



ARCHAEOLOGICAL BUILDING  
ASSESSMENT AND SURVEY

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**BONGATE CROSS,  
APPLEBY-IN-WESTMORLAND,  
CUMBRIA**

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**BONGATE CROSS, APPLEBY-IN-WESTMORLAND,  
CUMBRIA**

**ARCHAEOLOGICAL BUILDING ASSESSMENT AND SURVEY**

**Summary**

*Northern Archaeological Associates have been commissioned by Story Homes Ltd to undertake the preparation of a building recording report for Bongate Cross, a large house to the north of Cross Croft, Appleby-in-Westmorland, Cumbria. This work was undertaken to inform a decision on a planning application, submitted by Story Homes Ltd, for the demolition of the building to facilitate access for a housing development to the north.*

*Bongate Cross is not listed and English Heritage have confirmed that the building did not have the sufficiently high level of interest required to meet the criteria for listing in the national context. The building lies between the Appleby Conservation Area and the Carlisle to Settle Railway Conservation Area. The building is of some local interest and therefore a Level 2 building survey (English Heritage 2008) of the building was required in advance of demolition, to mitigate against the subsequent loss of the heritage asset.*

*Bongate Cross is a two storey villa with a small cellar and outbuildings to the rear. The house was built in or around 1910. The house was built by Edward Alexander Heelis, a man of some local standing, who was three times mayor of Appleby and a solicitor in the family firm. He was also brother of William Heelis, who was the husband of Beatrix Potter. The building is a villa-style house, and is rectangular in plan, with a stylised rounded tower at the southern corner. The house was designed in a late Arts and Crafts and early Modernist / Art Nouveau style, to appear as though it had developed organically, with the use of simple forms repeated in different ways, and the emphasis on asymmetrical vernacular architecture rather than rigidity of construction. The house was laid out with a simple corridor plan, with rooms radiating off on each side. At ground floor level, south facing function rooms look over the garden, accessed by a longitudinal central corridor which spans the length of the building. The north side of the ground floor was reserved for domestic activities, which extended into the courtyard which abuts the north-east side of the house. The upper floor was reserved for bedrooms. The main building measured approximately 25m by 13m.*

*Based on the survey, Bongate Cross was considered to be of local significance primarily due to its aesthetic, historical and communal values. Much of the layout of the original Edwardian villa survives intact, and the survey has demonstrated that sufficient of the exterior and interior features are present to provide a reasonably firm understanding of the function of the different parts of the house. The building complex has some significance in terms of its evidential value, due largely to its condition and lack of later modification. The house is a relatively rare example of Arts and Crafts / Art Nouveau house in the area, other more notable examples mainly being located further west in the Lake District.*

*The building retains an intrinsic aesthetic appeal and has the potential to add positive value to both visual character and contextual understanding of the Conservation Area and its associated listed buildings. It is clear that, given the historic, aesthetic and communal significance of Bongate Cross, retention of the building would be preferable.*

*It is, however, acknowledged that there are fundamental issues with regards the viability of the reuse of the building, and the safety of the structure, which has seen repeated break-ins and vandalism. Currently, the dilapidated and poor condition of Bongate Cross could now be said to detract from the appeal and ambience of the wider area, becoming a focus for drug users and vandals. Its viability within the current housing market is not favourable for its continued use as a dwelling.*

### **Acknowledgements**

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**BONGATE CROSS, APPLEBY-IN-WESTMORLAND,  
CUMBRIA  
BUILDING RECORDING**

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**BONGATE CROSS, APPLEBY-IN-WESTMORLAND,  
CUMBRIA**

**ARCHAEOLOGICAL BUILDING ASSESSMENT AND SURVEY**

**1.0 INTRODUCTION**

- 1.1 Northern Archaeological Associates (NAA) have been commissioned by Story Homes Ltd to undertake the preparation of a building survey report for Bongate Cross, Cross Croft, Appleby-in-Westmorland, Cumbria (NGR: NY 69025 20000) (Figure 1). This work was undertaken in order to inform a decision on a planning application, submitted by Story Homes Ltd, for the demolition of the building to facilitate access for a housing development to the north (Planning Reference 11/0989). The building lies between the Appleby Conservation Area and the Carlisle to Settle Railway Conservation Area.
- 1.2 Bongate Cross, built in 1910, is a large house built in the late Arts and Crafts and early Modernist / Arts Nouveau styles. The exterior of the house survives largely unaltered from its construction. The interior has also been little altered, though minor alterations appear to have been made in the 1920s/1930s, and also following its conversion to flats, most probably in the 1960s. Most of its internal features survive. The building is currently being used as flats, mostly unoccupied, and is semi-derelict.



