Historic England

Research

Discovery, innovation and science in the historic environment

Building Buddhism

Historic England

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As a Commissioner of Historic England, a member of its Advisory Committee and an economic and social historian, I am delighted to introduce the third issue of Historic England Research, which showcases the wide variety of work undertaken in the heritage sector.

This issue looks at work carried out across the country into Sikh, Quaker and Buddhist faiths, highlighting how research is bringing a new understanding of heritage to both traditional and new audiences and indicating the importance of the reuse, renewal and adaption of faith buildings.

It also provides updates on partnership work which looks at the landscapes of Wiltshire and the North West, as well the much publicised excavation at Must Farm, jointly funded by Historic England and the brick manufacturer Forterra.

Previous issues of the magazine are available to download from the Historic England website.

Martin Daunton
Commissioner, Historic England

In this issue...

Buddhist buildings in England

A faith that has repurposed a significant number of historic buildings.

There are about 188 Buddhist buildings in England, representing a diverse range of traditions. A research project commissioned by Historic England and carried out by the University of Leeds is helping establish an understanding of the character and significance of this heritage.

Founded by a 6th-century BC prince of the Sakya people, Siddhartha Gautama (later known as Gautama Buddha, 'buddha' meaning 'awakened one'), Buddhism helps its followers towards an enlightened state that escapes the cycle of suffering and rebirth – a middle way, as it is called, leading to a state of being known as nirvana. Buddhist practice varies between different traditions but at the core of the faith are the fully realised being or Buddha; the Dharma (teachings); and the Sangha (the community, often monastic in nature).

Buddhism first came to England in the 19th century. As a result of the British colonial presence in Asia, Buddhist texts were translated by academics and the first converts appeared. By the outbreak of World War I British converts were emerging as teachers; the faith continues to have a significant following among native British as well as immigrant communities. Indeed, immigration did not have a substantial impact on the development of Buddhism in England until the second half of the 20th century, when communities from various Buddhist countries have been established and, at the same time, teachers from the Buddhist world have founded monasteries and attracted significant numbers of Western converts. Since then Buddhism has steadily expanded and the latest census (2011) showed a 72 per cent increase in the number of those describing themselves as Buddhists over the previous decade.

Each of the three main Buddhist traditions (Theravada, Mahayana and Vajrayana) has communities in England. Buddhist practice stretches beyond the limits of those describing themselves as Buddhist, however. Buddhist buildings in England serve a number of functions in addition to providing facilities for religious practice; these include cultural and

Inside the Uposotha Hall at the Buddahapadipa Temple, Wimbledon, London. © Historic England, Derek Kendall

community activities for the Buddhist diaspora, spaces for monastic living, and facilities in which those interested in the faith can stay, experiencing meditation and mindfulness for themselves.

Some distinctive and impressive new structures now form part of the English Buddhist landscape. However Buddhist communities are distinctive for having, in terms of the proportion of buildings relative to the size of the faith itself, taken on a significant number of historic buildings. This has brought these buildings physically back to life while adding a new dimension to them. The variety of buildings that results is a physical embodiment of the diversity that is such a distinctive feature of Buddhism in Britain.

The London Buddhist Vihara, a leading centre for Theravada Buddhism, occupies this Grade-II listed house in suburban Chiswick.

The first Buddhist buildings in England were Theravadan. The London Buddhist Vihara in Chiswick was founded in 1926 and moved to its current location in 1994, occupying a building which was already listed at Grade II. It was the first Buddhist monastery outside Asia and, like many later buildings in this tradition, it sits in a suburban location.

Also within the Theravada tradition, but with a contrastingly rural location, is the Thai Forest Sangha. Established in Hampstead in 1978 by an American-born monk, in 1979 it purchased Chithurst House (Cittaviveka) in order to get closer to the ideal of a forest monastery. The house was semi-derelict and both it and a nearby cottage (renamed Aloka Cottage) required significant restoration before they became the base for male and female monastic communities respectively. As part of the community's expansion, additional facilities including a meditation hall have been developed and the site has been afforested.

An example of the combination of re-use and new build can also be found in the Amaravati Buddhist Monastery, near Hemel Hempstead. Founded in 1983, it is also in the Theravadan Thai Forest tradition; indeed it was an offshoot from Chithurst House. The complex itself was originally developed as a summer camp funded by the

The library at the Amaravati Buddhist Monastery, Hertfordshire. The earliest buildings here were constructed as part of a children's camp in the 1930s.

Canadian government in 1939; left unused at the outbreak of war it provided accommodation for children evacuated from London, for which purpose a 200-person air raid shelter was added. After the war it became a school for children with learning difficulties. The Canadian cedarwood huts remain in use, adjacent to a purpose-built Buddhist temple and cloister completed in 1999. As at Chithurst, the old complex required considerable renovation. The experience of meditating in the old drab gymnasium drove the community to commission something new that would provide a more inspirational environment and also reflect both English and Thai traditions. The temple and cloister at the Amaravati monastery thus mark the first attempt to explore the possibility of a distinctively British Buddhist architecture.

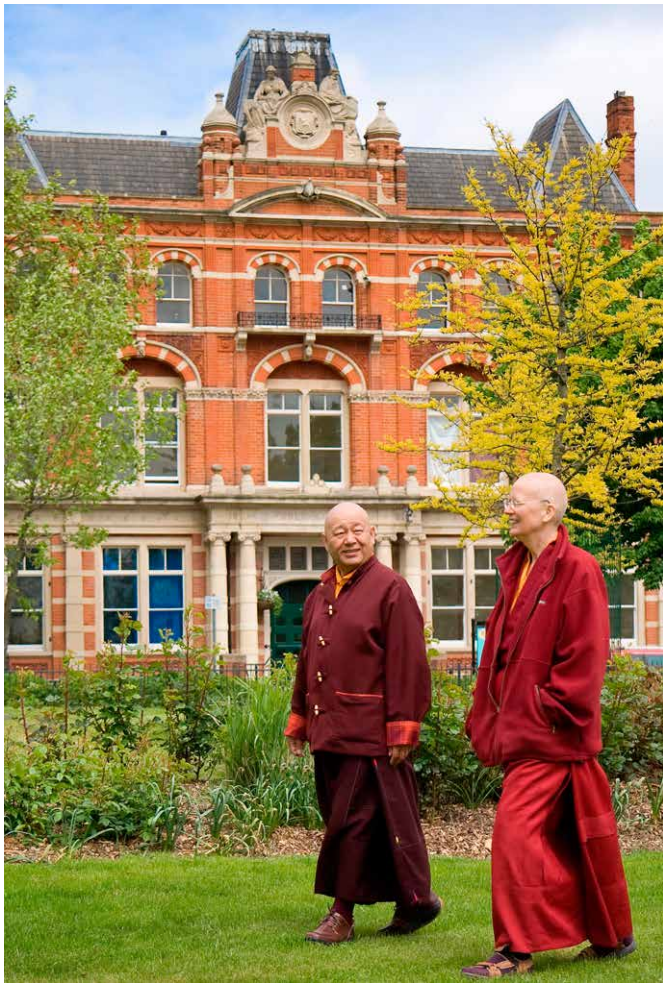
The stupa (in East Asia the pagoda) is the most characteristic devotional structure of Buddhism, its form symbolising many of the faith's core philosophical and cosmological ideas. Examples of this kind of building, new to the English landscape, can be found in Wimbledon (Wat Buddhapadipa) and in Birmingham, where the temple caters for a relatively small and dispersed Burmese community. Its large Burmese-style stupa (1998) was the first building on the site, and is constructed of pre-cast concrete but decorated in a traditional style, largely by two Burmese craftsmen. Subsequently two houses – the *vihara* (monks' quarters) and the Dharma hall (where Buddhist teachings are given) were constructed.

The range of historic buildings adopted by Buddhist communities is striking. In Knaphill, Manchester an old religious building, Brookwood Hospital Chapel, is now a temple for the Dhammakaya movement; the hospital's former mortuary provides living accommodation for the monks. In the same city, the Triratna Buddhist community occupies an old cotton warehouse. Historic

The Dhammatalaka Peace Pagoda, a Burmese-style stupa, built in 1998 at the Birmingham Buddhist Vihara. © Historic England

buildings occupied and adapted by the Vajrayana or Tibetan Buddhist tradition include, in Walworth (London) the Tibetan Kagyu Samye Dzong, which occupies an impressive Victorian Grade II-listed bath house and swimming pool. The same group had already renovated a redundant public library in Bermondsey. Also in south London, the Diamond Way, a lay Buddhist group following the Tibetan Karma Kagyu lineage of lamas, purchased the derelict Beaufoy Institute in 2011; it had been built in 1907 as an industrial school for poor boys. Empty for 15–20 years the building was on the English Heritage Building at Risk register.

An especially interesting reflection of British social history can be found encapsulated in the renovation of the Kennington Court House, Lambeth (Grade II listed). Gelug, the newest of the Tibetan traditions of Buddhism (founded in *c* 1400), developed a profile in England in the 1990s. A small but significant Gelug group is the Foundation for the Preservation of the Mahayana Tradition, created in 1975 by two Tibetan Lamas – Lama Thubten Yeshe and Lama Thubten Zopa Rinpoche – who had been teaching Westerners about Buddhism in Nepal. Their second foundation in Britain is called the Jamyang Meditation Centre and to house it they purchased the former Victorian courthouse, saving it from being converted into flats. Large-scale renovation was required on the recently listed building after its purchase in 1995.



Lama Yeshe Losal Rinpoche and Lama Zangmo outside Kagyu Samye Dzong London Tibetan Buddhist Centre, Bermondsey. This Grade-II listed building was formerly Bermondsey Public Library.

The building started life as a police court, designed by police surveyor Thomas Charles Sorby (1836–1924); it later became a magistrates' court. The complex expanded to include a fire station and a workhouse, the latter operational until 1922. When the magistrates' court was relocated the buildings became a maximum security court, in the 1960s and 70s providing high-security accommodation for a number of high-profile IRA prisoners before their trials. The fabric of the building bears witness to this period, as many of these prisoners wrote their names on its walls and doors. When radiators were removed as part of the renovations further graffiti were discovered, along with notes written by prisoners to their loved ones. These notes, and pictures of the renovation work (which included removing bulletproof glass from around the judge's bench), have been kept in an archive at Jamyang London. The former cells now provide accommodation; many of their historic fixtures and fittings have been renovated and kept. They sit alongside the new *gompa* (shrine room), large Buddha *rupa* (statue) and other rooms open to the public.

This article can only refer to a tiny proportion of the buildings built, renovated and cared for by British Buddhists. Such buildings are a material testament to the huge effort that has gone into rebuilding and renovating what have often been dilapidated and unloved buildings. These structures act as guardians of existing heritage and the history it encapsulates. They also provide inspirational new places that have made a real contribution to British cultural life.

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Linda is an architectural historian who joined English Heritage, now Historic England, in 2003, first as a Senior Investigator and then later as Head of Research Policy for Places of Worship. She is currently an Historic Environment Intelligence Analyst in the Research Group. She has published widely on religious buildings from the middle ages to the present day.

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A, Exterior of the Jamyang Buddhist Centre, a former courthouse in Lambeth, London. **B,** Jamyang Buddhist Centre: shrine room with Buddha.

Understanding Sikh places of worship

The gurdwara's distinctive patterns of worship and community involvement.

In 1911 the Khalsa Jatha British Isles opened the first gurdwara (Sikh place of worship) in Britain. It was located in a terraced house in Shepherd's Bush, London. Over the ensuing century, over 200 gurdwaras have opened, occupying a range of structures, from residential properties to schools, churches and industrial buildings. In recent years there has been an increase in purpose-built gurdwaras, with approximately 40 now in existence across the country.

Prior to the 1960s and 1970s there were only a handful of gurdwaras in Britain; but migration, chiefly from northern India and east Africa, has created a growing Sikh population. Sikh communities initially gathered in houses or church halls before purchasing existing property which would gradually be made suitable for Sikh worship. This story of development is familiar in general terms from other faiths, and indeed from the previous history of the Sikh diaspora, but less studied is the specific way in which gurdwaras are valued by those who use, manage and maintain them.

As a result, a PhD project focused on developing an increased understanding of gurdwaras commenced in October 2013. It is jointly supervised by the University of Leicester and Historic England as part of a collaborative doctoral partnership and funded by the Arts and Humanities Research Council. A narrative approach has been adopted, whereby informal interviews have been undertaken with members of the *sangat* (congregation) at gurdwaras in Leicester, London, Birmingham, Bristol and elsewhere. The approach offers an alternative to the top-down assessment of heritage value and significance, and the project aims to establish the everyday value of Sikh religious space and its continuing potential for evolution and adaptation into the 21st century.

Although a Sikh identity is easily recognised by signs and symbols in both public and private places, most people in Britain have little understanding of Sikhism or the nature of Sikh worship. In literal terms, gurdwara means 'gateway to the guru' or 'house of the guru', by which is chiefly meant the Sikh holy scripture, the Guru Granth

Views of The Guru Tegh Bahadur Gurdwara, East Park Road, Leicester. © Clare Canning

Sahib. In 1708 this text was declared the everlasting and living guru by Guru Gobind Singh, who was the last in a succession of ten human Gurus. In each gurdwara, the Guru Granth Sahib is placed on a *palki sahib* (throne or platform with a canopy) within the *darbar sahib* (main hall), and above the congregation, who come and sit before it. The Guru Granth Sahib is shown the utmost humility and respect. On entering a gurdwara, visitors remove their shoes, cover their hair, wash their hands (and sometimes feet) and bow before it. *Langar* (blessed food) is prepared and served by volunteers and, in a statement of social equality, consumed while seated on the floor of a *langar* hall.

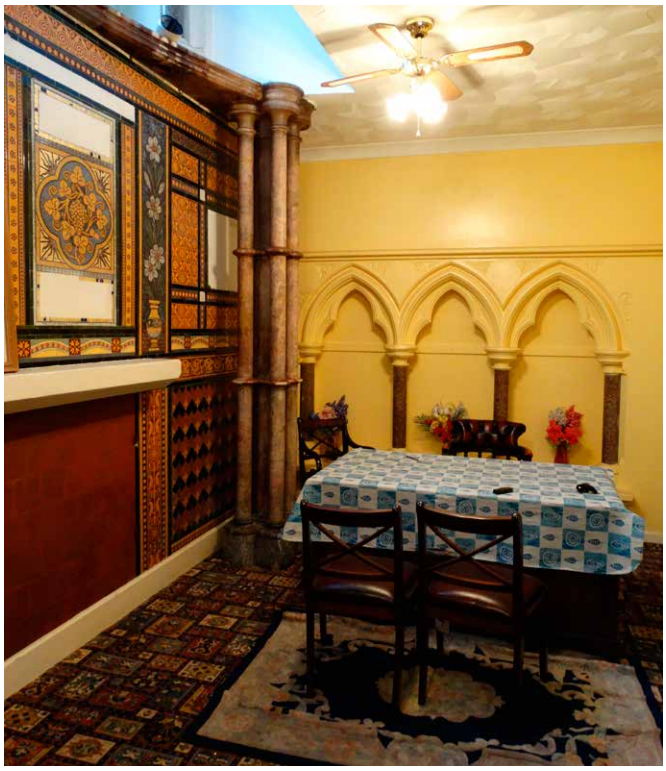
Community support is another important dimension of Sikhism. The principle of *seva* (selfless service) has many applications, supporting by gifts of money, materials or labour a range of social, health and educational projects as well as the preparation of *langar* – and it also has a significant impact on the fabric of a gurdwara. Members of the community may give money or materials towards maintenance or new construction; Sikh architects, engineers and electricians may contribute voluntarily to the ongoing development and maintenance of the buildings. *Seva* has led to the development of a wide range of activities and services within gurdwaras, including gyms, libraries and Punjabi schools. The spirit of *seva* also underscores the widespread creation of Sikh-managed, professionally-run community services, from secondary schools to pharmacies, through committees based at gurdwaras.

Religious and social practices alike are thus evident in the physical form of gurdwaras. Former industrial properties and religious buildings offer large open spaces suitable for people to gather in. Whether modifying or building anew, attempts to develop buildings are always in accordance with the holy scriptures and other forms of authority.

One of the largest gurdwaras in the country, Guru Tegh Bahadur on East Park Road, Leicester, moved into its current home in a converted shoe warehouse in 1988. Larger than 7000sq m, some felt it was too big for its intended purpose, but members of the community went about stripping the interior of thousands of wooden racks. The work was carried out by volunteers and the wood was offered to anyone wishing to reclaim it. In exchange, some left a contribution towards the cost of the project. Initially, efforts were directed towards establishing a portion of the building as a functioning space, suitable for worship and the production of *langar*. Almost 30 years later, the building contains two *darbar* halls, a Punjabi school, a library and a museum. Plans for future developments continue. The industrial character of the exterior remains, though with the addition of a porch at the rear entrance and the installation of double-glazed stained glass windows.

At the Guru Teg Bahadur on Church Street, Nottingham, major internal renovations have also been carried out since the building was purchased in 1977. This was once a school attached to the neighbouring Holy Trinity Church, and is a Grade II-listed structure, noted for its group value. The community used the ground floor for prayer and *langar* for the first decades of its use. Early

Exterior view (top) of The Sri Guru Tegh Bahadur Gurdwara, Church Street, Nottingham, with its *darbar sahib* (below). © Clare Canning



Details of removed Christian features at the Singh Sabha Gurdwara, Cranbury Avenue, Southampton. © Clare Canning

in the course of a project to install a disabled toilet, a hammerbeam roof was discovered above a temporary ceiling. After subsequent phases of conservation supported by the community and a Heritage Lottery Fund grant, the *darbar* hall now sits above the *langar* hall and extended kitchen area. There is a sense of accomplishment within the community about the discovery, and the transformation of the building that resulted, as well as the fact that these works have brought an older property back to life.

