andrew Gibson House was built in 1906 to designs by H & Arthur P Fry architects, a Liverpool practice. It is an attractive example of Edwardian Baronial style, with red brick and sandstone dressings, set in attractive grounds overlooking the Mersey and Liverpool's iconic waterfront.

When demolition of the building, which is neither listed or in a conservation area, was proposed in 2015, SAVE launched a campaign to protect it. A petition against demolition gathered over 5,000 signatures and received local media coverage, and an application was made to Historic England to list the building.

Although Andrew Gibson House was not listed, as a result of the campaign demolition was deferred to allow time for alternatives to be considered, and now two years later it appears that a solution has been reached.

A full planning application is anticipated early in 2018.

TEMPLE MILL, LEEDS

The future of the Grade I listed Temple Mill in Holbeck, Leeds is uncertain following the recent announcement that it is due to be sold at auction, with no reserve price. Luxury fashion brand Burberry were set to take over the historic former flax mill but the plans were put on hold in July 2017.

Temple Mill is one of the most remarkable – and most exotic – industrial monuments in Europe, significant both for its architecture and for the technical virtuosity of its structural design.

Built in 1836 to the designs of Ignatious Bonomi the younger of Durham, it is internationally renowned and listed Grade I. Historic England consider the building represents the zenith of the Marshall Mills flax business in Leeds, and had acquired a legendary reputation within a few years of its construction.

The Egyptian design has been attributed to the Egyptologist Joseph Bonomi, the architect's brother, with Egypt having an important flax industry in the ancient world. The building was especially innovative for its time, having a 'green roof' where sheep would be allowed to graze. They accessed the roof via a special sheep lift that is still in situ.

Temple Mill has the potential to become the centrepiece of the ongoing regeneration of Holbeck Urban Village, the area close to the heart of Yorkshire's largest city. Yet the Mill stands empty and slowly decaying, its future uncertain after years of disuse.

The building, described by estate agents as a combination of office space, storage and workshops, will be sold at auction on 7 December.



Grade I listed Temple Mill in Leeds. Image: John Lord, Flickr

WOLVERTON RAILWAY WORKS, MILTON KEYNES



Railway works in the Wolverton Conservation Area

SAVE supported Historic England in opposing the almost total demolition of the historic railway works at Wolverton, near Milton Keynes.

The Wolverton Railway Works were founded in 1839 as the main locomotive and carriage works for the London to Birmingham Railway. The complex is one of two examples (the other being Derby) of a large carriage works from the zenith of the railway age to survive reasonably complete.

While plain architecturally, the use of standardised designs and functional simplicity gives the buildings a degree of handsomeness and monumentality, and Historic England note the architectural presence of the group is arresting.

All the existing buildings on the site date from the later 19th and early 20th century, and they sit within the Wolverton Conservation Area which tells the story of industrialisation in Britain, demonstrating the vast scale and complexity of heavy engineering in this period, and the paternalistic nature of the companies involved, which not only employed but housed their workers.

Milton Keynes Council approved the plans for demolition in September 2017 despite objections from Historic England, SAVE and the Victorian Society.

Historic England appealed to the Secretary of State to intervene and call-in the application, as it is considered that the level of demolition would result in the de-designation of the conservation area, but this request was rejected in December.

THE PLANNING BATTLE OF THE CENTURY – LIVERPOOL AND THE WELSH STREETS

by Jonathan Brown

The Times called SAVE's Liverpool housing campaign 'the planning battle of the century so far' – an apt headline for such a long fight. After spending much of the new millennium in grinding struggle, it is miraculous to report that something wonderful is now being recovered from one small corner of the wreckage.

Four autumns after the bitter Welsh Streets Public Inquiry of 2014, a sensational renovation of around 24 houses has been unveiled, with a further 270 refurbishments promised. One of the condemned streets is now fully reoccupied, and hoardings are up and work underway on two of the ten others.

You will recall that the Welsh Streets, where almost 500 formerly occupied houses have been evacuated and boarded up since 2003, were just one fraction of the 18,000 homes targeted for demolition on Merseyside by John Prescott's hated 'Housing Market Renewal Pathfinder', which aimed to remove 400,000 terraces across the north and midlands.

It was thus a revelation to visit a suite of stylish show homes on High Park Street one bright August day in 2017, and see the full potential of these Victorian terraces realised by clever remodelling. New floor-to-ceiling windows have flooded the airy spaces with light, while 'two-into-one' and 'three-into-two' conversions create lovely double-fronted townhouses. Spacious communal gardens have replaced the narrow rear allies and yards, and young street trees and broader pavements now brighten the public space out front.