*Plate 1: Bongate Cross, from the east*

- 1.3 Bongate Cross is not listed and English Heritage have confirmed that the building did not have the sufficiently high level of interest required to meet the criteria for listing in the national context. Despite this, the house was of sufficient local interest to warrant a survey and therefore a Level 2

building survey (English Heritage 2008) of the house was requested by Cumbria County Council in advance of demolition, to mitigate against the subsequent loss of the heritage asset.

- 1.4 The survey and assessment was carried out, under optimum conditions, by a Senior Project Officer on the 21st of May 2013. Full access to the property was provided by the client, although the roof space was not investigated on health and safety grounds. All work was conducted in accordance with a Method Statement (NAA 2013) approved in advance by Cumbria County Council Historic Environment Officer, and followed all relevant standards and guidance published by English Heritage (2006, 2008) and the Institute for Archaeologists (2008).
- 1.5 The following report details the results of all aspects of both the survey and assessment, and is intended to provide a 'descriptive record' of the house (English Heritage 2006a); exploring the origins of the building through physical evidence. This material is then used to inform a statement of heritage significance and an assessment of any further work necessary to adequately mitigate against the subsequent loss of the heritage asset.

### **Project Aims and Objectives**

- 1.6 The principal aim of the project was to provide a pre-intervention, descriptive record of the house, to act as a permanent record of the heritage asset and mitigate against its subsequent loss. In order to achieve the above, the following objectives were identified and met:
- the production of an annotated site plan, depicting the form and location of any structural features;
  - a written and photographic record of the house and its structural features, providing details of their form, function, date and significance;
  - a short illustrated report summarising the history of the house in order to facilitate a statement of significance;
  - a statement of significance including a consideration of the site within the wider historic environment;
  - an assessment of further recording or monitoring work requirements during demolition, and
  - an archive of additional photographs.

### **Scope of the Project**

- 1.7 The survey comprised an assessment and record of both the interior and exterior of the house. Related structural elements identified within the curtilage of the site included: outbuildings around the courtyard to the north-east, which were rapidly assessed; a house-keepers cottage to the north-east, for which access was not possible, as the doors were screwed shut; and a large modern garage, which was also rapidly assessed. A rapid assessment of the broader area was also made in order to understanding the significance of the building within both a local and regional context.



## 2.0 METHODOLOGY

### Documentary Evidence

- 2.1 A more detailed review of the documentary evidence for the wider development area was provided in the earlier report by North Pennines Archaeology Ltd (Strickland and Railton 2010), and as such was not a requirement for this project (Parsons *pers. comm.*). However, it was recognised during this project that it would be useful to briefly assess what online sources were available in relation to the house, and to make some enquiries to local study centres. As a result, a survey of all documentary and cartographic sources readily available online was made in order to provide background information on the development and history of the building. These included: historic cartographic sources, census data, trade directories, and published local histories.



*Plate 2: tennis court to west of house, facing north*

### Building Recording

- 2.2 As a Level 2 survey, a detailed metric survey of the house was not required, though a measured floor plan of the interior of the house was produced as requested (Figure 6).
- 2.3 An external and internal photographic record was made of the building using a digital SLR camera at a resolution of 10 megapixels. All photographs were taken from vantage points as near parallel as possible to the elevations being recorded. The photographic record included general views of the rooms - looking from all directions - as well as detailed shot of representative examples fixtures and fittings (windows, doors etc.). A catalogue of all unedited and edited images has been submitted with this report as part of the archive. Each photograph contained a graduated photographic scale of appropriate dimensions.