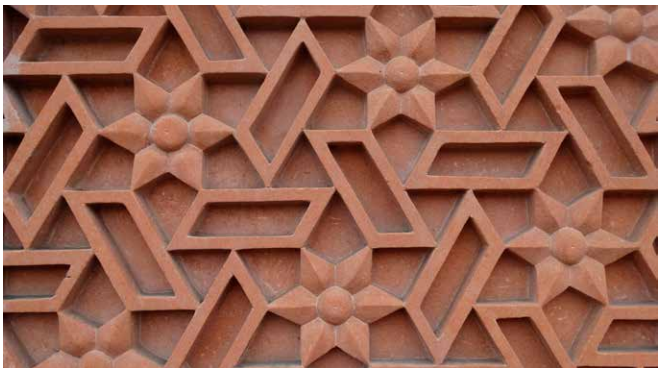
The reuse and ongoing development of buildings as gurdwaras presents unique opportunities and challenges for Sikh communities. The original function of a building, and the many values and meanings it held or continues to hold within a locality, impacts on how adaptation to a new use can best be achieved.

For example, at another Grade-II listed building, formerly St Luke's Church at Cranbury Avenue, Southampton, traces of the previous use remain. The very visible scars left by the removal of Christian imagery prior to the sale of the property to the Singh Sabha Gurdwara highlight both the history of the building and the value the church held for the local community.

In Bristol, at the Ramgarhia Gurdwara on Chelsea Road, there are few clues within the building (once a church, then a leather goods factory) as to its original function. Members of the community working locally as engineers offered their skills when the restructuring of the building was carried out. The *palki sahib* itself was designed by a member of the community. The fibreglass canopy is designed to suspend effortlessly from the ceiling.

The Ramgarhia Gurdwara, Chelsea Road, Bristol (left) and its *palki sahib* (right). © Historic England, James O. Davis and Clare Canning

Stained glass window at Sri Guru Singh Sabha, Southall.
© Clare Canning



Details of carved sandstone at Karamsar Gurdwara, Ilford.
© Clare Canning

More recently, there has been an increase in architect-designed, purpose-built gurdwaras, some of which have been built on a grand scale. The Sri Guru Singh Sabha Southall in West London opened in 2003 and cost in the region of £17 million to design and build. The building boasts beautiful stained glass windows, skylights and marble floors. At the Karamsar Gurdwara in Ilford, pink sandstone was imported from India alongside a team of craftspeople to carve and install it. The financial cost and physical effort needed to realise such aesthetic ambitions is clearly considerable.

Primary religious significance at any gurdwara is always placed on the Guru Granth Sahib and the religious practices which make the building a holy place. However, the value of the community contribution is clear in the stories of these buildings, whether it be in their physical features or in the social programmes that have been developed within them. As gurdwaras continue to adapt to the changing needs of their communities, remaining useful, relevant and purposeful, their relevance to England's heritage is beginning to emerge.

Author

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Clare began her PhD on Sikh buildings at the University of Leicester in 2013, after working for English Heritage (now Historic England) in the National Heritage Protection Commissions Programme team and as a business officer for the South West Planning and Conservation Department. The PhD is due for completion in October 2016.
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Quaker Meeting Houses assessed

The deliberate simplicity of the Quaker place of worship.

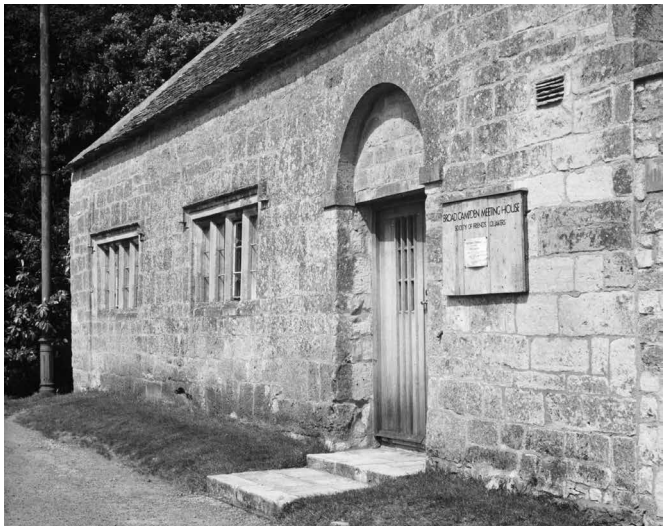
Historic England is working on the jointly-funded Quaker Meeting Houses Heritage Project with the Religious Society of Friends (Quakers). The aim is to provide a survey of all Quaker meeting houses in England that are currently being used for Quaker worship. The Quakers have extended the project to cover Scotland, Wales and the Channel Islands and two buildings significant to Friends (as Quaker members are known), Friends House in London and Swarthmoor Hall in Cumbria. The work is being carried out by The Architectural History Practice, on whose work this article is based.

17 years ago, *Quaker Meeting House of England* (Butler 1999) identified 1,300 extant and former meeting houses across Britain. Today there are 475 Quaker meetings (congregations) in England, Wales and Scotland. Of these 354 have a dedicated meeting house, while the rest meet in rented premises or private houses.

Quakers have their origins in the religious and political turmoil of the mid-17th century. George Fox, the main protagonist of the movement, turned his back on the established church, pouring scorn on its practices. Fox claimed that each person can have a direct relationship with God, hence there was no need for priests or churches ('steeple houses', as Fox called them). Instead Friends met together for silent worship in all kinds of venues, including barns, orchards, hilltops and each other's homes. Intolerance and persecution were constant threats to their ability to meet. Such persecution affected all those who chose not to conform to the established church, but Quakers were singled out by the passing in 1662 of the Quaker Act, which led to imprisonments simply for attending Quaker meetings.

A few meeting houses were built in this time of persecution, for example Broad Campden, Gloucestershire (1663), the earliest meeting house still in use, and that at Hertford (1670), the oldest in continuous use. The meeting in Hertford had started as early as 1655 (just three years after the foundation of the movement), gathering in the local butcher's house. He purchased land to serve as the community's burial ground and subsequently a meeting house was built on a plot belonging to another local Friend. The Act of Toleration, passed in 1689, was one of several steps towards freedom of worship outside the established church, and thereafter meeting houses began to make their mark on the landscape.

The earliest Quaker meeting houses were distinctive for their simple, functional design; built by local craftsmen, they sit modestly in the landscape as 'with no necessity to provide for music or any set form of service, a meeting



The outside of Broad Campden Meeting House (1663).

Broad Campden Meeting House, interior.

A and B, Hertford Meeting House (1670). © Historic England, Patricia Payne **C and D, Brigflatts Meeting House.** © Historic England, Alan Bull

house is more a domestic than an ecclesiastical building' (Lidbetter 1961, 4). This resulted in buildings with simple internal spaces, their arrangement reflecting the way in which Quakers worshipped. There are no liturgical requirements that control the design of the building, no priest or altar, no stained glass, coloured decoration or moulded ornament. Walls and ceilings are usually plainly plastered and were originally lime-washed, and floors are laid with stone or plain pine boards, housing simple fittings (today, usually, chairs surround a central table). This environment supported the Quaker way of worship.

The use of words such as simplicity and plainness – used to describe both Quaker buildings and sometimes the Quaker approach to worship itself – somewhat masks the complexity and influence of Quakers and their architecture. Their origins were as a radical movement and this was to be reflected in Quaker public witness (for example in their vocal opposition to slavery). Equally Quaker buildings are infinitely more varied and responsive than the usual simple characterisation suggests. Furthermore, Quaker adaptation to new social challenges is matched by, or perhaps reflected in, their buildings' evolution in response to the contemporary environment. These points might be well-illustrated by the examples of the meeting houses at Brigflatts, Yorkshire and Blackheath and Kingston upon Thames in London.

Brigflatts (1675), on the edge of the Yorkshire Dales, is associated with visits to the area by George Fox. Listed at Grade I, it is the earliest purpose-built meeting house in the north of England. Its construction is typical of the late 17th-century vernacular in the area and the building retains many historic fittings. Its setting includes a burial ground, in continuous use since 1656 and the burial place of the poet Basil Bunting; a garden, a paddock and a warden's house; and a little-altered gig house and stable with classroom (the latter listed at Grade II). The interior retains a wealth of oak fittings, including a minister's stand (a raised area on one side of the meeting house where Quakers travelling in the ministry would have sat); fixed benches; a wide staircase (with dog gate); raised galleries on three sides; and an Elders'

Trevor Dannat's Blackheath Meeting House, exterior.
© Historic England, Lucy Millson-Watkins

Interior of Blackheath Meeting House, showing roof.
© Historic England, Lucy Millson-Watkins

bench. Elders are appointed individuals responsible for the spiritual life of the meeting. A screen remains, with panelling and hat pegs: this screen was originally moveable, and such hinged or sliding wooden partitions often divided the main meeting room from the room formerly associated with the women's business meeting. Kendal and Manchester still have the original early 19th-century winding gear for such a screen *in situ*.

The Blackheath Meeting in south London had several bases in Woolwich and Deptford before the 1970s, including, at different points, both their own small meeting house and rooms within various buildings owned by others. In 1972 a new concrete building was designed by Trevor Dannatt, a notable figure in post-war Modernist design. It was described at the time as a 'modern building to fit in with the forward-looking community around it' and received a Civic Trust Award in 1973 and a commendation by the Concrete Society in 1974. It is described by the project as a 'small, jewel-like Brutalist design (terms not usually conjoined), ingeniously planned to overcome and then exploit the level changes presented by the site. The chamfered square plan form evokes a medieval chapter house, and the raised square lantern acts as a beacon'.

Kingston is a multi-purpose building designed by John Langley of Tectus Architecture: it is a single-storey, flat-roofed pavilion, with a colonnade of pale steel supports. It was a joint winner of the ACE/RIBA award for religious architecture in 2015, noted for its achievement in providing a vital community centre with a moving and well-composed meeting room. Making extensive use of natural light and surrounded by an informal garden, the meeting house reflects directly the modern Quaker priority of sustainability and adaptation to climate change; the building is leading the way as Quakers endeavour to also make their own lives and their older meeting houses as environmentally friendly as possible.

Kingston's focus on the broader community highlights another important feature of Quaker meeting houses: they are not regarded as sacred spaces, as Quakers maintain that the whole of life is sacramental and that no place

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A, The Kingston Meeting House, colonnade leads to biodiverse garden. B, Interior. © The Architectural History Practice

or date is more sacred than another. This enables meeting houses to be used for a wide variety of purposes and the current project is demonstrating a high level of communal value and community use, reaching far beyond the Quaker community itself. Edinburgh Central Meeting, housed in a converted Victorian building above the Grassmarket, provides a venue for the Edinburgh Fringe Festival, while Kendal (1818), which was proving too large for the local Quaker population, has been divided to provide a home for the Quaker tapestry. On a more modest scale, but important locally, yoga classes, playgroups, peace groups and fellowship groups such as Alcoholics Anonymous and others all benefit from using meeting houses as a venue for their activities.

The current project will consider questions of heritage values, accessibility, sustainability, management and community use as they relate to Quaker meeting houses, so as to provide a baseline of vital information for a largely unsung group of fascinating and surprisingly varied buildings that reflect the history, attitudes and ethos of the Quaker movement.

Author

Dr Ingrid Greenhow

Ingrid is a Quaker with a strong interest in the historic environment. Her MSc in Historic Conservation led on to a PhD comparing approaches to the conservation of ruins in England and Norway. As a translator, she has worked on a number of publications for the Norwegian Directorate of Cultural Heritage. For the last two years she has been involved with the Quaker Meeting Houses Heritage Project , which supports better management and appreciation of the Quaker built heritage in its historic, architectural and communal contexts.

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The church interiors of John Loughborough Pearson

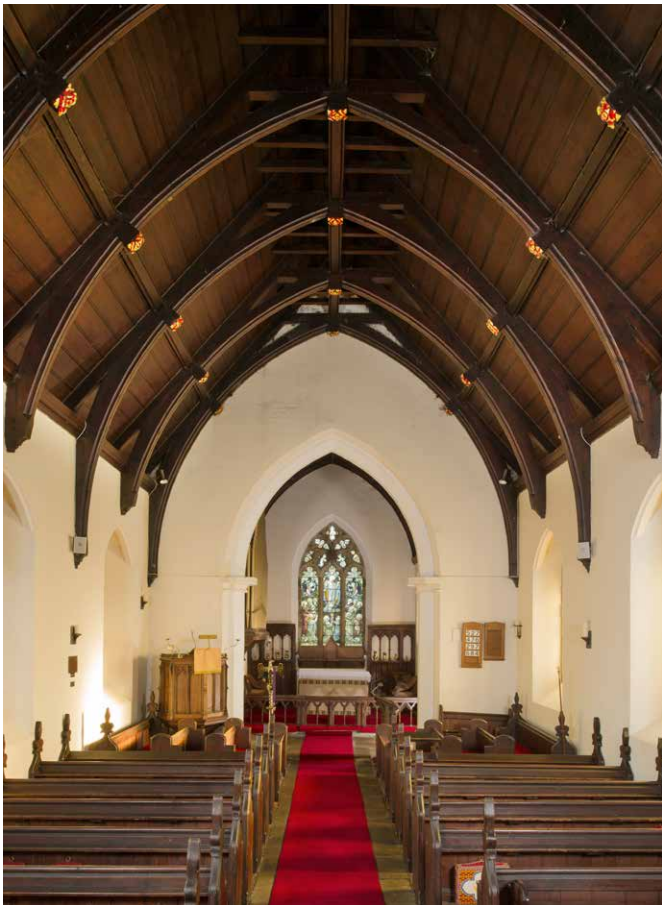
Assessing the work of an important Victorian church architect.

The Victorian era witnessed the greatest increase of church building, restoration and furnishing since the Reformation, ushering to prominence some of the most influential architects and craftsmen of the day. One of these leading figures was John Loughborough Pearson (1817-97).

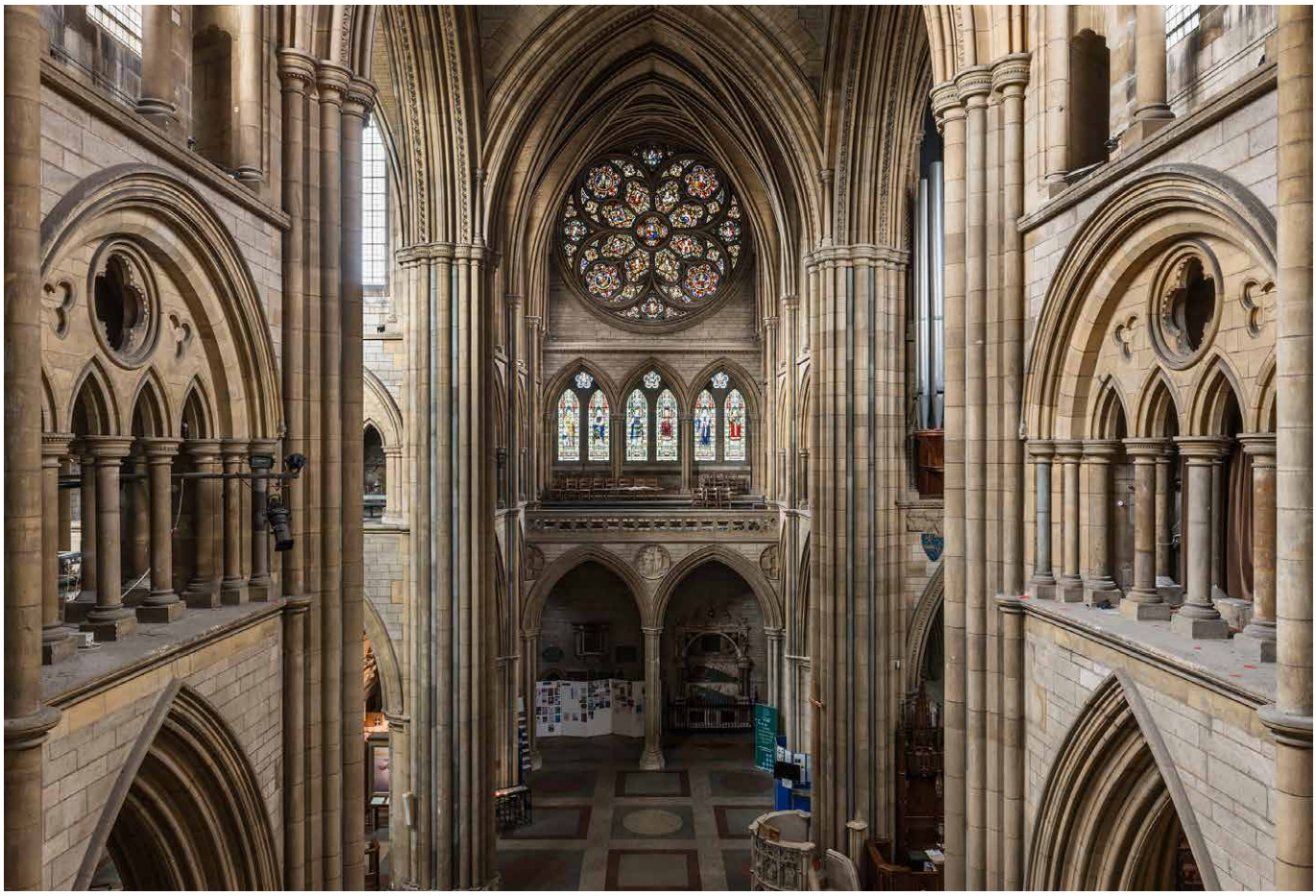
As part of a national project to assess the work of important Victorian church architects such as Pearson, Historic England have undertaken an investigation of the surviving church interiors designed by the architect. The research was intended to shed light on the significance of the fittings and decorative schemes of these buildings as well as their architecture. The aim is to ensure their value can be recognised and taken into account when changes are proposed.

Establishing his practice in 1843, Pearson initially took inspiration and direction from Augustus Welby Pugin and the Ecclesiologists, and later from John Ruskin. By the mid-1860s, however, he had developed a style of his own and was becoming well-known for his mastery of magnificent vaulted and well-proportioned buildings, with 'soaring height and ever-changing vistas' (Beacham and Pevsner 2014, 664). This aesthetic was exemplified by his greatest achievement, Truro Cathedral (1880-7 and 1898-1903), the first purpose-built cathedral to be constructed in England since 1697.