While the late summer sun glowed on the warm brickwork, the dark shadow of a community expelled during the evictions can pass unnoticed by most new tenants. The company leading the Welsh Streets rescue project, Place First, claims that its introductory phase was fully reoccupied in a single weekend.

This is a radical turnaround for homes condemned at the Public Inquiry as 'obsolete, unviable and low demand' by Liverpool council's leading regeneration officials.



Madryn Street, one of the Welsh Streets, tinned up and deserted in 2011. Image: Paul Barker

As a happy ending of sorts emerges, it's worth remembering what made the Welsh Streets campaign so special, and how SAVE's work here has helped to turn around a national housing and regeneration scandal. Its impact has been profound, locally and further afield. But is it really over – or could the bulldozers yet threaten a return?

Architecturally, the Welsh Streets are special, as an early element of the subtle and extensive street hierarchy laid out with great skill to manage the booming growth of 19th century Liverpool by masterplanner Richard Owens, native of the Llŷn Peninsula and a prolific designer of some 300 chapels and 8,000 houses across Victorian North Wales and its de facto capital on the Mersey.

In these streets, Owens helped to evolve the first 'by-laws' that still shape housing patterns in western cities to this day – Dan Cruickshank's recent documentary uses the evidence SAVE compiled on the Welsh Streets to make this point, where particular credit must go to our expert witness Dr. Gareth Carr. Prior to the Inquiry, Liverpool council had not even bothered to find out who designed the Welsh Streets, and misjudged their date by 20 years.

To the unseeing eyes of the academics behind Pathfinder, such terraced streets were commonplace and without value, the land they stood on more enticing than the established communities and buildings. 'Coronation Street slums' were thus to be replaced by thinned out Brookside suburbia in New Labour's £2.2bn 'Housing Market Renewal' programme, memorably described by Owen Hatherley as 'slum clearance without the socialism'.

No matter that their residents know terraces are *not* slums, and enjoy the balance of private space and public community they sustain.

SAVE supporters will recall that the Welsh Streets have a further claim to fame, as the birthplace of Beatles drummer Ringo Starr. This was a gift in generating media interest, but also showed up the heroic boneheadedness of the regeneration industry.

After all, if such an obvious tourism and cultural asset could be overlooked and written off, then what credibility could be given to official claims about low value and poor build quality?



2017: Newly refurbished and adapted houses on Voelas Street, in the Welsh Streets



Aerial view of the Welsh Streets, c.2005

As with the many other Pathfinder campaigns SAVE supported, notably in Gateshead, Bootle, Edge Hill and Manchester, resistance became a David and Goliath affair, with a handful of unusually resilient and creative individuals left to endure intolerable bureaucratic bullying from a well-resourced and cynical demolition coalition.

The names varied, but the pattern did not – a kernel of residents, often women, determined to keep their homes, standing against a ruthless social landlord and council, backed by a national housebuilder and the central might of Whitehall, with time, money and lawyers on just one side. The misnamed Homes and Communities Agency (HCA) was a consistent champion of clearance, and seemingly unaccountable to residents.

SAVE disrupted this unequal power dynamic in the Welsh Streets by taking one of the most audacious decisions in the charity's 40 year history. In 2011 Marcus Binney, Will Palin and the Trustees took the risk of buying the last occupied house on Madryn Street, six doors along from Ringo's childhood home.

Ownership gave our campaign a vital legal lever absent in other condemned neighbourhoods – the ability to force a Public Inquiry against Compulsory Purchase. This and

other environmental impact challenges laid by SAVE's brilliant solicitor Susan Ring and QC Richard Harwood helped to delay Liverpool Council's demolition programme by several years.

Such challenges allowed our constant media and ministerial lobbying more time to sink home – John Prescott and David Cameron both visited the Welsh Streets in response to national publicity, and the National Audit Office opened an inquiry, backed by the cross-party Commons Public Accounts Committee.

As the spendthrift Blair years gave way to Gordon Brown, financial crisis and then the austerity Coalition, the absurdity of spending scarce resources on destroying even scarcer houses left the wasteful Pathfinders exposed, and ministers scrapped the programme in 2011, thus sparing homes like those in Liverpool's Granby area. Unfortunately the government failed at first to make a completely clean break, and allowed the HCA's 'transitional' clearance to continue – including on the Welsh Streets.

This proved politically and legally untenable. SAVE and our energetic ally David Ireland at the Empty Homes Agency had highlighted wasted housing as a full blown



Proposal for converting a shell of a terraced house into a winter garden for the local community, by Assemble Architects.
Image: Assemble Architects

national disgrace, and in 2011/12 Channel 4 dedicated their Christmas season to ‘The Great British Property Scandal’, complete with billboards, websites, a social media blitz and a prime-time TV series fronted by architect and TV presenter George Clarke. SAVE underpinned much of the planning of the series, and our Liverpool, Bootle and Gateshead case-work dominated the schedule. The series was nominated for a BAFTA and an Emmy, with SAVE’s work credited in the titles.