### 3.0 BACKGROUND INFORMATION

#### Location

- 3.1 Bongate Cross lies about 100m north-west of Cross Croft, now located to the rear of a modern bungalow called Bongate Bank. Access to the house is from a drive off a short lane which leads to the Appleby Mortuary House. The drive leads to the front of the house, with a smaller footpath leading to the courtyard to the north-east of the house. A further drive now leads along the edge of the north-eastern boundary to a modern garage to the rear of the property. The grounds are mature and include a greenhouse against the northern boundary, and an overgrown tennis court west of the house (Plate 2). A staircase leads down from the west side of the house to the tennis court, built of brick with a cement render. Apart from the tennis court, which probably dates to the 1970s, these features are all contemporary with the house.



Plate 3: stairs leading down to the garden from the house

#### Ownership

- 3.2 The house is owned by Maurice Bailey who kindly provided full access during the site inspection through his agent Matthew Gregory, undertaken on the 21st May 2013.

#### Designations

- 3.3 Bongate Cross is not a designated heritage asset and does not lie within a Conservation Area. The nearest Conservation Areas are the Appleby Conservation Area, approximately 350m to the west, and the Carlisle to Settle Railway Conservation Area, approximately 300m to the east (Figure 2).

North Pennines Archaeology Ltd (NPA) identified 26 listed buildings within 500 metres of the development boundary, with most within the immediate vicinity of the house being Grade II listed (Strickland and Railton 2010, 20).

### **Previous Work**

- 3.4 In 2010, NPA undertook a desk-based assessment for the proposed residential development across 5 hectares to the rear of Cross Croft and Bongate. This work was commissioned by Story Construction Ltd in support of an earlier planning application that did not include the house which is the subject of the current study, or its gardens. Following an amendment to the application, a condition for an English Heritage Level 2 Building Recording project of the building was requested by the Historic Environment Service, Cumbria County Council, prior to its demolition (Parsons *pers. comm.*).

## **4.0 HISTORICAL CONTEXT**

- 4.1 The following section provides a brief overview of the development of the property in order to assess both its individual historic significance and its importance to an understanding of the development of the town and region as a whole.

### **Bongate and Cross Croft**

- 4.2 Bongate is located to the south-east of Appleby Castle, built in the 12th century, and is thought to have been part of the medieval settlement of Appleby-in-Westmorland. Bongate lay outside the town walls, and was originally known as Bondgate or the *vicus villanorum*, its name coming from its origins as a special quarter for immigrants to the area wishing to settle; in 1265 it was referred to as '*Old Appleby where the villains dwell*'. The nearby St Michael's church was a focus for the settlement, and is thought to have been built for these dependents, though the church includes 10th century remains and a hogback stone within its fabric, and may be earlier (Strickland and Railton 2010, 16-17). Cross Croft, a back lane originally leading to fields to the north-east, takes its name from the Bongate Cross, a medieval cross, now lost. The cross lay east of the road and may have been a waymarker or boundary stone. The cross later gave its name to a row of cottages, also confusingly named Bongate Cross (Figure 3), and after the house was built there were for a time two places with the same name.
- 4.3 Geophysical survey undertaken across the development area in 2010 identified evidence for ridge and furrow and strip fields, which suggests the land to the north-east of Bongate, and north-west of Cross Croft, was originally part of a medieval open field system. These were later enlarged in the post-medieval period with the removal of field boundaries into the large pasture fields which exist today (Strickland and Railton 2010, 6).

### **Bongate Cross**

- 4.4 The house was constructed for Edward Alexander Heelis, a man of some local importance. An obituary notice in the Carlisle Journal on the 28th of July 1925 states that he was the son of Reverend

John Heelis, of Dufton and Kirkby Thore parishes, and also eldest brother to William Heelis (known as Willie), who is perhaps best known as Beatrix Potter's husband. He was known within the family as Alec (Sylvia Kelly *pers. comm.*).