The statue of John Loughborough Pearson above the south entrance of Truro Cathedral. © Historic England, James O Davies



The church of St Anne in Ellerker (East Yorkshire), Pearson's first commission as an independent architect, built 1843–4. The design was largely shaped by the ideas of Pugin and the Ecclesiologists. © Historic England, Alun Bull



View towards the north transept of Truro Cathedral. © Historic England, James O Davies

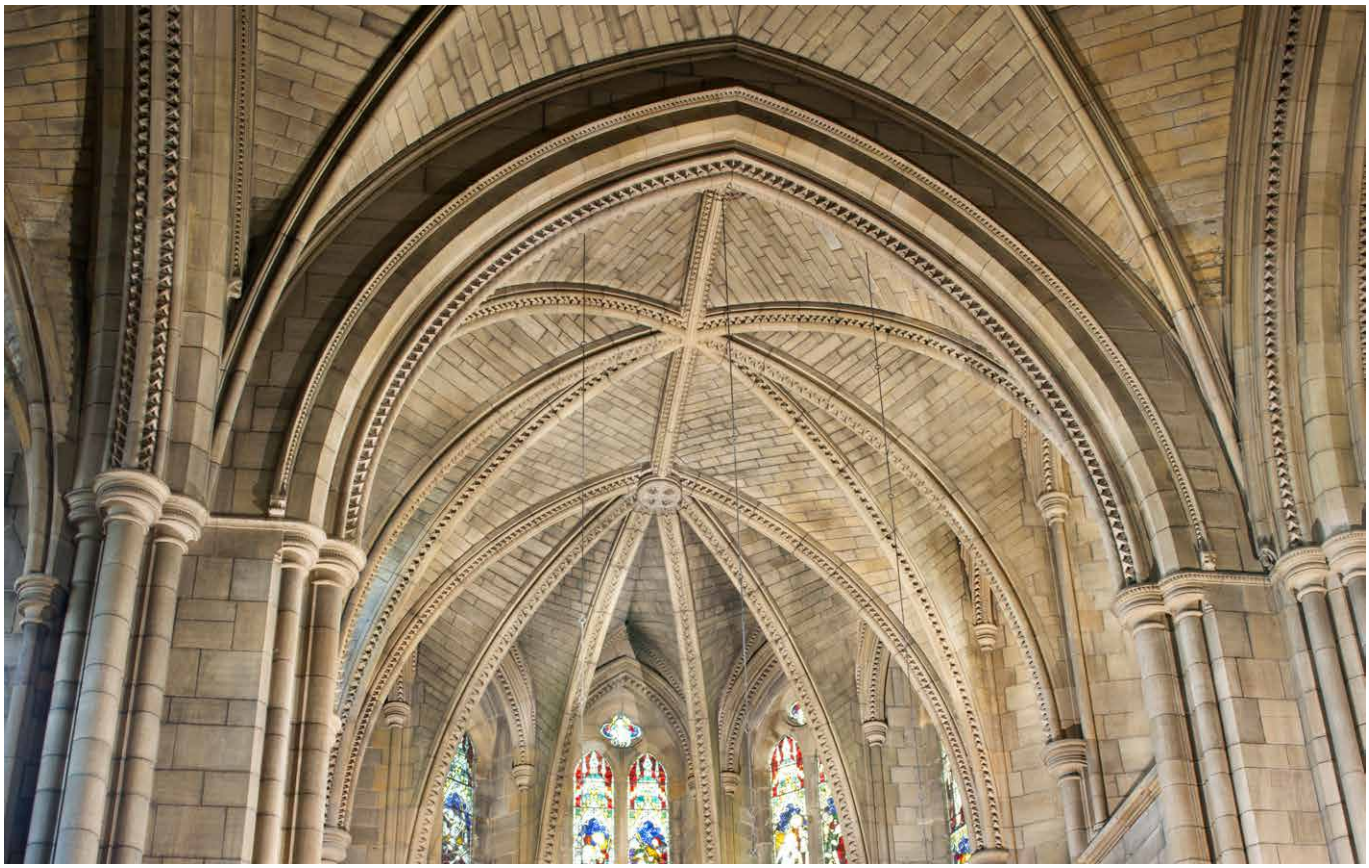
Since Pearson chose not to publish or present widely on his work, he is now perhaps less well-known than such Gothic Revival architects as Pugin or Scott. Nevertheless his achievements, particularly from the mid-1860s onwards, confirm him as one of the later movement's major contributors. He produced design schemes for over 200 places of worship across England as well as others in Scotland, Wales and on the Isle of Man; he even designed Brisbane Cathedral, Australia. His career spanned 54 years and encompassed much of the history of the Victorian Gothic Revival, from its developmental stages to the beginning of its decline towards the end of the 19th century.

Since Anthony Quiney's book *John Loughborough Pearson* (Quiney 1979), which remains a key text for the architect's career and work, relatively little research has been published on Pearson, and very little indeed on the survival of his interior schemes. This makes it difficult to reach informed decisions regarding proposals which might involve the loss of historic church fabric.

The project therefore, had four main aims:

- to determine the extent of the architect's role in the creation or restoration of church interiors including his relationships with clients, builders and craftsmen;
- to understand the significance of Pearson's church interiors in terms of design and quality;
- to assess the general condition and rarity of Pearson's surviving interior work; and
- to highlight some of the common ways in which Victorian church interiors have changed and are changing in the 21st century

In order to obtain an overview of the general condition and survival rate of Pearson's church interiors, including how they are currently used, a comprehensive list of known completed works by the architect was compiled. This was assembled, using secondary and online sources, by Chloe Stanton, a volunteer working for Historic England. From this list a sample of 15 churches – spanning Pearson's career and distributed throughout



The vaulted chancel at the church of St George in Cullercoats, Tyne and Wear (1884) incorporates dogtooth decoration with ring-moulded capitals and nailhead detailing, motifs typical of the Early English style. © Historic England, Alun Bull

the country – were chosen for detailed investigation and photography by the Historic England Assessment Team. The assessment of each church involved on-site analysis of the interior to determine the extent to which the scheme as executed differed from the intended design, and whether it had been diluted by subsequent alterations. A measured survey was also carried out of those churches which were most under threat, whether by being closed or because demolition was threatened.

Our investigations have shown that Pearson was usually involved in every stage of a project, closely monitoring the work to ensure that his designs and intentions were executed in full. He also remained loyal to those builders and craftsmen (stained-glass manufacturers, etc) who had earned his trust through the quality and consistency of their work – the same names re-appear time and time again in connection with his churches throughout the country. The same is true of Pearson himself with regard to those who chose to employ him; he often secured multiple commissions from the same client or found new work through recommendation.

Pearson was most comfortable with the 13th-century Early English style. He demonstrated early on that he was able to accurately recreate medieval proportions, motifs and details, a skill which was most likely underpinned by his experience of living and working within the shadow of Durham Cathedral from an early age until 1842, and from his devotion to studying the northern English cathedrals and monasteries. It is in the creation of well-balanced and proportioned layouts, however, that Pearson excelled. His designs specified all details of the interior, sometimes even down to the altar cloths and Communion vessels, and his fixtures and fittings were always placed harmoniously within the interior space.

As might be expected, the size and complexity of Pearson's designs were proportionate to the available budget, although he rarely, if ever, seems to have refused a commission, regardless of its size or location. He developed a style for smaller, cheaper churches in order to meet the demands of the lesser and poorer parishes which approached him. St Hugh's Church in Sturton (Lincolnshire) and St Mary's in Hambleton

The chancel of the church of St Hugh of Avalon, Sturton by Stow (Lincolnshire), built in 1879. © Historic England, Patricia Payne

The chancel of St Mary's Church at Hambleton (North Yorkshire) built in 1881-2. © Historic England, Alun Bull

(North Yorkshire) are good examples of buildings in which modest design and materials still display Pearson's characteristic emphasis on height, balanced proportions and spatial complexity. It is notable that the detailing and furnishings of these smaller buildings sometimes replicates that seen in his finest and most expensive churches. It is thus clear that the potential level of this architect's involvement and contribution should always be carefully considered, regardless of a building's relative scale, architectural complexity and aesthetic qualities.

Almost all of Pearson's surviving churches, with the exception of three of his smaller works, are listed and therefore subject to faculty or statutory protection. The recent demolition of the unlisted church of St Luke at Winnington (Cheshire) in 2015, however, is a reminder that even churches designed by a major architect can be under threat.

Furthermore, it is clear that a key element of the interior design of these buildings – their moveable furniture – is not adequately protected by statutory designation and is therefore, more vulnerable to damage or loss than the church itself. This is particularly true if its provenance is not properly known or its significance not understood. This project has shown that such pieces can be an integral part of a church interior designed by a major architect, and thus that this association should be assessed most carefully before reaching any decisions about change.

The results of our research will be published as a Historic England Research Report, available through the Historic England website, later in 2016; it is hoped that they will help others identify, understand and assess the significance of the church interiors designed by John Loughborough Pearson and his contemporaries, and thereby help with their preservation. It is also hoped that the conclusions of this project will contribute to the wider assessment of the value inherent in the work of Victorian church architects, especially where their fittings and decorative schemes survive.

The pulpit within the former church of St Luke at Winnington (Cheshire), built in 1896-7. The detailing on the pulpit, particularly the frieze, are similar to those of other larger and more expensive Pearson churches, such as the Catholic Apostolic Church in Paddington (1894). © Historic England, James O Davies

Author

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Clare joined English Heritage (now Historic England) as an Architectural Investigator in March 2014 following a number of years working in commercial archaeology and heritage consultancy. In her current role, Clare specialises in the research and investigation of heritage assets of various periods; her particular interests are in medieval and church architecture.

Further Reading

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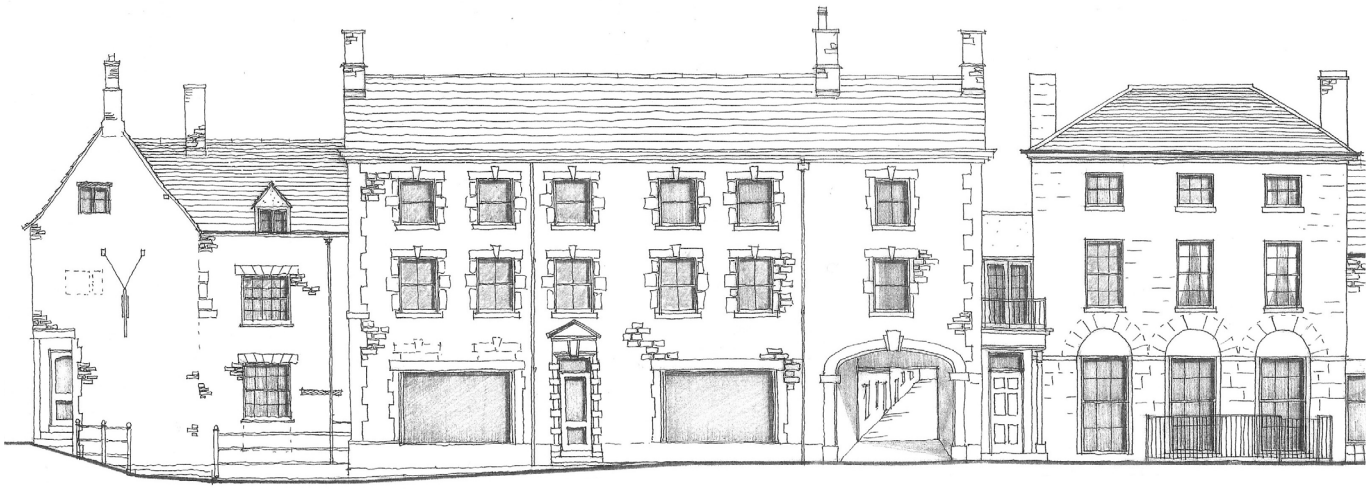
Early fabric in Chipping Norton



The northernmost point of West Street, Chipping Norton, illustrating the gable end of The Fox and 2 West Street, formally the Hitchman's Brewery offices and entrance. © Jan Cliffe

Nestled in the rolling hills of the north Cotswolds, Chipping Norton is well-known as an historic market town. The manor of Norton originated in the Anglo-Saxon period, and is mentioned in the Domesday Book. The town is known to have received its market charter in 1204, from which it gained the appellation Chipping, from the Old English for market (*cíeping*).

By the 14th and 15th centuries, in common with many towns in north Oxfordshire, the town was a wealthy outpost of the wool trade. Much of the church was rebuilt in the 15th century with bequests from wealthy wool merchants. In the late 17th and early 18th centuries there was significant gentrification and rebuilding in Chipping Norton, with many structures being built in the Baroque style, influenced by nearby Blenheim Palace and Heythrop Park.

By the 19th century the town had become known as a centre for the production of tweed, thanks to the presence of the Bliss Tweed Mill. This palatial structure was re-built in 1872 after a substantial fire destroyed the previous Lower Mill. It is still a major landmark when approaching the town from the west. The Bliss family became the town's largest employer and were the benefactors of a great deal of local building work. Today the town is known for its picturesque market place, and continues to provide a popular trading place, with its market still taking place weekly.

Several books on the social and local history of Chipping Norton have been published over the years, but little is known about the buildings of the town. The burgage plots of the early town plan are still evident, though few are accessible (being in private ownership and having been gradually built over). Little study has been made of their history or that of the buildings that sit on them.

During 2012, three keen local enthusiasts of historic architecture (John Marshall, Victoria Hubbard and Jan Cliffe), set up the Chipping Norton Buildings Record, with a view to recording as many of the town's older buildings as possible. They were later joined by Paul Clark from the Oxfordshire Buildings Record, and by Dr Adrienne Rosen, who undertook documentary research. The Chipping Norton Historical Research Group, of which Jan and Adrienne are founder members, had been transcribing wills and collecting a wealth of information since 2002. This information has proved invaluable to the project.

During October 2013 an application to take part in Historic England's Early Fabric in Historic Towns project was submitted and agreed. The duration of the project was to be two years. This provided the finance to support those working on the project, funding for publication, and additional money to enable a programme of dendrochronological dating to be carried out on some of the buildings of the town.

Objectives for the project were established, including:

- to improve understanding of the morphology and development of the town plan;
- to investigate the architectural evolution of the town's buildings;
- to identify early plan forms of houses, shops and inns;
- to understand the dates when various vernacular details of materials, carpentry, fenestration, architectural decoration, fixtures and fittings were introduced; and
- to convey the results of this research to a wider audience

The study of the town aimed to include as many buildings as possible, and to identify any earlier structures that might be standing hidden behind later facades. To achieve this the survey was broken down into levels.

First of all each area of the town was subject to a 'level 1' or street survey. Each area in the historic core of the town was surveyed to investigate its streetscape. Each building was examined, taking into account such matters as roof coverings and chimneys; fenestration, doorways, and facade detailing; evidence for internal plan form, cellars and rear access. The level 1 surveys encouraged a more intense look at each and every building. Often a small clue would spark an interest. Local knowledge helped a great deal, as an ordinary-looking facade would occasionally hide a gem of a building.

Following this a 'level 2'or brief survey of the interiors of selected buildings was undertaken, partly to assess the potential for a more detailed analysis. Finally, these 'level 3' or full surveys were undertaken. These included measured drawings, building analysis, assessment of documentary evidence and the preparation of a report of findings.

Every aspect of these detailed surveys has proved invaluable. The documentary evidence has often supported or discounted theories regarding possible building dates. The measured surveys have occasionally brought anomalies to light which had not previously been obvious. Some of the more complex buildings required numerous visits; this is where good relationships with the owner/occupiers have been essential.

The two years have now passed, and the project has gone from strength to strength. Enthusiasm for the project from those who live and work in these buildings has been a source of great pleasure to the team and without the co-operation of the many owners and tenants who offered their buildings to be surveyed the project would not have achieved its aims.

The 'Manor House', West Street. © Jan Cliffe

Market Place, Middle Row. © Jan Cliffe

One of the objectives was to investigate the morphology of the town's development and the layout of its burgage plots. Here, Dr Antonia Catchpole was commissioned to offer her suggestions as to when the market place was laid out. No documents relating to the town's foundation exist, but from the plot dimensions Antonia concluded Chipping Norton in its current form was laid out in the mid- to late-12th century. The charter of 1204 for the annual fair would indicate Chipping Norton was thriving by this time.

Part of the funding from Historic England was aimed at providing scientific dating evidence for some of the buildings. Dr Martin Bridge has undertaken dendrochronological research on a selection of those structures which contained suitable timbers. The final reports are pending, though two buildings which were suspected to be medieval have indeed been dated to the mid-15th century.

The outcomes from the research so far are being analysed with the aim of producing a book for sale locally and an article for the national journal *Vernacular Architecture*. Reports on individual buildings will be deposited in the Oxfordshire Historic Environment Record.

One of the joys of the project has been its ability to reveal to owners and occupiers how old their properties may be. Internal features such as beams are the perfect resource to use when explaining how a building is dated. It has been a pleasure to watch owners' delight and sometimes surprise, particularly when informed that they are using a medieval building. It is quite exhilarating to watch the change in opinion that results, the suddenly enhanced understanding, appreciation and sense of a building's value. The project has been a celebration of these buildings in their own right, as well as of the setting of the market town. We hope the enthusiasm and deepened understanding it has created will help to ensure Chipping Norton's heritage assets – be they buildings, decorative features or the streetscape of the town itself – are nurtured and retained.

Author

Victoria Hubbard MSc

Victoria worked for many years running her busy, locally-based business before undertaking a Masters degree in Historic Conservation, after which she became one of the founder members of the Chipping Norton Buildings Record. She is now the project co-ordinator for the Early English Fabric Project.

Reginald Farrer's private rock garden

Influential innovations in Edwardian horticulture.

Plans to refurbish and replant an important rock garden that was developed in the late Victorian and early Edwardian period have stimulated the first serious study of its layout and history – and the influential innovations trialled at the site.