By 2012, the Secretary of State and Housing Ministers were taking a direct interest in our campaign, appointing George Clarke as their Independent Empty Homes Advisor. In June that year, the Housing Minister visited the Welsh Streets with the Mayor of Liverpool and announced a test renovation of 16 houses, including Ringo’s birthplace (a pledge that Liverpool Council promptly reneged on, infuriating ministers).

Clarke’s role proved pivotal, with the official guidelines he later produced for Ministers providing the basis on which Eric Pickles as Secretary of State turned down Liverpool council’s demolition of the Welsh Streets in 2015. Pickles also refused Compulsory Purchase of SAVE’s house on Madryn Street and, crucially, scrapped outdated guidance on Renewal Areas, which unscrupulous councils had used to push viable historic neighbourhoods into ‘managed decline’.

The Government’s national Housing and Planning Strategies have made an explicit shift from demolition to renovation, a clear example of the system gradually responding to enhanced public awareness and focused lobbying. The notion of socially cleansing whole neigh-

bourhoods and removing residents without consent, the very topics of Clarke’s guidelines, is a live subject at the highest level, with Jeremy Corbyn condemning stealth gentrification under the guise of regeneration in his 2017 Conference speech.

A healthier emphasis on re-use of historic housing has encouraged social investors such as Xanthe Hamilton, whose involvement in the Granby area was brokered by SAVE. Hamilton’s underpinning of community-led renovation was recognised in Assemble’s 2015 Turner Prize victory. Liverpool council has embraced the PR value of giving empty homes away for £1 rather than destroying them, influencing authorities in America and Europe.

So are the Welsh Streets saved? Could wrecking-ball regeneration return from the dead? We can be optimistic but not complacent. Most of the ten Welsh Streets remain boarded up. Liverpool Council still openly state that demolition is their preferred option, and lament removal of the power and money to deliver it. Although enlightened, Place First are a monopoly private landlord, so renovated homes will not be locally owned. Dereliction and demolition is still horribly apparent in other neighbourhoods like Anfield and Smithdown.

SAVE must therefore hold on to their house until the area is fully reoccupied, in case a change of government policy – perhaps a change of government – once again emboldens the bulldozers. Eventually perhaps 21 Madryn Street can be owned by one of the families displaced by eviction, or raffled in a New York auction as ‘the house that saved a Beatle’s birthplace’.

Meanwhile, SAVE supporters can feel proud that the planning battle of the century began with the classic English terraced house officially condemned as an obsolete slum, and draws to a close with it acknowledged as a Turner Prize winning national treasure, a relevant – even futuristic – urban form. Our victory may be imperfect, but it is still miraculous.

Jonathan Brown is Director of Share the City and SAVE’s consultant Northern Caseworker

BUILDINGS AT RISK CALL FOR 2018 ENTRIES

The winter sees the start of our annual search for new entries for inclusion in next year's Buildings at Risk Catalogue. Do you know of a building at risk where you live or work? Then please get in touch.

SAVE is looking for Grade II or unlisted vacant buildings of historical or architectural note which are at risk from dereliction, decay and vandalism, and in need of new owners or uses (they don't necessarily need to be for sale). We also want to hear about Grade I and II* listed buildings at risk which are vacant and for sale. Our register covers England, Scotland, Wales, and Northern Ireland.

We also welcome any news about buildings currently on SAVE's online register, which have been saved or lost.

The online Buildings at Risk Register contains nearly 1500 entries and is currently being overhauled. Areas which have been recently updated are the Yorkshire Dales, Hull, Leicester, Norfolk, Lincolnshire and Northumberland.

Please send details of potential entries or updates together, if possible, with a high-resolution picture to Liz Fuller, Buildings at Risk Officer on liz.fuller@savebritainsheritage.org.

Copies of *Up My Street*, SAVE's 2017-18 Buildings at Risk Catalogue featuring 100 new entries to the register, are still available to purchase. Please see the publications section of SAVE's website for more information and how to place an order.



SAVE's 2017-18 Buildings at Risk Catalogue



Hewitts Brewery in Grimsby, featured in the 2017-18 Buildings at Risk catalogue. Image: Eveleigh Photography



Linden Lee, a cottage in the village of Old Clew, Lincolnshire, featured in the 2017-18 Buildings at Risk catalogue. Image: Eveleigh Photography

SUPPORTING SAVE

LEGACIES

Over the last forty years, with the support of our Friends and Saviours, SAVE has helped some of the UK's most remarkable historic buildings, including Wentworth Woodhouse, the grandest stately home in the UK, Smithfield General Market, now set to become the new home of the Museum of London, and over 400 Victorian terraced houses in Liverpool, known collectively as the Welsh Streets.