- 4.5 Edward was christened at Long Marton on the 2nd May 1858, and was one of eleven children (Sylvia Kelly *pers. comm.*). He became a clerk in his uncle's firm of solicitors after leaving school, and later became a partner (the Heelis firm of solicitors is recorded as occupying 33 Chapel Street, Appleby, in the trade directories throughout this period, and still occupies the same address to this day). The 1881 census lists him as a solicitor, aged 23. Edward was also the local solicitor, steward and land agent to Lord Hothfield, who owned Appleby Castle and was a major landowner in that period. He was active in public life, being elected to the town council at an early age, and in 1887 was elected mayor of Appleby, aged only 28. He was elected again in 1900, when he served for two years, and finally in 1913 he stood for a third term, this time serving for seven years (the latter also coinciding with his residence at the house). He was awarded with honorary freedom of the borough in 1921.
- 4.6 There is no confirmed date of construction for Bongate Cross; however, based on historical sources it would appear it was constructed between 1906 and 1910, and more likely towards the latter date. Edward Alexander Heelis is recorded as a principal landowner in Bongate in Kelly's Directory of 1900, named second after Lord Hothfield. Bulmer's directory of 1905 and Kelly's directory of 1906 both list him as resident of '*Bongate Cottage*' or '*The Cottage, Bongate*', which lies a short distance north-west of the future location of the house (see Figure 3), and again he is listed as a major landowner at that time. By 1910, E.A. Heelis is listed as resident at Bongate Cross in the Kelly's Directory of Westmorland, and this information is duplicated in the directories of 1914 and in 1921. He is no longer listed as a major landowner from 1910, implying he may have sold, or built upon, his land. The 1910 Valuation Act is held at the Cumbria Record Office in Kendal but was not seen; the previous desk-based assessment undertaken by NPA records E.A. Heelis as a landowner (Strickland and Railton 2010, 20) but the house is not mentioned. The house is depicted on the Ordnance survey map of 1915 (Figure 4), and the footprint of the house appears largely unaltered to this day.
- 4.7 The obituary records that he died '*in his chair*' after long ill-health, aged 67 years. This is confirmed by a letter written by Beatrix Potter to her friend on the day her husband Willie was attending the funeral, which states that '*he was the head of the family. He had been in bad health for nearly two years, but died suddenly, sitting in his chair (at Bongate Cross, Appleby)*' (Mari Pearce *pers. comm.*). Despite the links to Potter, it appears they were not firm acquaintances; a further quote from her at the time of the funeral states '*I had seen him three or four times when I was in Appleby, but scarcely knew him*' (Sylvia Kelly *pers. comm.*). There are no records as to what happened to the house, but it presumably passed to his eldest son, Guy Hopes Heelis. An obituary for Guy's son, John, who died in 2008, records that he was born at the house on April 12th 1921, indicating that the family lived there at this time. Guy Heelis was a solicitor in the family firm, and died unexpectedly in 1933, aged just 42. John, who was 11 when his father died, finished his education at

Appleby Grammar School and Bedford School, before attending the Royal Military College at Sandhurst in 1939. He served throughout the Second World War, commissioned to the Ghurkha Rifles in India, before leaving the army sometime after 1965, and settling in Milburn; he wrote histories of the family and Beatrix Potter. There are no records of what happened to the house, but it is possible it was sold sometime around that period. The Ordnance Survey Map of 1970 shows the construction of the garage to the rear shortly before this, and this appears to have been constructed to serve flats (see below). Therefore it is likely the house was sold off in the late 1960s and converted at that time.



*Plate 4: south-east elevation, Bongate Cross*

## **5.0 BUILDING DESCRIPTION**

### **Form**

- 5.1 Apart from the garage, which dates to the late 1960s, all the buildings within the survey boundary date to the first phase of construction, c1910, and are Edwardian in date. The main building is a villa-style house, aligned north-west to south-east, and is rectangular in plan. There are angle buttresses at each corner, apart from the south corner which is occupied by a stylised rounded tower. The house was designed in a late Arts and Crafts and early Modernist / Art Nouveau style. As was fashionable in the Arts and Crafts Movement, the house is designed to appear as though it has developed organically, with the use of simple forms repeated in different ways, and the emphasis on asymmetrical vernacular architecture rather than rigidity of construction (Plates 4 and 5). Nevertheless the use of modernist forms and materials in its construction also point to a firm understanding of the 'new architecture' prevalent at that period, with a lack of heavy ornamentation. The house was laid out according to established principles for house design in the 19th and 20th centuries, with a simple corridor plan with rooms radiating off on each side. At ground floor level,



south facing function rooms look over the garden, accessed by a longitudinal central corridor which spans the length of the building. The north side of the ground floor is reserved for domestic activities, which extend into the courtyard which abuts the north-east side of the house. The upper floor is reserved for bedrooms. The main building measures approximately 25m by 13m.