Within the village of Clapham, below the imposing limestone fells of Ingleborough in the Yorkshire Dales, are the remains of a rather unassuming rock garden. The garden comprises a crescent-shaped, south-west facing enclave within a former stone quarry. Within the arc sits a curvaceous concrete pond connected to a narrow waterfall channel (both now dry), stone outcrops, limestone-edged beds for marshy plants and a gentle scree-slope. All are artificially made but designed in a very naturalistic style. This is the former private rock garden of Reginald John Farrer (1880-1920): 'the father of modern rock gardening'.

In Farrer's day the rock garden lay within the grounds of his family home, Ingleborough Hall. He created the garden in 1894 at the age of just 14 and continued

The empty concrete pond within Reginald Farrer's private rock garden.

to adapt and improve it until his death. Farrer was a significant figure in early 20th-century gardening, garden writing and international plant-collecting. By the time of his death in 1920 (during an expedition into Upper Burma), he had published around a dozen horticultural books (alongside several ill-received works of fiction), ensuring that his work, and in particular his enthusiasm for alpine plants, remained influential long afterwards. His impassioned plea for naturalistic but bold horticulture proved very persuasive in Edwardian England, and his influence was exercised through a number of high-profile associations.

For example, he advised on the creation of 'moraine gardens' (planted scree) at Myddelton House in Middlesex (home of renowned horticulturalist E A Bowles) and at the Brockhurst Estate in West Sussex. Even the famous rock garden at RHS Wisley in Surrey was allegedly inspired by his book *My Rock-Garden* (1907). Farrer's colourful character, adventurous life and distinctive writing style have made him a compelling individual for those interested in the history of gardening.

Farrer did not invent the rock garden, nor the alpine garden, but he was enormously rigorous in his practical research and visionary in his creative ambitions. This set him apart from his predecessors and allowed him to achieve higher standards of exotic planting through a better grasp of alpine environments.

Until recently, and for many years, the Ingleborough rock garden received little attention in terms of maintenance. The lush garden, once dense with exotic plants cared for fastidiously by Farrer and the estate gardeners that followed him, became a shadow of its former self. Most visibly, the pond is no longer watertight

The narrow concrete waterfall channel, now dry. © Historic England, Alun Bull

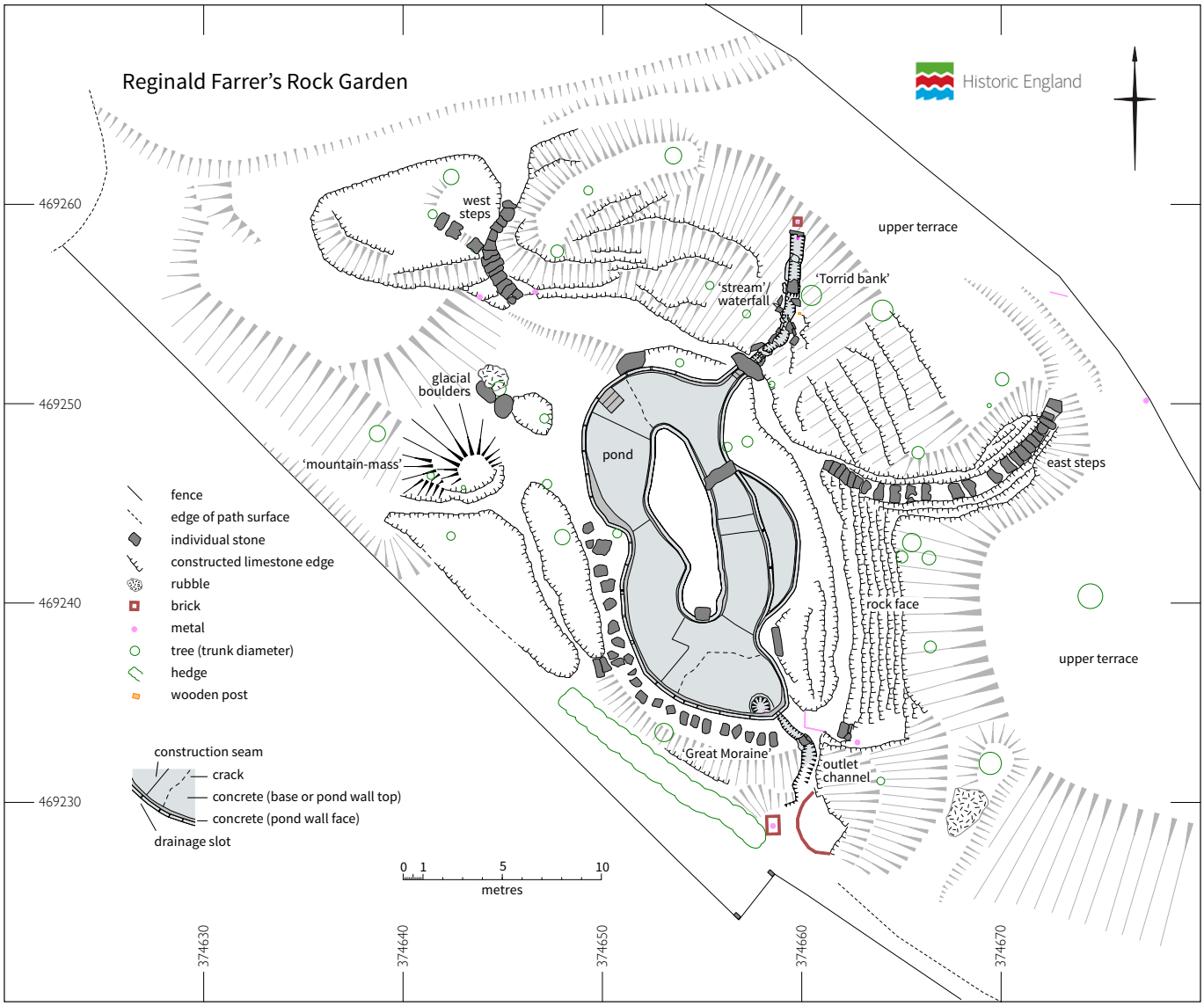
Reginald Farrer in Buddhist robes acquired during a plant-collecting expedition. © the Farrer Family Collection, c/o the Royal Botanic Garden Edinburgh Archive GB235 RJF/2/2/5

– and, having stood empty for several decades, its concrete shell has fallen victim to frost damage and decay. Plans to reverse the garden's decline were put forward early last year by the current owners, who intend to restore it as sympathetically as possible. These plans were received with great interest by the Yorkshire Dales National Park Authority and Historic England, both of whom were also keen to see a sustainable and appropriate solution.

There was a problem, however. Other than Farrer's own, often rather grandiloquent written descriptions of his 'Old Garden' (Farrer 1907 and 1909), and a mere handful of snippets in various biographical pieces, very little detail had ever been placed on record about the design and development of the Ingleborough rock garden, and not a single plan, by Farrer or anyone else, had been found of it.

Unsurprisingly then, many questions concerning the garden's structure, history and integrity, all crucial to the restoration, remained unanswered. Greater clarity and understanding was necessary to inform our advice and so, following an initial visit by the authors, Historic England elected to undertake a rapid programme of survey and research.

Field investigation in the spring of 2015 consisted of a detailed measured survey of the remaining structures and earthwork elements in the garden, a full photographic record and a general assessment of



Historic England's 2015 survey of the Farrer rock garden. © Historic England, Philip Sinton

condition. The resulting plan, with slopes expressed as hachures, provided the first known accurate drawn record of the garden. With this in hand it was now possible to draw together written and photographic evidence from Farrer and his contemporaries, so as to build a more informed picture of the history and importance of Farrer's work at Ingleborough.

It was heartening to find that relatively little had changed in the overall form and layout of the rock garden. It is still recognisable from Farrer's descriptive tour, published in his 1909 book *In a Yorkshire Garden*, which provided the main means of identifying named elements of his design within our new plan. From Farrer's accounts alone the reader could be forgiven for picturing a magnificent landscape of mountains, lakes and gorges. However Farrer's choice of grand metaphors to describe the mounds, pond and paths is really just part of his hyperbolic charm. A few photographs in the book and a handful of others taken during Farrer's lifetime help to give this vision of his garden back its proper scale. Comparing these photographs with Farrer's written descriptions also confirmed that a number of botanical specimens have survived to the present day.

The main discernible differences between the garden that Farrer would recognise and the site today are that it is now much less densely planted, and that the pond is empty and in need of attention. There have been very little in the way of modern additions.

Historic image of the rock garden as it was around Farrer's lifetime. © the Farrer Family Collection, c/o the Royal Botanic Garden Edinburgh Archive GB235 RJF/2/2/5

Hitherto the specific importance of Farrer's private rock garden had been little discussed or recognised. Our fieldwork and associated research has revealed evidence that the construction and maintenance methods recommended by Farrer in his books were largely based on techniques developed at Clapham, in an attempt to recreate some of the plant habitats witnessed on his travels. Farrer was also deeply inspired by the 'mountain' habitats created by the nearby crags of Ingleborough, and the garden benefits from a strong home-grown sense of place, instilled through Farrer's use of water-worn limestone from the slopes above the village.

Some of Farrer's methods were also tried out at his commercial nursery garden, the Craven Nursery, which was also in the village; however, his private garden appears to have been his primary test-bed. Concepts such as the use of below-ground irrigation systems of perforated pipes, naturalistic moraine-gardens, carefully considered horizontally-laid stonework, and ponds bordered by marshy planting areas can all still be traced to some extent within the rock garden.
The evidence also shows that all of the surviving elements listed above are close matches to those depicted in instructive diagrams published in Farrer's 1919 book, *The English Rock-Garden*, proving that Farrer 'practised what he preached'.

Our investigation has advanced present understanding of the rock garden and recorded its physical elements, helping to secure its future through advice based on due recognition of the significance of Farrer's work.

Historic England continues to work with the owners, who have engaged a conservation-accredited architect, and will use the results of the survey to influence their plans to refurbish and replant the garden, bringing Farrer's place of experimentation and inspiration back to life.

The pond with concrete bog garden shelf and rock face beyond. © Historic England, Alun Bull

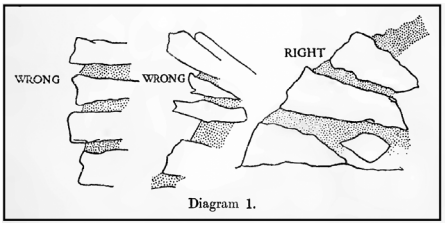


Diagram 1.

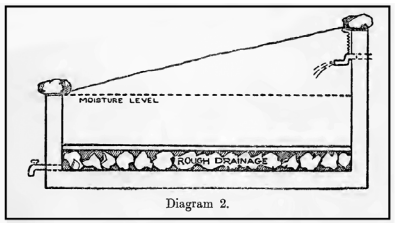


Diagram 2.

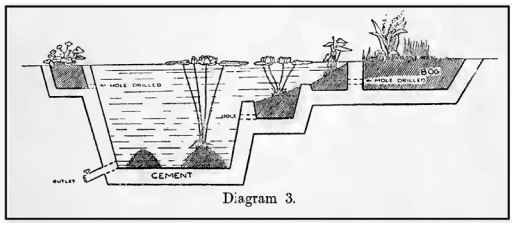


Diagram 3.

Instructive diagrams from Farrer's 1919 book *The English Rock-Garden*.

The authors would like to express their thanks to all those who contributed to the investigation. In particular, to the present owners of the garden, Mr and Mrs Bowes, for kindly granting permission for the site to be surveyed, and to Leonie Patterson, archivist at the Royal Botanic Gardens Edinburgh, for providing information and support.

Authors

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Rebecca is an Investigator with the Assessment Team (North), Historic England. She joined English Heritage in 2010, having previously worked in commercial field archaeology and on academic landscape research projects. At Historic England she undertakes a wide range of applied research and analytical survey tasks, including the provision of casework support such as that carried out for the Farrer rock garden.

Emma Sharpe
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Emma joined English Heritage in 2009, working initially for the Historic Properties Department. With a degree in Architectural Studies from the University of Nottingham, Emma currently works in the Development Management Team, providing constructive advice to local planning authorities, owners and developers across Yorkshire.

Further Reading

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England's shopping parades

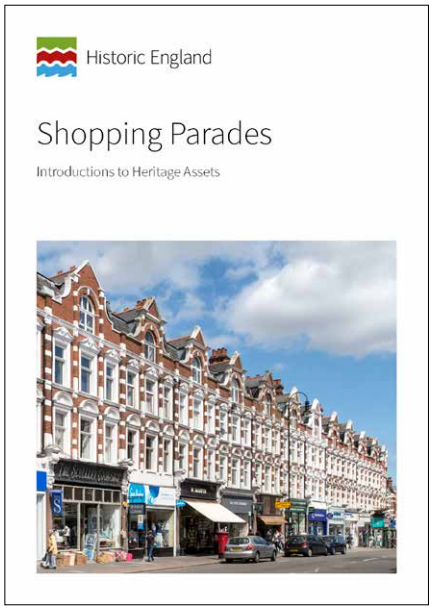
An introduction to an everyday building type.

In the course of researching Historic England's national study of suburbs, it became clear that shopping parades provide a vital service to local communities. Shopping parades can also offer an architectural focus in areas of residential sprawl. Clustered together, they form the commercial centres of suburbs – but, ironically, are rarely located in their geographical heart. Rather, they tend to be set on the outskirts of settlements, where they are able to attract passing trade as well as local shoppers. Parades are thus commonly found lining busy arterial roads, conveniently close to bus, tube and railway stations. Having said this, shopping parades exist in diverse locations, and can even be found in villages and city centres.

Given the paucity of information about this building type, it was decided that an Introduction to Heritage Assets (see page 53) for shopping parades should be produced, This offered a chance to review what we understand about this building type: to study its origins and its evolution, in all its various functional permutations and architectural guises.

The most difficult part of the process was grappling with a definition, for it quickly became plain that 'shopping parade' means different things to different people. Boiling it down to the most basic level, it was decided to adopt this definition: 'planned developments incorporating rows of shops (facing onto an outdoor space), with a strong degree of architectural uniformity.' It was agreed that a development had to include at least three shops before it merited the label 'shopping parade'.

It became evident that this definition admitted a great many developments erected long before the term 'shopping parade' was coined. Nobody can claim that the 'shopping parade' was a Victorian invention, but it was certainly in the 1870s and 1880s – when the development of middle-class suburbs and seaside resorts was taking off – that rows of shops became architecturally ostentatious. Such was the confidence of the era that developers thought nothing of erecting rows of 40 or more shop units, with two or three storeys of accommodation above them. These sprouted through the spreading



The cover to the Introduction to Heritage Assets illustrating Queen's Parade, Muswell Hill, London, *c* 1897. © Historic England

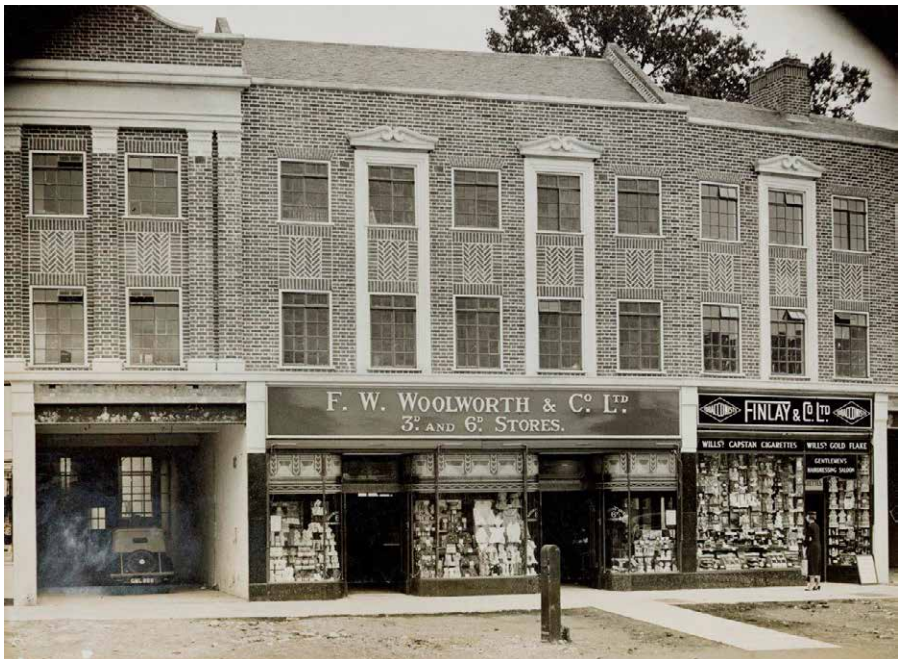
Topsfield Parade, Crouch End, London: a 42-unit parade developed by the builder James Edmondson in 1895-7. © Historic England, Lucy Millson-Watkins

Arcade House and Temple Fortune House, Finchley Road, London, by Arthur J Penty, 1909-11, listed Grade II. © Historic England, Patricia Payne

suburbs of London and other cities, sometimes echoing the design of the terraces and semi-detached villas that populated their hinterland. Indeed, given the preference of parade architects for upper-floor oriel windows, it often looks as if a standard terraced house has been perched atop each shop unit. Amongst the many interesting mid-Victorian parades in north London are James Edmondson's parades in Crouch End (1895-7) and Muswell Hill (*c* 1897), illustrated here. Neither is listed, but a single shop (Martyn's) in Queen's Parade, Muswell Hill, is listed Grade II as a well-preserved shop unit.

Architecturally, two of the most admirable of all shopping parades are Temple Fortune House and Arcade House, built on Finchley Road on the edge of Hampstead Garden Suburb to designs by Arthur J Penty (1909-11, listed Grade II). These two Arts and Crafts blocks flank the entrance to Hampstead Way, forming a gateway to the suburb. The end cross-wings, with ground-floor arcading and steep half-hipped roofs (reflecting Rhenish influence), projected in front of a timber-framed row of shops with picturesque dormers and tall chimney stacks. This development was influential in the years leading up to 1914, especially for parades throughout north London. Elsewhere a fashion grew for half-timbered parades, something that worked best on a moderate scale, for example Nos 35-47 Sycamore Road, Bournville (E Bedford Tyler, 1905-8, listed Grade II), in the West Midlands.