But historic buildings all over Britain continue to be threatened by demolition and insensitive development. With your support we can ensure that the best of the past is saved for the future. A gift in

your will means you can continue to support a cause that you care about beyond your lifetime. Our heartfelt thanks to those who have left legacies to SAVE in 2017.

To find out more about how we would use your gift, and for practical advice to consider when making your will, please contact us:

Emily Lunn
Fundraising Officer
020 7253 3500
emily.lunn@savebritainsheritage.org

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Image: Ice Factory, Worcester, Eveleigh Photography, BAR 17/18

EVENTS

Clerkenwell Walking Tour, May 2017

by Peter Nasmyth, SAVE Friend

'I am your guide but not your guardian,' Alec Forshaw announced at the beginning of his most rewarding SAVE-organised walking tour of Clerkenwell. He referred to the group of 25 participants and their negotiation of the busy London traffic. But one couldn't help think of his role as guardian of the same local architecture while Conservation Officer at Islington Borough Council – and also when acting for SAVE over the Smithfield Market and the Welsh Streets (Liverpool) developments in 2014.

Guardianship and eternal vigilance were required in all we were about to see, the first being Smithfield meat market itself. As a flamboyant display of Victorian buildings, it marks the site of London markets for the last 700 years. The General Market building was derelict for 30 years and long threatened with demolition. This became a major case for SAVE and the Victorian Society, won at public inquiry. The hard-fought battle enabled the

very sensible option of the building's now imminent occupation by the Museum of London. The group also witnessed another of its uses – as an impromptu fashion shoot venue for a skimpily dressed, very acrobatic model.

Perhaps suitably we then visited the Charterhouse – a former 14th-century Carthusian monastery and burial ground on Charterhouse Square. Recently refurbished (by Eric Parry architects) and opened to the public. After this came the Museum of the Order of St John, tucked away in St John's Gate, on the south side of Clerkenwell Road – a religious military order dating back to 11th century Jerusalem, connected with today's St John's Ambulance. By special arrangement we visited their bright and light Priory Church of the Order of St John, then the Crypt. Once safely above ground and at the pub, we all looked forward to many more of these excellent SAVE-organised tours.

Camden Walking Tour, August 2017

by Christopher Raper, SAVE Friend

An intrepid band of SAVE supporters joined historian and author Tom Bolton on a walking tour of Camden in August, to explore one of the less obvious London boroughs, where wealth rubs shoulders with the seamier side of the capital.

The start, at Camden Town tube station, was the perfect beginning, with the junction of the Camden and Kentish Town roads historically marking the major roads north out of London. The area was farmland until the 19th Century, when a project for creating an inner suburb, designed with large houses and gardens, was begun. Sadly, the advent of the railway put paid to the planned exclusivity of the area, and it soon became notorious for crime and dirt.

The walk took us across Camden to the west, where we saw a remarkable survival of an early hostel for itinerant Irish labourers, Arlington House, which still serves part of its early function by providing social housing.

We then went past the Art Deco former offices of Gilbey's gin, who had a large distillery and warehouses conveniently next to the Regent's Canal and near the railways, and paused to wonder at the Pirate's Castle –

a folly built for children by Richard Seifert, definitely not in his normal style. Thence a short walk along the canal to emerge in sight of the towers marking the network of tunnels and vaults under Camden Market which were built to serve the railways.

From there we walked down Gloucester Avenue towards Regent's Park, through a rather more salubrious part of Camden, pausing to look at Cecil Sharp House, architecturally interesting in its own right as well as being the home of the English Folk Dance and Song Society, and then a grassed-over former basin of the canal; now a playing-field for children.

Finally, after a nod to Sickert and the Camden Town murder, we passed the site of the old Bedford Theatre and paid tribute to Humphrey Lyttelton by ending up at Mornington Crescent to admire the extraordinary Art Deco/Egyptian Revival Carreras cigarette factory which was built on the gardens of the Crescent.

The two hours of the walk passed remarkably quickly, sped by Tom Bolton's encyclopaedic knowledge of the borough.

Bath Walking Tour, September 2017

by Paul Kefford, SAVE Friend

Sachervell Sitwell once observed “Bath is the pattern of an age of order and of a spiritual state which it was quite impolite for the horrors of our time to happen”, so in the 30th anniversary year of the City of Bath being designated by UNESCO as a World Heritage Site, it was a timely expedition (at the very end of September) for the 20 or so SAVE supporters to explore some of the survivals and scars in the City of Bath.