37-47 Sycamore Road, Bournville, West Midlands, built in 1905–8 to designs by E Bedford Tyler and listed Grade II.
© Historic England, James O Davies



A Lotery-designed parade in Field End Road, Eastcote, 1937: this unit is now occupied by Tesco Express. © Historic England Archive

The neo-Georgian style came to dominate, nationally, between the two world wars. Sometimes the upper-floor accommodation was let separately from the shop, and independent access systems – including balcony access to flats – were devised. Chain stores such as Sainsbury's and Tesco now wanted to enter parades and began to impress their preferences onto hitherto uniform designs. In London, one of the most prolific and successful developers of the 1930s was Herman Edward Lotery (1902–87), whose company, Greater London Properties Ltd, specialised in suburban parades. Working with the agents Warwick Estates, just three firms of general contractors, and the architects Marshall & Tweedy, Lotery standardised the architectural design and construction of parades to an unprecedented degree. He is estimated to have built 80 parades (equating to 1,005 shop units) around London between 1930 and 1938. Lotery's parades are easily recognised: they stand three storey high, are of dark red brick with herringbone aprons beneath the windows, and have a modicum of classical styling including distinctive pilaster capitals with upright foliage.

Many of the new communities created after the Second World War included a small neighbourhood 'shopping centre' in the form of a short parade. Moreover, although the terminology had changed, post-war shopping precincts were little more than shopping parades arranged to face one another across pedestrianized piazzas.

The row of shops, however we choose to label it, is one of those simple, functional building types that existed in the Roman period and will probably be with us forever. Many historical shopping parades, however, are not thriving as they did once. Local shopping was hit hard by the arrival of out-of-town superstores in the 1980s and 1990s and is now being knocked again by the growth of internet shopping. Many traditional parade shops – the butcher, the grocer, the greengrocer, the newsagent – have ceded space to personal service industries such as nail bars, tanning salons and tattoo parlours. Amongst these, convenience stores, takeaways, hairdressers, cafes and launderettes cling on, but only just. Inevitably, as local shopping continues to shrink, the commercial future of shopping parades, often standing on prime sites, will come increasingly under pressure. If and when this happens, we will need to be able to assess their historical significance: the Introduction to Heritage Assets, published this spring, is a step in that direction.

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Kathryn studied art history before embarking on a career as an architectural investigator with the Royal Commission on the Historical Monuments of England, and later with English Heritage and Historic England. Her publications include *English Shops and Shopping: An Architectural History* (Yale University Press, 2003) and *Woolworth's: 100 Years on the High Street* (Historic England, 2015).

Must Farm Bronze Age timber platform

Making the extraordinary commonplace?

The Must Farm timber platform, finds from which have been widely publicised, was a Late Bronze Age settlement, standing in a wetland on timber piles. It was destroyed by a catastrophic fire at the beginning of the 1st millennium BC and its remains were preserved by slow-forming river sediments; they now lie some 3m below the surface of the reclaimed Cambridgeshire Fens.

The settlement comprised a row of at least four roundhouses enclosed by an uninterrupted palisade and walkway. In spite of its wetland setting, the settlement appears to have been predominantly 'dryland' in character, with terrestrial species making up most of both its faunal and floral assemblages. The conflagration that destroyed the site was all-consuming, but remarkably, major structural components such as collapsed roof and wall timbers have survived in partial articulation. As a result, the interiors of individual houses have retained many of their original fixtures and fittings (charred furniture, whole pots with food inside them, carbonised textiles) only slightly removed from their original positions.

Excavation of the site is being jointly funded by Historic England and the brick manufacturer Forterra and is being carried out by the Cambridge Archaeological Unit, part of the Department of Archaeology at the University

The Must Farm timber platform excavations. © Cambridge Archaeological Unit

of Cambridge. It is situated at the southern edge of the Must Farm brick pit, an active quarry located at the western end of the Fenland market town of Whittlesey. The platform originally stood on a watercourse in the Flag Fen Basin, which is a small embayment on the western edge of the Fens, close to where the River Nene emerges from the more solid geology around Peterborough.

Media coverage to date has focused primarily on the exceptional levels of preservation, which include some unparalleled discoveries (the largest and oldest complete Bronze Age wheel ever to be found in the UK for example). Less attention has been given to the significance of the site for Bronze Age studies, or to the relevance of its landscape setting.

The site's relationship to the Flag Fen Basin is crucial as this small area has already generated a series of internationally important Bronze Age discoveries. These have included such features as the Fengate field systems, the Flag Fen post alignment, and the Flag Fen platform, as well large quantities of later Bronze Age metalwork (Pryor 2001). More recently, landscape-scale excavations around the south-eastern fringes of the basin (at Bradley Fen and Must Farm) have revealed Early Bronze Age burnt mounds and fenced paddocks, mid-2nd millennium BC field systems, and impressive amounts of later Bronze Age metalwork (Knight & Brudenell forthcoming). Investigation of the former watercourse immediately upstream of the Must Farm timber platform site revealed an astonishingly well-preserved section of Bronze Age water channel, complete with *in situ* fish weirs, fish traps, at least nine logboats (both whole and partial) and several intact bronze weapons.

Continuing analysis of the Flag Fen Basin's environmental history has painted a picture of a submerged Holocene landscape that began dry but became increasingly wet; over this time the terrain was transformed from a river valley to an embayment in a

Must Farm roundhouse 1, its post circle about 8m in diameter, its roof supported by an internal ring; the collapsed roof timbers are also visible.

A, The complete tripartite wheel found at Must Farm. **B**, Press day at Must Farm. **C**, Late Bronze Age sword, deposited alongside a Middle Bronze Age causeway which pre-dated the main settlement. All images © Cambridge Archaeological Unit

Material culture found *in situ* included whole pots and a wooden bowl. © Cambridge Archaeological Unit

fen. Earlier courses of the Nene and its distributaries navigated the basin's deeper southern levels whilst its middle, which was low-lying, evolved from a floodplain landscape (Neolithic) to a salt marsh one (Early Bronze Age) to a fen (Middle Bronze Age). As a result, the adjacent river valleys acted as conduits for sediment and were progressively swamped.

Evidently, the ever-increasing saturation of the Flag Fen Basin was the catalyst for the construction of the major timber edifices, including long causeways and raised settlements, which have been found at Flag Fen and Must Farm. It is this saturation that has also helped ensure the structures were preserved.

The sheer intensity of activity across the former embayment, combined with the exceptional character of its archaeology, has led a widely-accepted picture to develop in which the Flag Fen Basin was a Bronze Age cult-centre – a place distinct from the 'everyday' settlement patterns observed elsewhere (Harding & Healy 2007).

However, the recent discoveries within the Flag Fen Basin, and in particular our excavations of the Must Farm timber platform, are forcing us to rethink our ideas on patterns of settlement in the later Bronze Age. Whilst these are turning some conventional models on their head, they also offer us better ways to understand the comparatively slight traces of contemporary occupation on the adjacent dryland – such as at Fengate and Bradley Fen. In coming to terms with these new discoveries, we may have to concede that some aspects of the discoveries in the basin may be less exceptional than was once supposed, especially in relation to the large Flag Fen platform. The picture now emerging is not one of a specialised cult-centre in the heart of the basin, but of a wetland that supported a thriving community. Nevertheless, there remains the danger that wetland settlement 'specialisation' will be heralded as the new unique feature of this landscape, in spite of the fact that the patterns of settlement that now present themselves appear to mirror those associated with, for example, major river valleys.

The reasons for the development of such settlements are complex, but access to a river as the means by which bronzes (as well as other commodities) could be traded along exchange networks was almost certainly a major draw for communities. For example, access to these networks and the need to control watercourses is often cited as the principal reason why occupation began to take hold at this time on eyots and islands in the Thames, including sites such as Runnymede Bridge (Needham 1991) and Wallingford (Cromarty *et al* 2006). Owing to their low-lying nature, these sites appear to be unlikely choices for settlement, yet they were the context for intense periods of activity, judging by the wealth of finds they produced.

The same might be argued for wetland sites, such as the settlements in the Flag Fen Basin. The only difference here was that occupation required the deliberate colonisation of a wetland environment in order to maintain proximity to the watercourses of the River Nene, rather than the occupation of, say, a low-lying site near to a river. This interpretation is strikingly different to the conventional story of the landscape development of the Flag Fen Basin, but it does seem to fit the evidence at least as well. It offers an explanation for the paucity of settlement remains on the fringes of the basin and a context for understanding the massive investment in structures near to and above the basin's watercourses. It also enables us to see these patterns as comparable to those identified elsewhere in southern Britain, meaning that we do not have to frame this locality as an extraordinary 'cult-centre'; instead we should concentrate our attention on the richly detailed picture of everyday life provided by the site.

This interpretation also enables us to qualify the deterministic role we often ascribe to the fenland environment. Communities were clearly quite capable of settling in these newly formed wetland spaces. In spite of the rising water-table in the late 2nd and early 1st millennium BC, people were not forced out of the basin interior. Indeed the decision to stay appears to have been determined by concerns shared by people in other parts of southern Britain at this time.

Author

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Mark's specialism is prehistoric landscapes, in particular the deeply buried landscapes 'distinctive' to fenland. He is a prehistoric pottery specialist, but most of all his interest lies in the explication and articulation of later prehistoric contexts of habitation and mobility. He directed the Must Farm timber platform excavations, which are ongoing.

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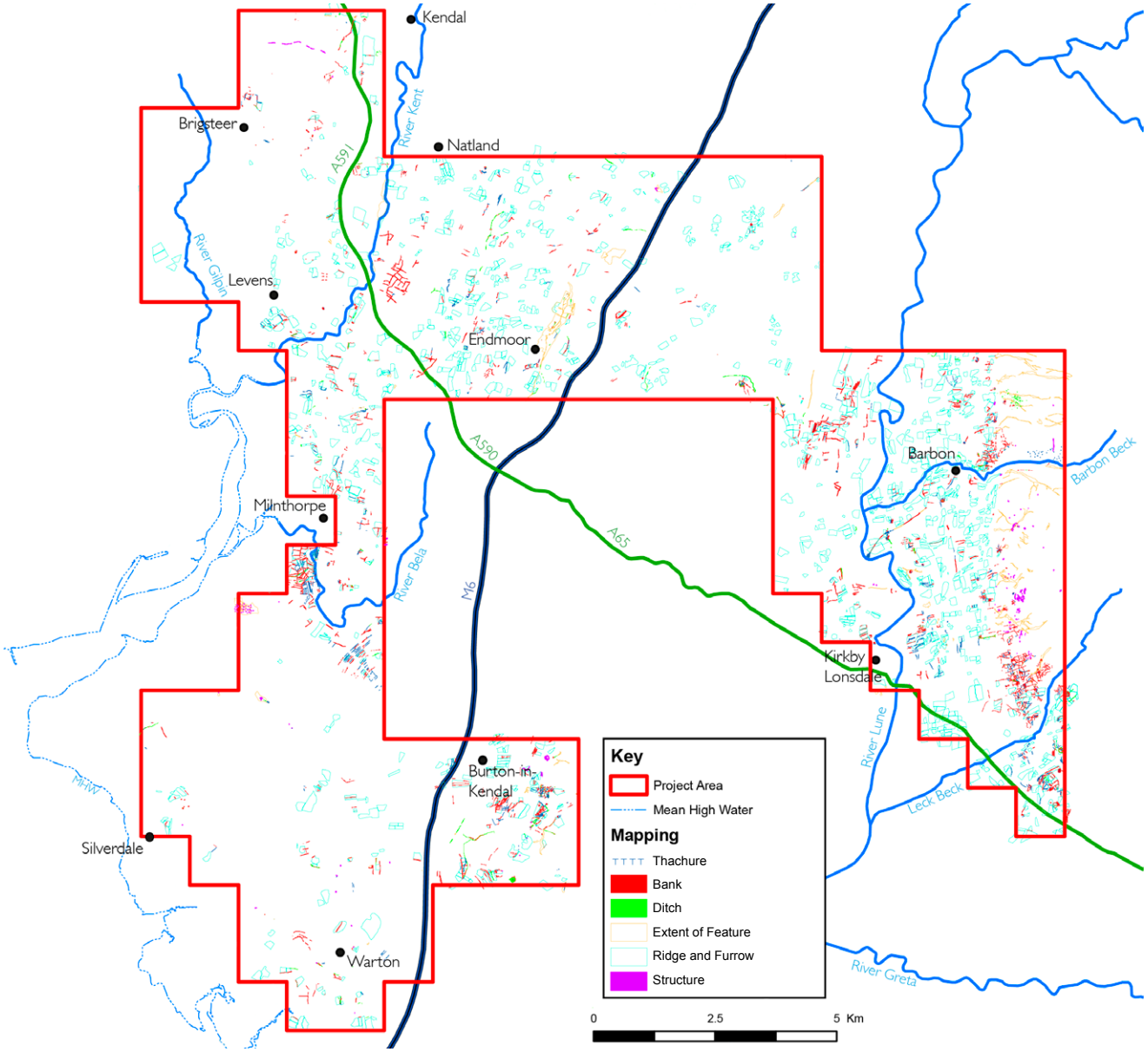
Revealing past landscapes in Cumbria and Lancashire

A deepened understanding of a previously under-recorded landscape.

In order to explore how different survey techniques can be combined to assess the historic environment across large areas of the landscape, Historic England has run three National Archaeological Identification Survey (NAIS) projects in contrasting parts of the country. Typically, these projects analyse the landscape by producing large-area mapping from air photographs and airborne laser scanning (lidar) surveys. Target sites are then identified at which a variety of ground-based techniques can be deployed. The aim is to more effectively deploy the resources needed to examine the landscape at this scale, while providing data that can be used to support heritage protection. Such information can underpin planning and management at a local and national level, and be relevant to everything from land management to the scheduling of nationally significant sites.

This article, and the one that follows it, outline the results of the first two of the three projects. Here, the Upland Pilot project, which examined an area of south-west Cumbria and northern Lancashire stretching from the relative lowlands of the Lyth Valley into the Pennine fringe, is discussed. The area was chosen because it was felt to be relatively poorly understood. The next article covers the Lowland Pilot project, which covered a part of west Wiltshire in which significant potential change was anticipated in urban and rural areas alike. The third

A view eastwards across the project site, with the Lune Valley in the middle distance and the Yorkshire Dales beyond. © Historic England

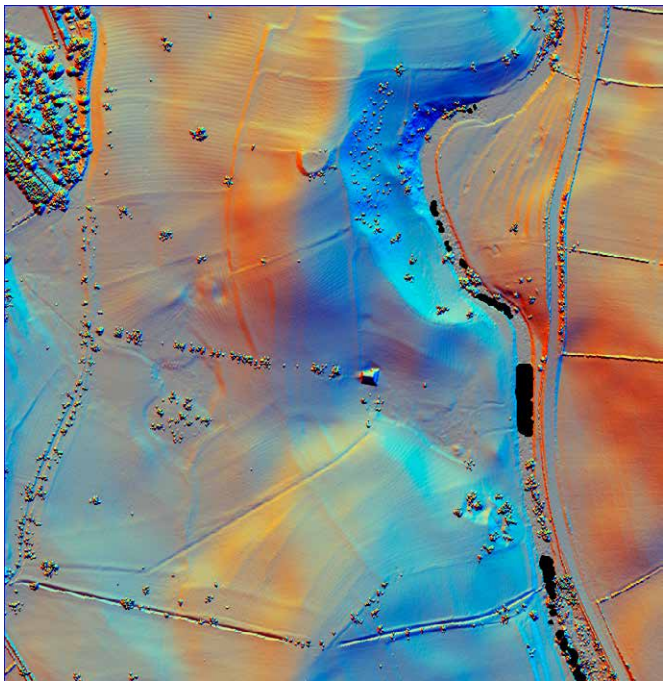


The project area, with the results of aerial mapping. © Historic England

project, now underway in Cambridgeshire, is assessing the potential for large-area mapping to provide a context for the results emerging from commercial excavations.

Previous work in parts of the Upland Pilot project area demonstrated that significant archaeological remains survived as earthworks, but that there was considerable scope for the identification of new sites and a better understanding of known ones. The first stage of the project, then, systematically examined nearly 4,000 air photographs, many taken as far back as the 1940s. In addition to these, lidar data, recently captured for the Environment Agency, proved invaluable for recording archaeological earthworks. The mapping from air photographs and lidar increased the number of monuments recorded in the national record for the project area by over three-quarters.

In the west, between Warton and Kendal, the influence of medieval and post-medieval land use was clear. Field systems and traces of ridge and furrow ploughing were common. These were sometimes associated with the abandoned remains of settlements, such as at Helsington and Yealand Storrs. Reminders of our more recent past included Second World War sites, such as a large munitions dump on Beetham Fell.



Lidar showing medieval and post-medieval field patterns around Beetham. © Historic England; source Environment Agency

In contrast, the results from the eastern parts of the project area revealed extensive remains of later prehistoric and Roman land use. Numerous settlements, probably originating in the Iron Age, were mapped; some were previously unknown. One of the most impressive was at Gillsmere where a settlement enclosure, complete with hut circles, remained unnoticed until 2012. It was identified in advance of the project by Historic England's aerial reconnaissance programme.

Mapping from air photographs and lidar was used to select areas for rapid field assessment and 130 sites were then visited on the ground. The mapping was taken into the field on a handheld global navigation satellite system device so that a given site's location, morphology and interpretation could be more closely examined. In some instances subtleties of phasing and

An Iron Age/Roman settlement at Gillsmere, not identified until 2012. © Historic England

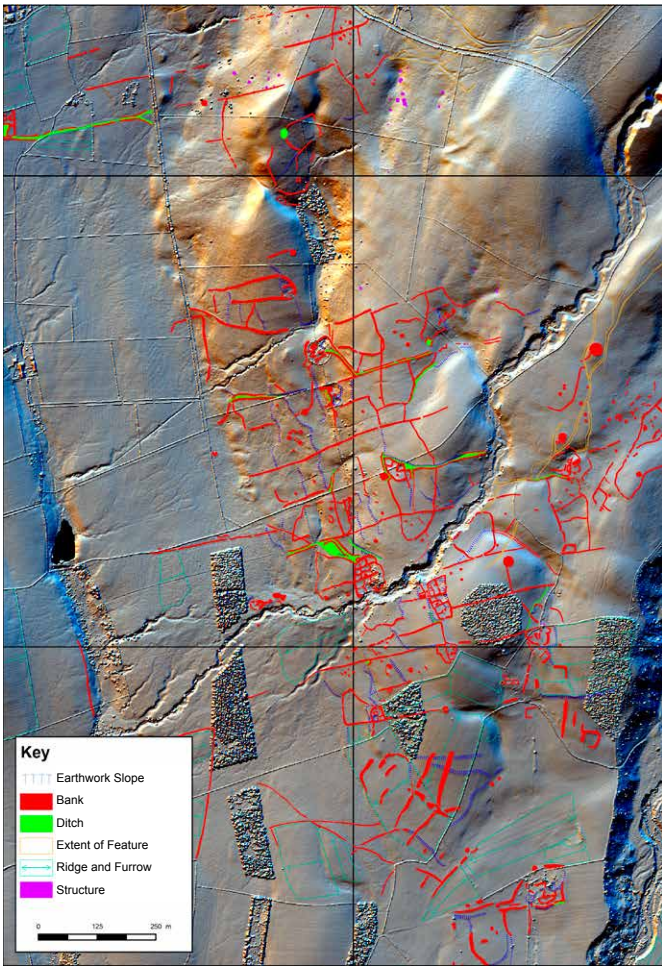
A Historic England Investigator undertaking field survey of a Bronze Age stone circle at Casterton, Cumbria.

character not clearly seen from the air were identified and the record was enhanced accordingly.

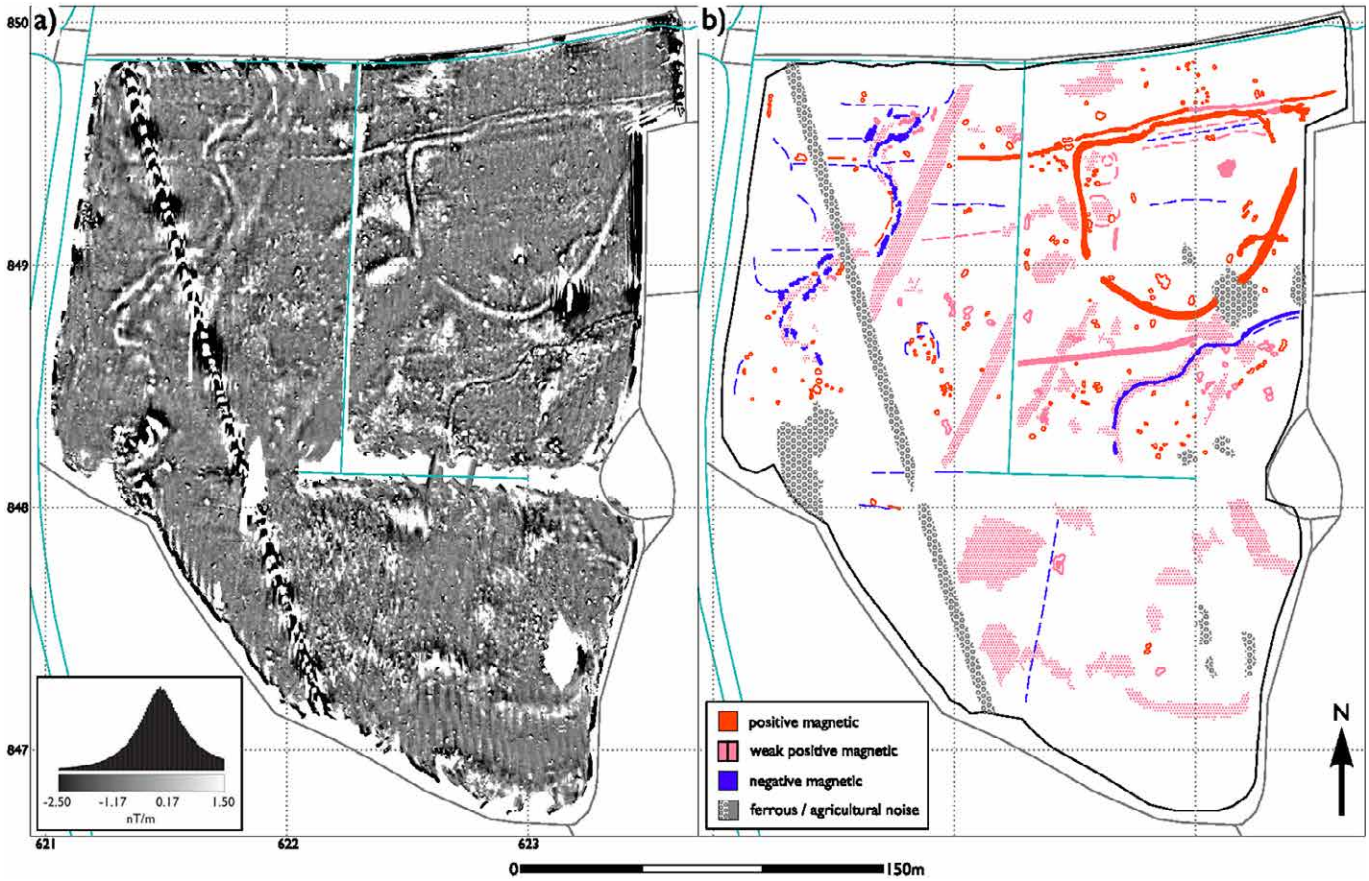
Ground visits also provided up-to-date assessments of the condition of a monument. Within the project area the land is almost exclusively under pasture, and it is tempting to assume that agriculture has thus had little impact on archaeological remains. However, a visit to one prehistoric settlement found the grassland had been improved through ploughing and reseeding, resulting in significant damage to the earthworks. Neither the farmer nor any archaeologist had been aware of the site at the time these works were carried out, demonstrating how identification is the vital first step to protection.

It has long been known that the Lune Valley contains extensive remains dating from the later prehistoric period onwards. On the fringes of the uplands, a lack of medieval and later ploughing has resulted in strikingly good survival of archaeology. The mapping done by the project built upon previous work (Higham 1979, Jecock 1998) and pieced together fragments of a large swathe of evidence for settlement and land division. An ancient landscape, divided by long parallel field boundaries interspersed with settlements and stock enclosures, gradually began to emerge.

Down in the valley bottom, geophysical survey gave us further insights into what can lie hidden beneath the modern fields. At Millbeck, faint traces of a D-shaped enclosure were photographed from the air in 2006, showing as a dark green mark in pasture. This was a good opportunity to see how geophysical survey could provide additional detail. The results showed the enclosure with greater clarity and located it within the boundaries of a probable Iron Age or Roman coaxial field



The multi-phase landscapes of the Lune valley. © Historic England



Magnetometry of the Iron Age/Roman enclosure at Millbeck. © Historic England

system. This indicated that the land divisions visible as earthworks on the side of the valley must once have continued into the valley bottom. Geophysical survey thus demonstrated the potential for the discovery of further buried remains in a landscape where evidence is often difficult to detect from the air.

At Kitridding Farm, a settlement was selected for analytical earthwork survey and targeted excavation. Aerial and earthwork survey had revealed a scooped enclosure, roughly oval and about 45m across, and set into the hillside. Internal features included at least one hut circle. In Cumbria, sites of this form are usually interpreted as Late Iron Age or Romano-British, but very few have produced good dating evidence.

Two narrow trenches were excavated across the outer bank and the wall of the hut circle. The bank had an earth base, overlain by a rubble wall with a stone revetment on its outer side. A stone-packed post hole may have been part of an earlier phase, and a circular hearth or oven with a charcoal-rich fill lay outside the enclosure. Two courses of the pitched stone footings survived from the roundhouse wall, and an interior post hole may have been part of a ring supporting its roof.

A key aim was to find suitable stratified material for dating. Optically stimulated luminescence (OSL) and radiocarbon dating methods were applied to material sampled from in and under the bank and house wall, as well as from the hearth. We intend to compare the results for the OSL with the radiocarbon dates when both are available, and then evaluate the use of OSL dating for similar sites in the area.

Very few artefacts were found. A flint scraper of Neolithic/Early Bronze Age date (identified by Antony Dickson of Oxford Archaeology North) was probably already old when deposited, and seems to have deliberately been placed under the stone wall of the roundhouse. A small stone token or counter (identified by Chris Howard-Davis of the same unit) was also recovered.

The settlement is adjacent to Kitridding Mire, an area of open water surrounded by marsh, containing waterlogged organic deposits. Two cores through

the marsh were taken in order to investigate the potential of the pollen and other plant remains recovered for the reconstruction of past activities, environments and landscapes.

The project provided an excellent training opportunity for professional placements in non-invasive survey, providing practical experience of mapping from air photographs and lidar as well as of analytical earthwork and geophysical survey. These were organised in collaboration with the Chartered Institute for Archaeologists.

Results from the project are already being used to better manage and protect monuments. This includes areas in the east of the project area which will shortly become part of the Yorkshire Dales National Park. It is hoped that the results will also provide a stimulus for further work in the region.

Excavation of the settlement at Kitridding. © Historic England

Authors

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Vicky is an archaeologist with the Excavation and Analysis Team. She specialises in later prehistoric and Romano-British rural settlement and landscape, and is currently working on the assessment of the IA and RB settlement at Stanwick, Northamptonshire (part of the Raunds Project). She also supports and develops the team's site recording and survey methods.

Further Reading

In addition to the reports below, available on the Historic England website, all the monument records produced by the project can be accessed on PastScape and archaeological mapping is available on request from the Historic England Archive.

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The changing historical landscape of West Wiltshire

An archaeological landscape impacted by development and agriculture.

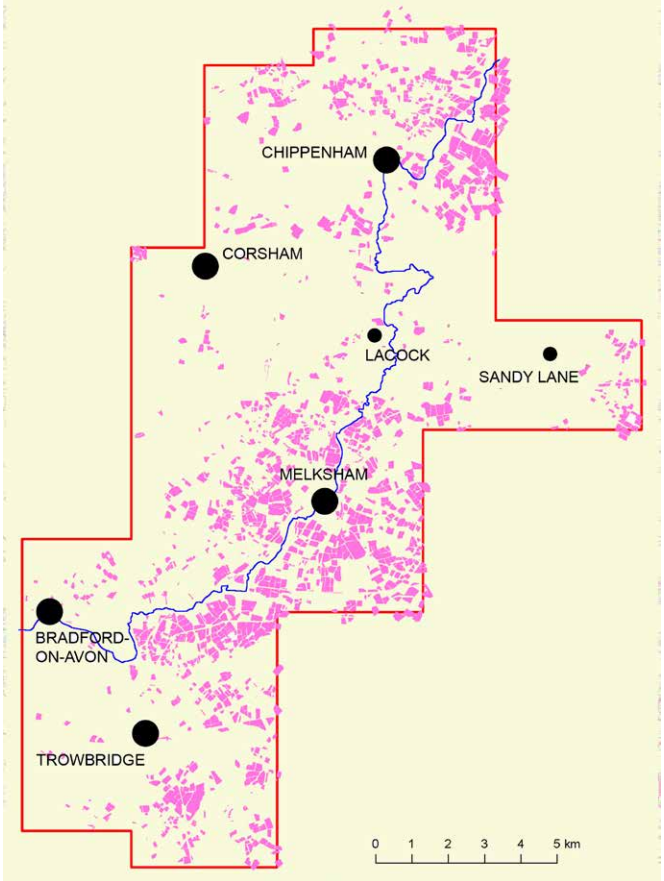
The West Wiltshire National Archaeological Identification Survey (NAIS) Lowland Pilot project forms a companion to the NAIS Upland Pilot, described in the previous article, which also explains the rationale for the NAIS projects.

The landscape of west Wiltshire was selected for study because it is undergoing significant change. There is considerable development pressure around the major towns, and on the surrounding farmland arable is increasingly replacing pasture. In addition, there is a need for deeper understanding of the long-term development of a region sandwiched between the better-known landscapes of the Cotswolds and the Wiltshire downs.

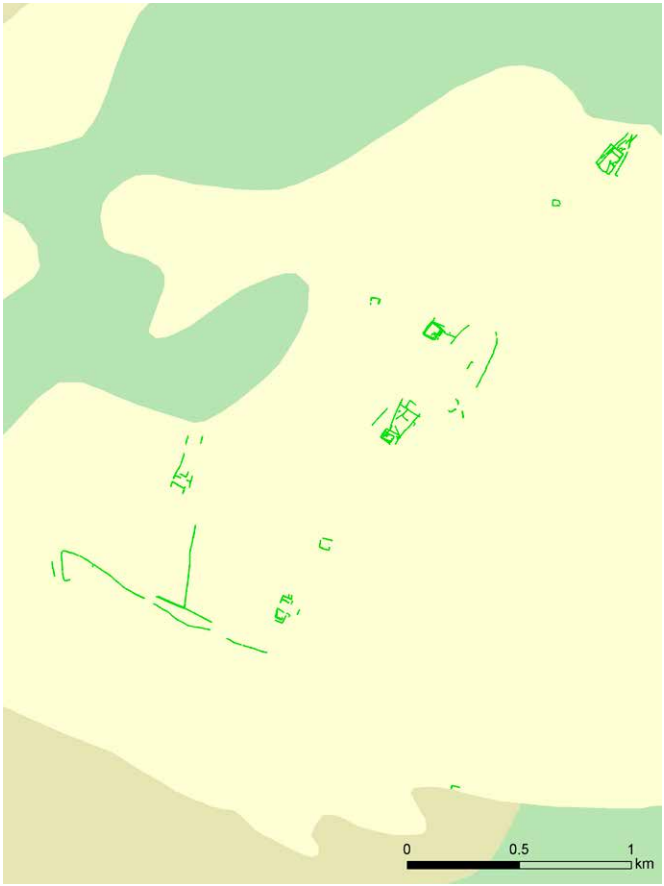
The project was centred on the valley of the river Avon, between Chippenham and Bradford-on-Avon, with a southerly extension to Trowbridge and an eastern arm taking in the Roman small town of *Verlucio* (Sandy Lane). This is primarily a clay landscape, historically used for dairy farming – the 'cheese' part of Wiltshire's famous division between 'chalk and cheese'. The clay vale is flanked to the west by the Jurassic limestone of the southern Cotswolds and to the east by a low ridge of Corallian limestone and an area of greensand hills.

As with the Lowland Pilot, work began with a programme of archaeological mapping derived from the analysis of air photographs and lidar imagery. This revealed a patchy distribution of cropmarks, with particular concentrations around Chippenham and Sandy Lane, as well as on areas of Cornbrash limestone near Bradford-on-Avon and Trowbridge. The buried landscape revealed by the cropmarks mainly comprises the enclosures marking later prehistoric and Roman

View of the greensand hills from Lacock in the Avon vale. © Jonathan Last



The distribution of mapped ridge and furrow in the project area. © Historic England



Cropmarks on the lime-rich soils west of Chippenham show a series of regularly spaced enclosures. © Historic England

settlements, in some places accompanied by field systems. A significant number of earthworks, principally of medieval and post-medieval date, were also mapped; there are two large concentrations of ridge and furrow, suggesting widespread medieval arable agriculture in areas that were later given over to dairying.

The ground-based work principally comprised analytical earthwork survey, geophysical survey and excavation. The selection of sites was driven by research questions arising both from the mapping and from the South West Archaeological Research Framework (Grove and Croft 2012), modified by practical issues such as site access and the limited available resources. This meant, for example, that detailed investigation of the busy archaeological landscape around *Verlucio* was deferred to a separate project. Fieldwork therefore focused on two main themes: the enclosures revealed as cropmarks, and the earthwork remains of deserted or shrunken settlement.

Four enclosures were investigated by geophysical survey, three of which were also partially excavated, the trenches targeting particular features or areas revealed by remote sensing. One site to the east of Trowbridge is a curvilinear enclosure about 120m in diameter, which excavation showed to be Early Iron Age in date. This is contemporary with a number of hillforts in the wider region, as well as the midden sites of the Vale of Pewsey, and offers the first insight into other forms of settlement present in the area at this time.