Timothy Cantell, local resident and heritage hero (one of SAVE’s founding Trustees) who curated the walking-tour, drew his starting point of the partial destruction of Bath, not with reference to the Luftwaffe’s ‘Baedeker Raids’ of 1942, but the seminal 1973 publication by Adam Fergusson, *The Sack of Bath*.

Our starting point was the successful (2011) creation of Brunel Square, the ideal place to view Chapman Taylor’s (2008) Southgate shopping centre (replacing Luder’s unloved 1969–72 predecessor), and winner of the 2010 Georgian Group’s *Giles Worsley Award for a new building in a Georgian Context*. Architectural critic Jonathan Glancey didn’t share the enthusiasm, suggesting Southgate was “dolled up in a style you might call Las Vegas Georgian for its soulless imitation”. Certainly clunking, and really, just too big. And the people of Bath weren’t unanimous in praise either for the bus station’s glass and metal rotunda, dubbed by some as the “busometer”.

Walking to the River Avon, there was an opportunity to pause and look above Brunel’s railway viaduct to the (1965) “hencoops” of Beechen Cliff (now largely hidden by trees) and observe the gridlock on the only piece of dual carriageway engineering in Bath. Taking in the nearly completed Environment Agency’s new flood alleviation scheme (without much of the elegance of Greenhalgh’s 1972 Pultney Weir), we continued past the (2016) Green Park House, a block of student accommodation in Georgian pastiche (the site could probably have carried off something more contemporary in style) towards Ian Springford’s (2017) Apex Hotel on the site of much hated (c.1964) Kingsmead House.

An opportunity to pause by John Wood’s much-loved ‘Min Hospital’ now sold for redevelopment, also gave thought to other real and potential heritage battles in

Bath. The Georgian Cleveland Baths are on their way to new life, the overbearing redevelopment 44-acre Western Riverside (which lacks a sense of both scale and place) is underway, although the future of the Rec (home to Bath Rugby) or the at risk Grade II* former King Edward’s School on Broad Street remain uncertain.

The two-hour tour meandered wonderfully further, ending in Queen Square (or actually a nearby hostelry), having taken in some other ‘new builds’, including the (1999–2003) Grimshaw Thermae Spa.

While some might have sympathy with the recent observation in a *Guardian* interview of local resident and film-maker, Ken Loach, that Bath’s current problem is “it has been sharpened for the tourists: it’s too clean. It’s like an old person with Botox. You don’t get the same sense of the past”, what the SAVE tour certainly showed was that a city like Bath is an organism: while one bit might be seen as historic, and another as new, they remain joined.



SAVE’s Bath walking tour

SAVE Lecture 2017, Courtauld Institute of Art

Journalist and architecture critic Oliver Wainwright gave SAVE's sell-out 2017 lecture in November. Generously hosted by the Courtauld in Somerset House in central London Oliver gave a thought provoking talk on UNESCO and the 'fight for the city'.

It was an exciting time to be holding a lecture on UNESCO. Not only has the organisation been in the news recently – over the US's announcement that it is pulling out of UNESO, but Liverpool is also in the eye of this storm. It's on the 'at danger' list and under threat of being stripped of its World Heritage status. If it does lose its heritage status – it will be only the second city in the world after Dresden to do so.

Liverpool and its impressive architectural history was the focus of a major SAVE campaign last year. The battle for the 1912 cinema called the Futurist on Lime Street along with the 12 surrounding 19th and early 20th century buildings. This street is in the buffer zone of the World

Heritage Site and our campaign to save these buildings from demolition – which ended up in the Court of Appeal – drew national press attention and widespread outrage. It was decisions like these, and the 50 storey towers planned for the Waterfront known as Liverpool Waters that is causing UNESCO to flex its muscles, and was one of the themes of Olly's lecture.

Olly and SAVE crossed paths earlier this year when he broke the story in the national press about UNESCO and Liverpool. He's not afraid to express his views and he's interested in heritage, townscape and design just as we are. So when we thought about this lecture with a world heritage theme Olly was the perfect fit – and we were very lucky he said yes!

We recorded the lecture so if you weren't able to be there in person, you can listen to it online for free. Just go to [soundcloud.com](https://soundcloud.com/savebritain) and search for SAVE Britain's Heritage.



Oliver Wainwright, Henrietta Billings, and Marcus Binney at the SAVE lecture. Image: Deniz Guzel



FUTURE EVENTS

19 January 2018

Curator led tour of current RIBA exhibition and RIBA HQ 'Pablo Bronstein: Conservatism, or the long reign of pseudo-Georgian Architecture' followed by a tour of the magnificent 1932–34 Grade II* listed Royal Institute of British Architects HQ, Portland Place, London.

11am – 1pm, with tea/coffee.