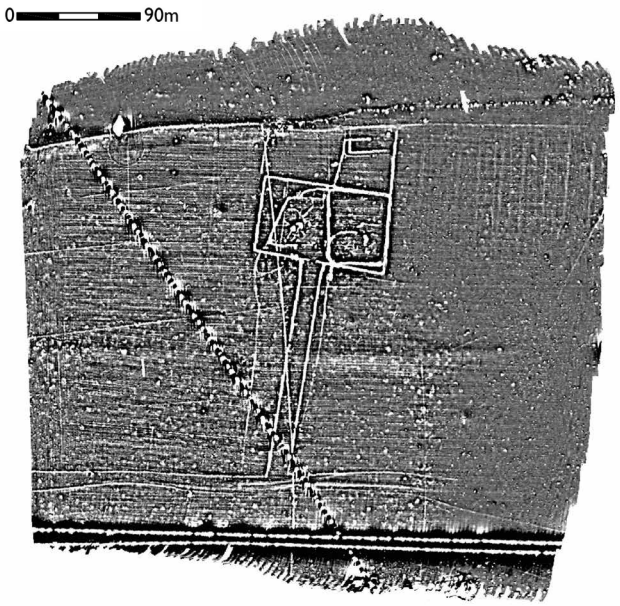
The other enclosures investigated on the ground were all rectilinear and provisionally interpreted as Late Iron Age or Roman. Excavation proved one of these, north-east of Chippenham, to be a short-lived site of the 2nd century AD, with no evidence of permanent buildings in the excavated area. The other excavated site, not far from the curvilinear enclosure, had more substantial settlement remains, spanning the Late Iron Age to the late 2nd century AD. Together they hint at a significant reorganisation of the landscape in the later Roman period and, along with a third rectilinear enclosure that was investigated by geophysical (magnetometer) survey only, a diversity of function within a superficially similar

Aerial photograph of an early Roman enclosure near Chippenham. © Historic England

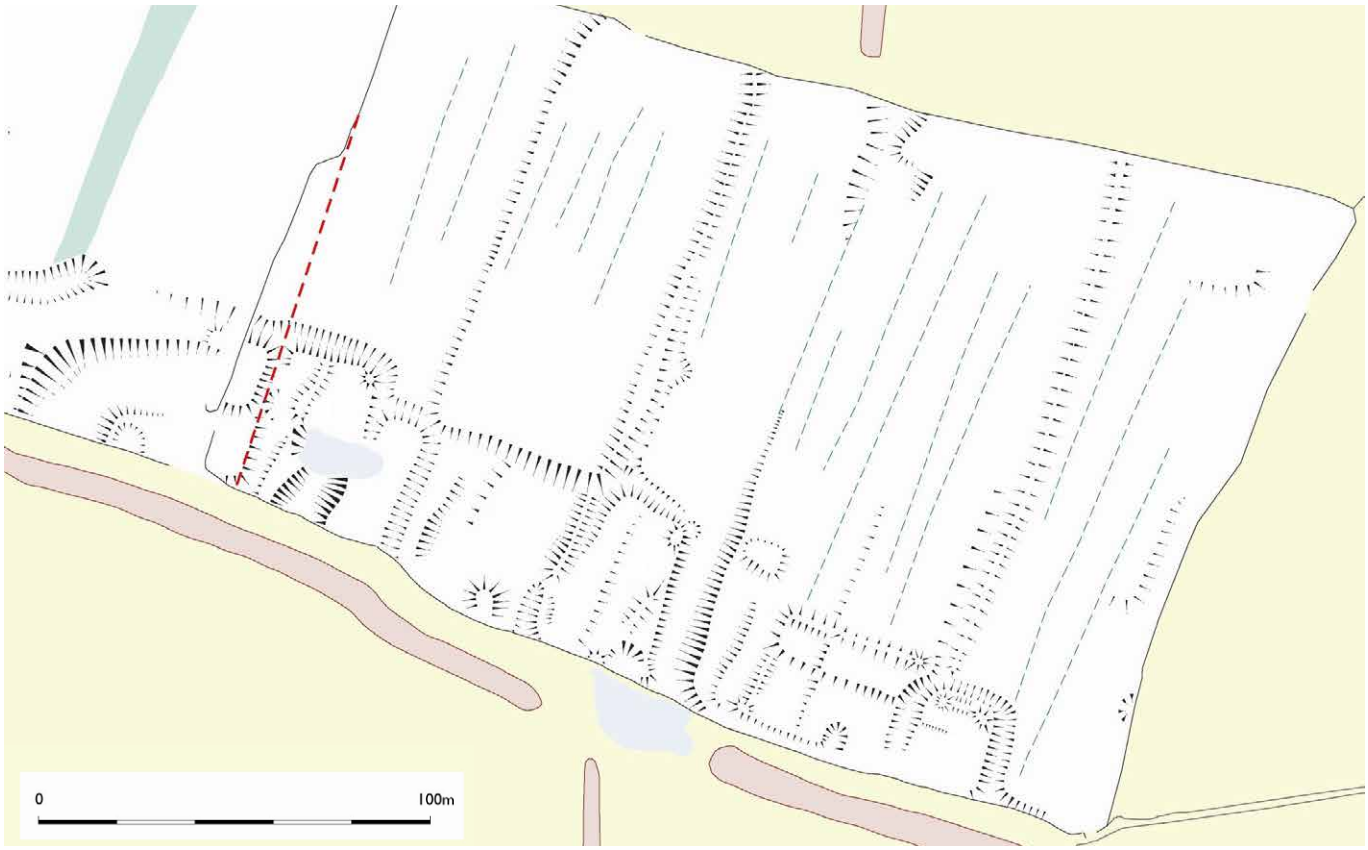
group of sites. The latter enclosure, in Atworth parish, has an impressively straight 'driveway' some 160m long connecting it to a wider system of fields and trackways which were also revealed as cropmarks.

The Roman landscape had some influence on the structure of the medieval countryside, with the line of the road between Bath and *Verlucio* forming a hundred boundary that also seems to have influenced the distribution of ridge and furrow. Some of this fieldscape was investigated on the ground but detailed survey focused on two areas of medieval or post-medieval settlement earthworks.

At Lower Paxcroft, near Trowbridge, a number of 'toft and croft' earthworks were aligned on a couple of hollow-ways. Situated at the boundary between arable and common land, the hamlet was well-placed in the medieval period but lost this advantageous location once the commons were enclosed. It appears to have suffered a staged decline during the 18th and 19th centuries. The work at Catridge, near Lacock, combined earthwork survey with other techniques to reveal the changing status of the site over the centuries. Today Catridge is a farmstead with a listed house and barn,



Greyscale plot showing results of magnetometer survey of Roman enclosure with 'driveway'. © Historic England



Earthworks of medieval farmsteads at Lower Paxcroft. © Historic England

but earthwork remains in the adjacent paddocks show that the settlement was once considerably larger. Survey here revealed a number of building platforms arranged along a series of tracks running off a substantial hollow-way. One platform was chosen for excavation, which revealed not the expected medieval occupation, but a dump of material dating to the late 17th century, overlying stone foundations.

This discovery prompted a detailed study of the farmstead's buildings with members of the Wiltshire Buildings Record and geophysical survey to see if further stone foundations could be detected. The buildings survey showed that an ostentatious dairy with a (rare) cheese room was added to the farmhouse in the early 17th century and would have been very prominent to anyone approaching from Lacock. It provides a nice correlation with the presence of pancheons, shallow bowls used in milk production, in the ceramic assemblage from the excavation. Following the abandonment of the settlement and hollow-way, over which the barn was extended, the farmhouse became a more private space, overlooking its own garden within a remodelled farmstead.

The stories emerging from the project demonstrate the value of combining investigative techniques in a co-ordinated fashion. But Historic England's ground-based teams can only investigate a small fraction of the sites identified by aerial mapping: for example 50ha of geophysical survey represents just 0.25 per cent of the project area. The results of development-led archaeology therefore form a crucial complement to our own fieldwork. In west Wiltshire this amounted to nearly 1000ha of magnetometer survey and trial-trench

Excavation of a building platform at Catridge, with the 16th-century farmhouse in the background. © Historic England

evaluation, material which offers considerable insight into the representativeness of the archaeological record identified from the air and the dating of different types of site. While much of this work is localised around the outskirts of the major towns (where new housing allocations are concentrated) changes in rural land use, such as the increased number of planning applications for solar farms, are providing more opportunities to investigate other areas.

Ultimately the main value of the project will be the improved protection of the historic environment at a time of change. Better knowledge of the archaeological resource allows planners to make more informed decisions and facilitates environmental stewardship, but also goes beyond local authority plans and statutory processes. Protection depends on people and communities caring about their archaeological heritage, and that is why the stories we tell about long-term human activity and endeavour in the landscape are so important.

Author

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Archaeologist with Historic England.

Jonathan is an archaeologist specialising in prehistory. He has worked in various roles for English Heritage and Historic England since 2001. He is currently Landscape Strategy Manager in the Remote Sensing team.

Further Reading

In addition to the reports below, available on the Historic England website, all the monument records produced by the project can be accessed on PastScape and archaeological mapping is available on request from the Historic England Archive. The final project report is in preparation.

Grove, J and Croft, B (eds) 2012 *The Archaeology of South West England: South West Archaeological Research Framework Research Strategy 2012–2017*. Taunton: Somerset County Council, available at: http://www1.somerset.gov.uk/archives/hes/swarf/publications.htm

Caswell, E 2015 *Lower Paxcroft Farm, Hilperton, Wiltshire: Analytical Earthwork Survey*. Historic England Research Report Series **89-2015**

Jamieson, E 2015 *Catridge Farm, Lacock, Wiltshire: the Remains of a Shrunken Settlement*. Historic England Research Report Series **90-2015**

Linford, N, Linford, P and Payne, A 2014 *Little Chalfield, Atworth, Wiltshire: Report on Geophysical Survey, August 2014*. English Heritage Research Report Series **78-2014**, available at: http://research.historicengland.org.uk/Report.aspx?i=15311&ru=%2fResults.fp%3d1%26n%3d10%26rn%3d78%26ry%3d2014%26ns%3d1

Linford, N, Linford, P, Payne, A and Edwards, Z 2015a *Paxcroft, Hilperton, Wiltshire: Report on Geophysical Surveys, May and September 2014*. English Heritage Research Report Series **9-2015**, available at: http://research.historicengland.org.uk/Report.aspx?i=15320&ru=%2fResults.fp%3d1%26n%3d10%26rn%3d9%26ry%3d2015%26ns%3d1

Linford, N, Linford, P, Payne, A and Edwards, Z 2015b *Kellaways Farm, Langley Burrell Without, Wiltshire: Report on Geophysical Survey, May 2014*. Historic England Research Report Series **79-2015**, available at: http://research.historicengland.org.uk/Report.aspx?i=15391&ru=%2fResults.fp%3d1%26n%3d10%26rn%3d79%26ry%3d2015%26ns%3d1

Linford, N, Linford, P, Payne, A and Caswell, E 2016 *Catridge Farm, Gastard, Lacock, Wiltshire: Report on Geophysical Survey, October 2014*. Historic England Research Report Series **4-2016**, available at: http://research.historicengland.org.uk/Report.aspx?i=15414&ru=%2fResults.fp%3d1%26n%3d10%26rn%3d4%26ry%3d2016%26ns%3d1

Smith, N 2015 *Watgrove, Great Chalfield, Wiltshire: Report on Earthwork Survey*. Historic England Research Report Series **91-2015**

Local Authority asset management plans: what don't they know?

Historic buildings and landscapes in local authority possession.

As part of the 2015 Spending Review, the Chancellor announced that, 'we're going to let councils spend 100 per cent of the receipts from the assets they sell to improve their local services.'

At a time when local authority budgets are falling year after year this represents a significant opportunity for councils to raise much-needed funds. How ready are authorities to take this opportunity and what might it mean for the heritage assets in local government ownership?

In 2012 (then) English Heritage commissioned a report on how the heritage sector could support local authorities as they sought to manage those heritage assets in their ownership. That report concluded that, 'very few [local authority] asset managers had any form of data base that identified listed buildings or scheduled monuments, let alone other forms of heritage assets. A large number of asset managers contacted appeared to have a very limited grasp of the numbers of heritage assets owned by their authority' (Bate, Grove and Lewis 2012, 79).

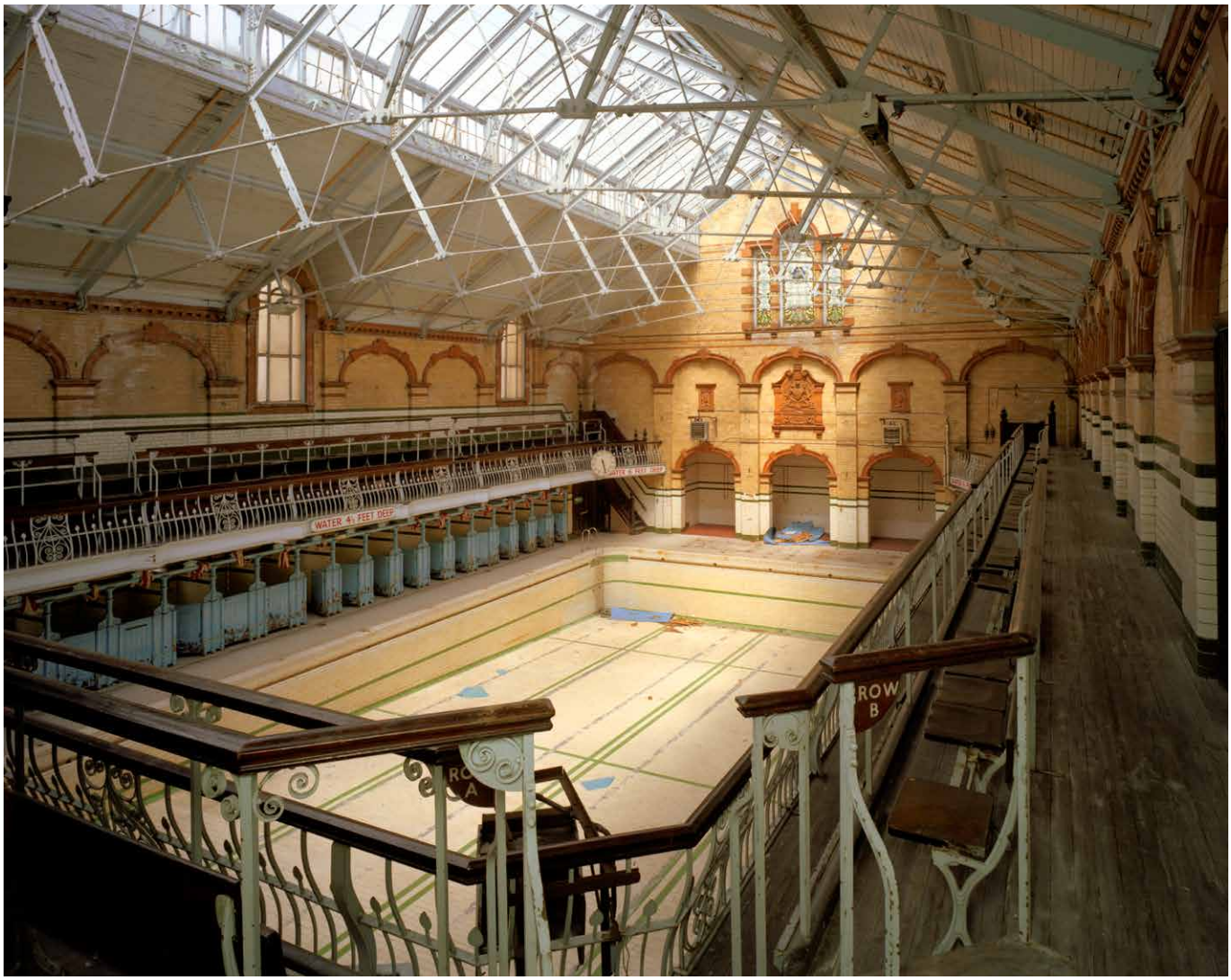
Given the pressure on local authorities to maximise the return they get from their property portfolios, both through sale and through more effective usage, there is a clear need for them to have a clear understanding of the type and condition of the heritage assets they own. Such awareness is vital to ensure that sustainable futures are secured, irrelevant of whether these assets are sold or retained within the public sector.

With that in mind, in 2013 English Heritage (now Historic England) commissioned NPS Group, a property consultancy, to investigate how the heritage element of local authority property portfolios was reflected in their asset management plans (AMPs). They were also asked to work more closely with specific authorities as they sought to update their plans and strategies in ways that reflected the requirements of their heritage assets.

AMPs, now often called asset management strategies, are the key documents that ensure an organisation has a good understanding of the assets in its ownership. They are not a mandatory requirement (though they used to be) and whilst they remain best practice, fewer and fewer authorities have up-to-date examples.

It was against this backdrop that NPS Group investigated what would be required to improve authorities' understanding of their assets through the incorporation of up-to-date AMPs. The first stage of the project involved working with five authorities to get an understanding of the current state of their AMPs, and assess what would be required if these plans were to be adapted to ensure they adequately reflected the management requirements of locally-owned heritage assets.

This first stage confirmed the position suggested in the 2012 report: that heritage was rarely mentioned in AMPs, and that the heritage assets in a local authorities' ownership were not properly understood. These documents categorised a given authority's portfolio in terms of capital accounting and valuation rather than in ways that easily captured heritage considerations. Areas for improvement that were identified included better training for staff; improved linkages between property and heritage data systems; the need for an early warning system to alert conservation staff of intended action relating to a heritage asset in local authority ownership; and the need for the development of a heritage asset strategy (the definition of which varied from authority to authority). Each of these, it was felt, would not be difficult to implement.



The Victoria Baths Greater Manchester, a local authority-owned property restored as an arts venue through a management agreement with the Victoria Baths Trust. © Historic England

Having established what the current situation was, and the level of work needed to move things forward, the second stage of the project commenced. Here, Manchester and Lincoln were selected as authorities where NPS Group would carry out further work. The purpose of this second phase was principally to:

- recommend ways in which the historic environment can be recognised and included in AMPs;
- provide a template for an AMP in which the historic environment plays an integral role;
- recommend ways in which heritage asset strategies can be developed; and
- provide a template for an heritage asset strategy which can be used by local authorities

For both Manchester and Lincoln, the development of AMPs and heritage asset strategies was an iterative process. Such documents have a far broader focus than just the historic environment, which may not even be referenced in them.

The approach advocated for both Manchester and Lincoln was the creation of a heritage asset sub-portfolio, distinct from other properties within the authority's ownership. This allows for the identification of long-term management objectives. These might then be identified across the portfolio, given that many AMPs do not specifically identify heritage assets. The requirements (and constraints) such assets generate may also be different from those of other asset types (they may, for example, be less easy to adapt for more intensive usage). A balance thus needed to be struck

between proper identification and understanding of the requirements of an authority's heritage assets, and not distorting the strategic focus of a document which needed to cover all its other kinds of property as well. This was done by:

- reflecting the role of heritage assets as part of the portfolio in the foreword of the AMP;
- including in the AMP examples of heritage asset management in action;
- placing references to heritage in a strategic context within the text;
- referencing the authority's heritage asset strategy;
- including a section on heritage policy;
- including some heritage-specific performance indicators; and
- including specific actions related to heritage

Heritage Asset Strategies

There is no set scope for a heritage asset strategy. They can focus on those assets owned by the authority, or they can cover all heritage assets within the local authority area. For the purposes of this project, they were restricted to strategies that just covered local authority-owned assets. The project concluded that such strategies should include:

- a clear purpose and scope;
- the identification, definition and quantification of heritage assets;
- an analysis of the operating context (for example, the challenges and opportunities specific to heritage assets);
- an action plan;
- case studies; and
- monitoring arrangements

The intention is to now use the results of this work to form the backbone of an updated *Managing Local Authority Heritage Assets*, recently commissioned by Historic England and to be published in early 2017.