Tickets £15 (Friends and Saviours only, places limited)

3 February 2018

Walking Tour

Bristol City Centre with Alistair Brook, vice chair of Bristol Building Preservation Trust

This walk begins at the entrance to Bristol's Grade I listed Temple Meads train station, and will include the former George's brewery on Bath Street, the new Bristol bridge opened earlier this year, the Old Vic and Queen Square. We are very grateful to Alastair Brook for leading this tour for SAVE.

Tickets £12 Friends/Saviours, £15 Non-Friends

10 March 2018

Walking Tour

Soho, City of Westminster with Robert Ayton, Head of Conservation at Westminster City Council

Led by Robert Ayton, this walk will start in Leicester Square and will visit Chinatown and Soho Square, as well as some of the area's lesser known streets and spaces. We will look at a range of Soho buildings dating from the late 17th century to the present day, and the walk will reveal the history of Soho, its legacy, and the conservation and design pressures it is facing today.

Tickets £12 Friends/Saviours, £15 Non-Friends



21 April 2018

Walking Tour

Rochdale, with Mike Ashworth, former London Underground's Heritage and Design Manager.

This walk will begin at Rochdale train station and will look at beautiful but challenging buildings such as the old fire brigade headquarters as well as the glory of the town centre, the Grade I listed Town Hall. We will also take in the more modest but interesting buildings that survive in the town.

Tickets £10 Friends/Saviours, £12 Non-Friends



Ticket information: Please contact the office for ticket details (administrator@savebritainsheritage.org) and look out for updates on our website and social media. Eventbrite booking fee not included in prices listed above.

BOOK REVIEWS

Brussels Art Nouveau: Architecture & Design

Alec Forshaw

Photography by Alan Ainsworth

Unicorn Press, 2016

Review by Henrietta Billings

Brussels is close to my heart – I lived there for some years – and a chunk of my happiest memories are of weekends spent wandering quiet residential neighbourhoods – awestruck by the understated beauty of the streets and buildings. It was a real pleasure to review this book – the first comprehensive guide to this city’s remarkable Art Nouveau architecture.

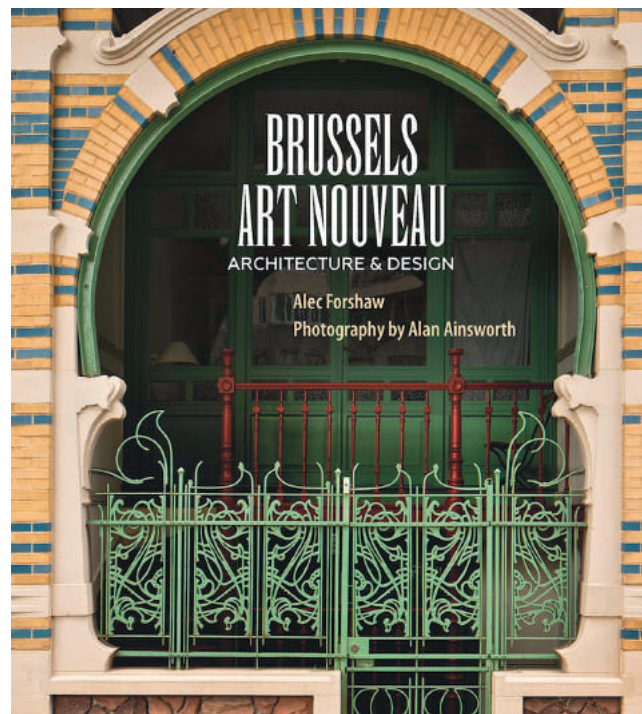
Brussels is the Art Nouveau capital of Europe. There are roughly 800 buildings with strong ‘Art Nouveau’ features – residential, and commercial, as well as public buildings, hotels, and restaurants with public access. As Alec Forshaw points out, that so many buildings remain in their original uses points to the resilience of the design and their enduring appeal – despite falling deeply out of fashion and favour for many decades of the twentieth century.

It is extraordinary that although the Art Nouveau period was so short lived – just 21 years from 1893–1914 – the impact on the architecture of Brussels – and Vienna, Barcelona and Glasgow was so profound. Built by speculative house builders, the streets in Brussels are particularly distinctive for their terraced houses (now many converted into flats) with back gardens rather than city blocks that you find in other continental cities in the same period. On any given street you see that not one house is the same – built by different builders for a variety of clients.

You can’t miss the key features of the Art Nouveau period – ornate ironwork, horseshoe windows, stained glass, sculpted wooden front doors, carved letterboxes and door knockers – often even door numbers were designed by the architects. Sgraffito decoration and mosaics of women with long flowing hair and flower patterns adorn many houses at third and fourth floor levels. The book shows us some glimpses of interiors too – sumptuous fireplaces, extraordinary light fittings, flamboyant staircases. And it’s not just architecture – there are fantastic photographs of a jaw dropping lamp post in Avenue Azalees, Schaerbeek, and monuments and statues in Square Ambiroix.

Alec Forshaw includes succinct biographies of key architects, maps of different neighbourhoods and 230 beautiful colour photos all by Alan Ainsworth. The fact that four of these astonishing buildings – Hotel Tassel, Hotel Solvay, Hotel van Eetveld and Maison Atelier Horta are individual UNESCO World Heritage Sites is testament to their extraordinary significance and contribution to global twentieth century architecture. The mysterious Palais Stocklet, just outside Brussels – is also highlighted – a complete masterpiece of art, design and architecture – still in the hands of the original family and will one day hopefully open its doors to the public.

Thankfully the popularity of Art Nouveau is on the rise again – it’s wonderful to see books like this lead the way in celebrating Brussels for its remarkable art, design and architecture.



The Lost House Revisited

Ed Kluz (with texts by Olivia Horsfall Turner & Tim Knox)

Merrell, 2017

Review by Mike Fox

The Lost House Revisited is the first book devoted to the hauntingly beautiful work of the artist Ed Kluz, which when coupled with texts by Olivia Horsfall Turner and Tim Knox, makes for a fascinating volume and one which is unique in the well-stocked market of country house publications.

The book is something of a follow-up to Kluz's 2014 exhibition at Mascalls Gallery in Kent, where 16 large collages of lost country houses were showcased to much acclaim. *The Lost House Revisited* adds a further nine new works to the original 16, and they form the focus here alongside concise architectural histories of those houses that are sadly no more, including the aptly named 'Hope End' in Herefordshire.

Kluz works across a range of mediums – including printmaking, painting and drawing – but it is collage that he appears to favour for lost houses, physically and painstakingly rebuilding them off the page in intricate detail. It is regrettable, although of course unavoidable, that in a book one cannot experience their texture, which when viewed in person must add new dimensions for the viewer.

The collages are of course the star of the show here, but the texts must not be forgotten either. The foreword by John Harris and the introduction by Tim Knox help place Kluz's works within the well-established legacy of architectural drawings and surveys of great country houses. The inclusion of such images alongside the collages provides for interesting comparisons, especially as Kluz shows his houses without surrounding planting or landscaping, giving them a harsher feel.

Similarly, Olivia Horsfall Turner's punchy and informative texts provide the history of each house and its inhabitants, and the all too often sorry tales of fire and destruction. Thankfully, today this is a much less common occurrence, although recent disasters like at Clendon remind us that it can and does still happen.

Fifty English Steeples: The Finest Medieval Parish Church Towers and Spires in England

Julian Flannery

Thames and Hudson, 2016

Review by Mike Fox

Julian Flannery's *Fifty English Steeples* is a remarkable piece of scholarly work that for the first-time surveys in intricate detail the finest medieval church towers and spires in England.

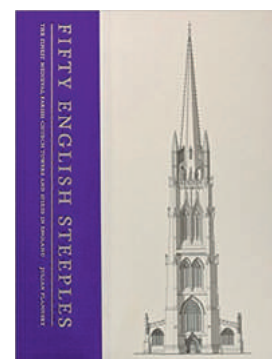
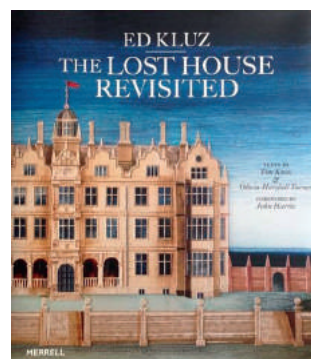
Beginning with late Saxon towers, the book broadly works chronologically and features 50 steeples, ending with St James's Church in Louth, considered by Flannery to be the 'most perfect of all parish spires' and the culmination of five centuries of development of the art of steeple-building.

The geographical spread of those featured is explained by the great limestone belt that runs across the country, from Somerset up to Lincolnshire, famous for their towers and spires respectively.

Each steeple is sumptuously illustrated with precise and intricate line drawings, showing the full exteriors as well as close-up details, sections, and floorplans. Over more than a five year period, Flannery painstakingly measured each with tape, laser and theodolite no less than four times. The results have led to a correcting of previously published measurements, almost in every case, and some by as much as 30 feet.

If there is one limitation, it is the black and white photographs that sometimes fail to give the reader a true feel for the setting and existing context of each steeple, but this is a minor point within the context of this work.

Like the steeple at Louth this book is a masterpiece, and an absolute must for anyone interested in medieval church architecture.