Heaton Hall, Manchester, a local authority-owned, Grade-I listed building set in one of Europe's largest municipal parks; plans to open it to the public are in development. © Historic England

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After training as an archaeologist, he worked for the Department for Culture, Media and Sport for six years. He joined English Heritage in 2007, and was responsible for managing the network of Heritage Champions and supporting the co-ordination and development of the organisation's work with local government.

Further Reading

Inclusion of Heritage in Asset Management Plans, including templates for AMPs and heritage strategies, available at: https://content.HistoricEngland.org.uk/images-books/publications/inclusion-heritage-asset-management-plans/inclusion-heritage-asset-management-plans-stage2-case-study-report.pdf/

Bate, R, Grover, P and Lewis, R 2012 *Local Authority Heritage Assets: Current Issues and Opportunities*, available at: https://content.HistoricEngland.org.uk/content/advice/helm/docs/Green_Balance_Final_Report_2012_1_.pdf

Historic England's Introductions to Heritage Assets

Key texts revised.

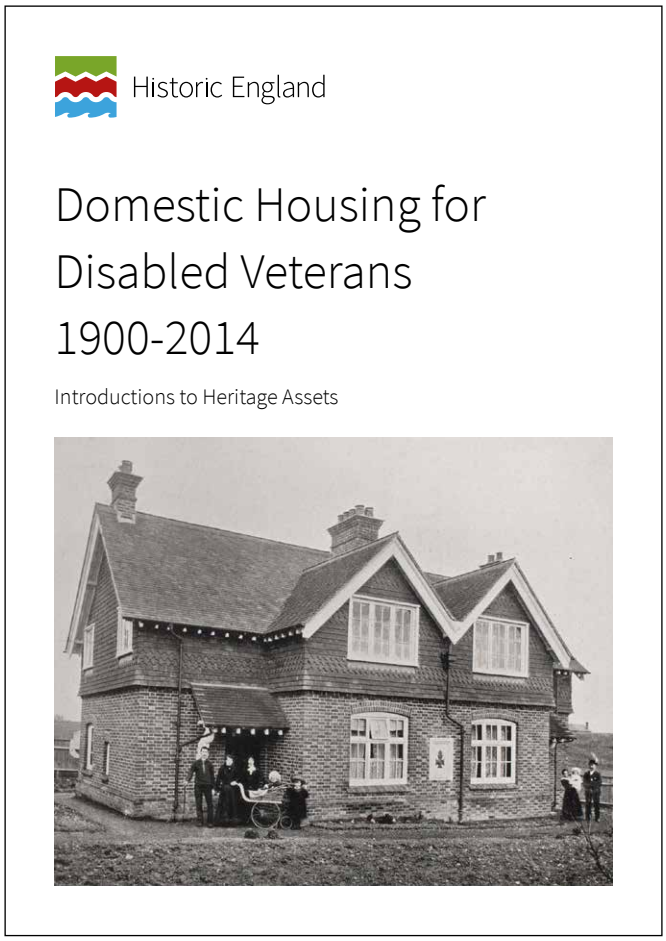
Historic England is currently revising all its main guidance documents: the 44 selection guides which set out designation standards (https://HistoricEngland.org.uk/listing/selection-criteria/**); and the ever-expanding series of publications known as Introductions to Heritage Assets (**https://HistoricEngland.org.uk/listing/selection-criteria/listing-selection/ihas-buildings/**).**

The selection guides, which first appeared in 2011, set out the ways in which particular heritage assets – be they buildings, archaeological sites, parks and gardens, battlefields or historic wrecks – may be found to have sufficient special interest for us to recommend they receive legal protection. They are planned to appear as Historic England publications in June. Changes will be few and minor: certainly there will be no revision of the well-established principles governing selection which they rehearse.

The Introductions to Heritage Assets, in turn, are accessible, authoritative, illustrated summaries of what we know about specific types of archaeological site (over 40 are covered in the series), building, designed landscape or marine asset.

The most recent titles to be published have been *Drill Halls*, *Power Stations*, *Historic Amusement Parks and Fairground Rides*, *Housing for Disabled Veterans 1900–2014* and *Public Art 1945–95*. Each is a type of building or structure which is either becoming redundant, is under threat, or is at risk of wholesale change as a result of factors such as changing government policy or technological innovation. All appear regularly as cases for those involved in planning and designation, and clear and accessible understanding is essential to ensure responses are swift, consistent and well-informed.

Front covers for the Drill Halls, Power Stations, and Historic Amusement Parks and Fairground Rides IHAs. © Historic England



Front covers of the IHAs for Domestic Housing for Disabled Veterans 1900-2014 and Public Art 1945-95. © Historic England

Further Introductions to Heritage Assets are in progress, and most if not all will appear in 2016. Titles include *Shopping Parades* (see article on page 30); *Textile Mills*; *Law Courts*; *Mechanics' Institutes*; *Railway Goods Sheds and Warehouses*; *20th-Century Civil Defence*; *Mosques*; *Nonconformist Chapels*; and *Suburban Detached Houses 1870-1939*. Possible future topics include garrison chapels, inter-war barracks, post offices, village halls and suburban landscapes. Although occasionally one is produced by a non-Historic England specialist, most are written by in-house experts, which from the start have had the happiest of collaborations on these important publications.

Author

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Senior Advisor Listing Group, with Historic England.

Before joining English Heritage in 1996 Paul worked for the Victoria County History. Originally a medieval archaeologist, his publications include (with Tim Darvill and Jane Timby) *Oxford Archaeological Guides: England* (2002) and (with Neil Christie), *Medieval Rural Settlement: Britain and Ireland, AD 800-1600* (2012).

Historic England publications

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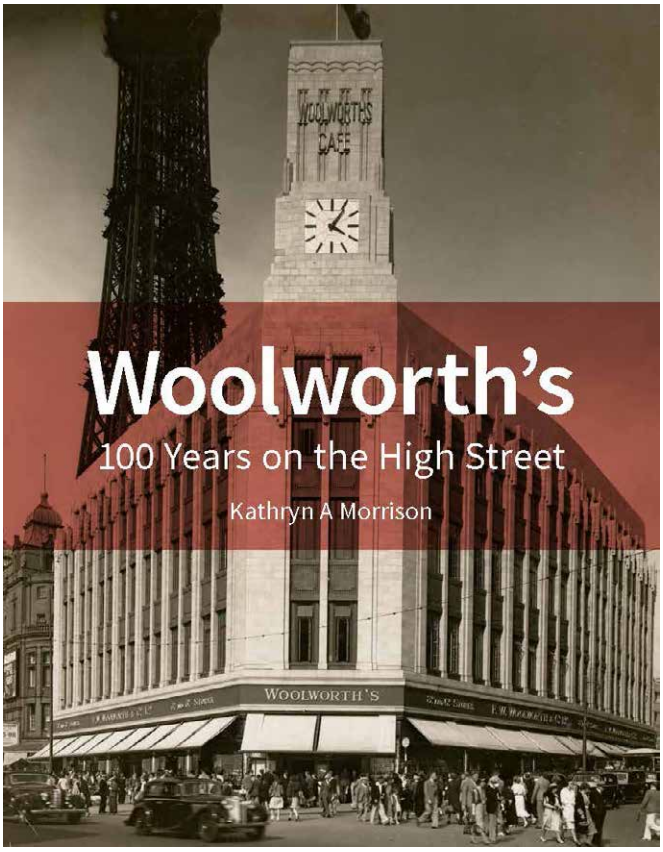


Recent publications include the fascinating story of Woolworth's, told through the prism of its high street shops, and a detailed look at the hidden history of the Victorian Turkish bath. These new books are just a small sample of our publishing range – visit the bookshop to discover a wealth of books on archaeology, architectural history and heritage conservation.

Woolworth's: 100 years on the High Street
Kathryn A Morrison

Woolworth's bright red signboard was a beacon on British and Irish high streets for nearly a century. American in origin, Woolworth's grew rapidly on this side of the Atlantic after the first branch opened in Liverpool in 1909. The business model – with inexpensive goods piled on counter-tops – scored an immediate hit with British consumers. By 1930 there were 400 stores and by 1960 over 1000.

With its own architects' department and regional construction teams, Woolworth's erected hundreds of prominent stores in shopping centres throughout England, Scotland, Ireland and Wales. It is these buildings – often typical of the commercial architecture of their day – which provide the focus of this book. The Woolworth's chain was also of huge cultural importance, shaping and reflecting fundamental changes that took place in the nation's shopping habits.

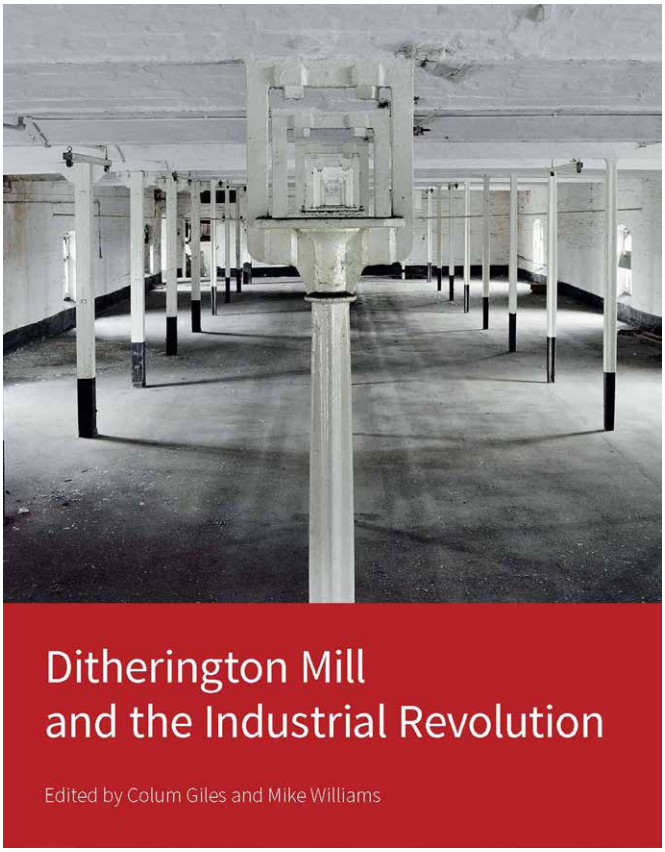
The closure of the last British stores in January 2009 provoked an outpouring of nostalgia and grief. Woolworth's occupied an important place in many communities, physically and commercially, and its heritage deserves celebration.

£50.00 : November 2015 : 978-1-84802-246-1 : Hardback : 240pp : 276x219mm : 339 illustrations

https://retail.historicenglandservices.org.uk/woolworth-s.html

Ditherington Mill and the Industrial Revolution

Edited by Colum Giles and Mike Williams



Ditherington Mill, Shrewsbury, is rightly celebrated as being the first iron-framed building in the world. Its highly innovative structure provided a fireproof environment for industrial processes and is a predecessor of the technologies that led to the modern skyscraper. The Ditherington complex is a remarkable example of a textile mill from the new generation of steam-powered factories that were changing the face of Britain at the close of the 18th century. Conversion to a maltings in 1897 gave the mill a new lease of life and added further significant buildings to the town's skyline.

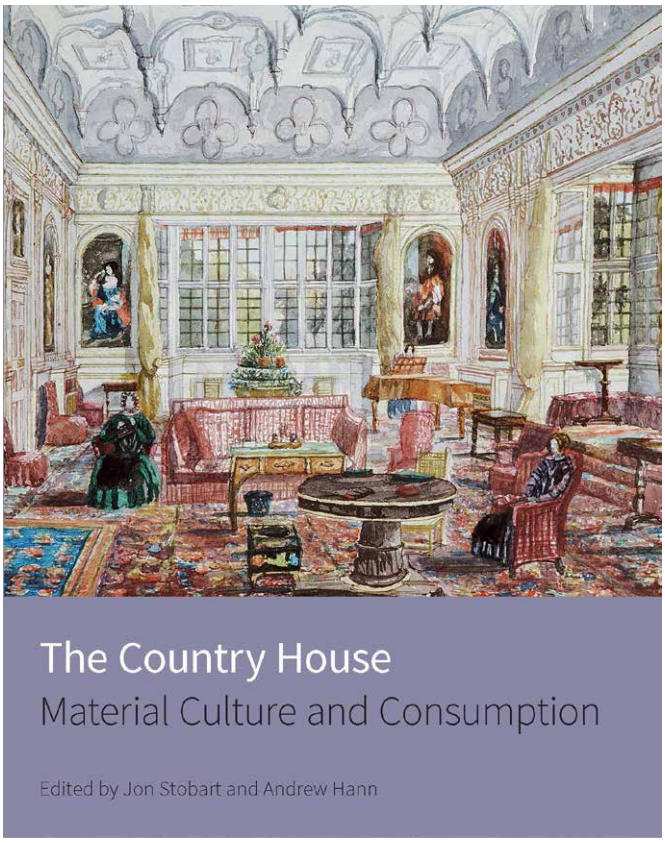
Since its closure archaeologists and historians have examined every aspect of this internationally significant industrial site. This research investigates the innovative technologies employed to create the factory's buildings and casts light on the people responsible for the mill's construction and operation.

£50.00 : October 2015 : 978-1-8402-118-1 : Hardback : 172pp : 276x219mm : 118 illustrations

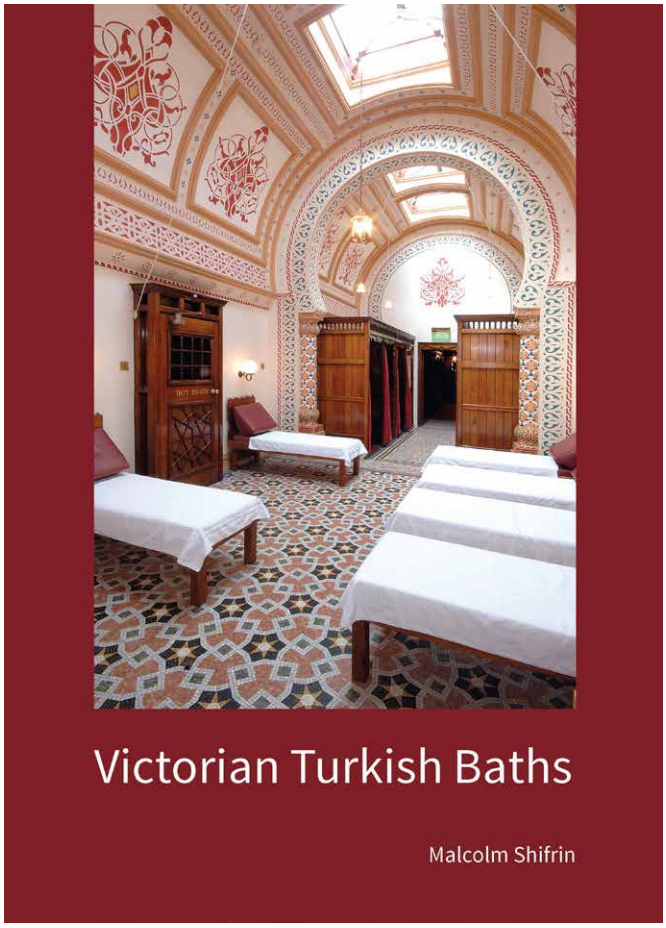
https://retail.historicenglandservices.org.uk/ditherington-mill-and-the-industrial-revolution.html

The Country House: Material Culture and Consumption

Edited by Jon Stobart and Andrew Hann



The country house has long been recognised as symbol of elite power – a showpiece demonstrating the wealth and ambition, taste and discernment of its owner. Possession of a country house distinguished the landed classes from the rest of society and signalled an individual's arrival amongst a privileged elite. Yet, as the contributions to this book amply demonstrate, the country house in Britain and elsewhere in Europe was much more than this: it was a lived-in and living space, populated by family,



visitors and servants. This formed the context in which decisions were made about what to buy, what to keep and what could be discarded; about what taste comprised and how it would be balanced against financial constraints, or the imperatives of pedigree and heritance.

In this collection, consumption is explored as an active and ongoing process that involved the mundane as well as the magnificent. It drew the country house into complex and overlapping networks of supply that stretched from the local to the international. Material culture and elite identity were shaped by a cosmopolitan mixture of the everyday, the European and the exotic: for example, food from the kitchen garden might be served *a la francaise* – from Chinese porcelain.

£60.00 : January 2016 : 978-1-8402-233-1 : Hardback : 224pp : 276x219mm : 122 illustrations

https://retail.historicenglandservices.org.uk/the-country-house.html

Victorian Turkish Baths
Malcolm Shifrin

Victorian Turkish Baths **is the first book to bring to light the hidden history of a fascinating institution – the 600-plus dry hot air baths that sprang up across Ireland, Britain and beyond in the 19th century.**

Malcolm Shifrin traces the bath's Irish-Roman antecedents and its origins, revealing how working-class members of a network of political pressure groups built more than 30 of the first Turkish baths in England. It explores the architecture, technology and sociology of the Victorian Turkish bath, examining everything from business and advertising to sex in the baths – real and imagined. This book offers a wealth of wondrous detail – from the baths used to treat sick horses to those for first-class passengers on the *Titanic*.

Victorian Turkish Baths will appeal to those interested in Victorian social history, architecture, social attitudes to leisure, early public health campaigns, pressure groups, gendered spaces and much else besides. The book is complemented by the author's widely respected website victorianturkishbath.org, where readers can find a treasure trove of further information.

£70.00 : November 2015 : 978-1-84802-230-0 : Hardback : 384pp : 276x219mm : 450 illustrations

https://retail.historicenglandservices.org.uk/victorian-turkish-baths.html

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Jon Cannon and Paul Backhouse

Design and layout
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