Charity number: 1069501

CASTLE HOUSE, BRIDGWATER

Over the summer the SAVE Trust, the separate building preservation arm of SAVE Britain's Heritage, began works on site to restore Grade II* Castle House in Bridgwater, Somerset.

We are delighted to report that we have now completed the first of two phases of works, funded by Historic England and EDF Energy. This first phase saw the original 19th century reinforced concrete floors, previously supported by scaffolding, repaired with new steel beams. The charred roof timbers have been replaced, the chimney stacks have been restored, and many of the structural cracks on the walls of the upper level of the house have now been stitched. Altogether, these repairs have made a significant difference to the structure of building.

The current phase, due to finish in March, will see the roof reinstated on the front portion of the house, with important consolidation repairs of the fragile precast decorative concrete. At the end of these works we will be able to remove the temporary roof and external scaffolding, which has shrouded the building for the last decade.

The trust acquired Castle House in 2002 after a campaign to save the house from demolition at a public inquiry. The architectural and historic significance of the house lies in its engineering – it is one of the earliest surviving examples of precast and reinforced concrete, both of which have come to dominate modern construction techniques. Completed in 1851 by local manufacturer of cements, John Board, its construction aimed to demonstrate the versatility of new building materials and techniques. The floors were reinforced with steel rods, and the highly decorative façade, with gargoyles, busts, and friezes, was constructed in precast cement. Indeed, it is thought that John Board exhibited examples of his precast cement at the Great Exhibition in the same year.

The trust is working with Ferguson Mann Architects, structural engineers The Morton Partnership, quantity surveyors Peter Gunnings and Partners, and Corbel Conservation.

Our thanks to Historic England, EDF Energy, the Sylvia Waddilove Foundation, and the Bodfach Trust who have supported the repairs.



Inspecting progress from the scaffold at Castle House



Concrete decoration on the façade



Charity number: 1042202

VILLA BENIES, CZECH REPUBLIC

SAVE Europe's Heritage has received an SOS for help with a remarkable Cubist villa 30km north-east of Prague. This is the Villa Benies in the township of Lysa nad Labem.

Most proto Modern houses date from the 1920s and 30s but this was completed in 1912 – abreast of the best Vienna Sezession and German Jugendstil.

It was built for a woman, the daughter of Michael Benies, a sugar refiner, next to his factory which was demolished in 1999 along with most of the gardens.

Appropriately the theme of the ornament, outside and in, is the sugar crystal. In the spirit of its age it is a Gesamtkunstwerk, a total work of art, with every detail controlled by the architect Emil Kralicek. He is architect of the remarkable Diamond House in Prague (1913), a Czech counterpart to the work of Gaudi and his contemporaries in Barcelona.

The furniture has gone (help needed to hunt down old photos please) but many of the remarkable internal fittings remain.

The villa is built on a Palladian style square symmetrical plan around a central atrium with four show fronts, all different.

The present owners are a German Company, ARS Altmann Praha spol. s.r.o. which bought the property in 1997 and uses the site of the former sugar factory for imported cars. The villa is empty and slowly decaying. It is imperative that a new use is found and repairs are carried out without delay.

Bohemia, or the Czech Republic as it became after 1918, is now recognised for its pioneering Modernism. The aim should be to open the villa to the public following the model of Mies van der Rohe's Villa Tugendhat at Brno which had also lost its furniture but has now regained its glory.

The Villa Benies is as glorious an example of its age as the Baroque Villa Amerika (now a Dvorak Museum) also near Prague and one of the architectural gems of the republic.

Please give support to Peter Jamieson, long supporter of SAVE who brought it to our attention.

For more information please contact the Friends of Czech Heritage – www.czechfriends.net



Column detail at Villa Benies. Image: Stanislav Svoboda



The Eastern frontage at Villa Benies. Image: Stanislav Svoboda



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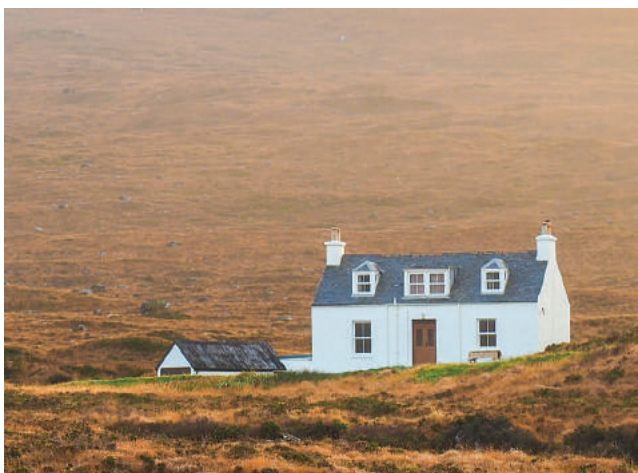
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