*Plate 5: south-west elevation, Bongate Cross*

- 5.2 The house appears brick-built, though the exterior is covered in roughcast which makes clear identification of this difficult. The roughcast appears to be contemporary with the construction of the house, as the outbuildings and courtyard walls are also covered in the same mix. Local red sandstone has been used for the window sills and door surrounds, particularly on the north side. The house has a hipped roof with a western gable return at the south end, and is entirely covered in welsh slate, with glazed ceramic ridge tiles. The gable end is only part covered in rough-cast with the upper portion painted, and the eaves of the gable have projecting purlins. There are five chimneys, all rendered with red ceramic pots, set within the roof-slope and projecting above the ridge line. The ridge line includes two finials or pommels at each end. At the south corner of the house is a stylised rounded tower, with a conical roof in red ceramic tiles, topped with a further finial or pommel. There are seven dormer windows lighting the upper floor. Each dormer is flat-roofed and covered with lead sheets, with the side walls covered in red ceramic tiles, mirroring the roof to the tower. The exception to this is the dormer for Room 26, which is much larger, and covered in grey slate. All the dormers have plain side-opening casement windows in timber frames, divided into three lights by timber mullions. The windows appear to have been replaced, though the windows for Room 21 may be original, and comprise side opening casement windows with six panes set in timber glazing bars, again divided into three lights by timber mullions. The rainwater goods are cast iron and appear contemporary with the house.

## Exterior

- 5.3 The building was designed to be viewed from the south-west and south-east sides (Plates 4 and 5), with the result that the elevations on the north-west and north-east sides are much plainer and of a different design. The windows in both south-facing elevations deliberately vary, but retain stylistic links through their design (Plate 6). The main window utilised is a metal-framed side opening casement, set within a timber frame and divided into three by timber mullions, with each window comprising thirty rectangular leaded lights. This design is used for Rooms 1 and 10, and is varied slightly for Room 9 with the addition of three large plain lights above the standard window. At the centre of the south-western elevation is a large angled bay window, lighting Room 4, with three faces separated by timber mullions. Each face is divided into four sections by a timber frame. The lower two sections comprise metal framed side opening casement windows with a single pane of glass, whilst the upper sections comprise fifteen rectangular leaded lights, with some random coloured (blue and yellow) panes evident, though these have now faded. This style is replicated in the windows for the tower, lighting Room 2, which also includes two small timber framed windows at the base to light the cellar (Plate 6). Along both the south-eastern and south-western elevations are a series of small square ceramic vents, also very much of Arts and Crafts style, with a complex lattice design.



*Plate 6: windows in south-west facing elevation, facing east, and the corner tower, facing north-west. Note the small window at the base of the tower.*

- 5.4 The doors to the veranda in the south-east elevation comprise French Windows with timber frames, divided into eight sections with six rectangular leaded lights to each section. The French Windows



are flanked by two metal-framed windows, divided into four sections, with nine rectangular leaded lights to each section. All the windows have profiled timber sills. All the window catches for the windows in these elevations have elegant curves, very much of an Art Nouveau style, and this fluidity of design extends to the door handles of the French Windows (Plate 7) and also the main door itself (Plate 8).



Plate 7: detail of door and window catches: veranda, Room 2 and Room 9 (left to right)



Plate 8: the porch and front door, facing north-west

- 5.5 The front door to the house lies in a porch set back from the south-east facing elevation (Plate 8). The entrance to the porch has a rounded arch and is framed by ashlar quoins of alternating length, reminiscent of a Gibbs surround, made of local red sandstone. The edges of the surround are chamfered. The detail of the porch entrance is replicated around the door, but the arch is pointed;



there is a bell push within this arch, which appears to be contemporary with the house. The side walls of the porch comprise ashlar blocks of equal size and shape, laid in equal courses to those within both arches. The walls are painted white. Set within the walls are two stone benches, which run the length of the porch from the main door, and are set into the exterior porch arch. The benches also have chamfered corners. The floor of the porch appears to be concrete with a quartz aggregate giving a marble-like finish. The ceiling is covered with birch cladding, nailed onto a support frame of ribbing which is not visible, but can be deduced from the lines of nails. There is a Bakelite light fitting over the porch. The front door is a double door, made of oak, with indented bottom panels and glazed top panels in both doors; the glazed panels have nine panes held by wooden glazing bars. The top panel has an arched detailing which mirrors the arch over the door, and the door handle is identical to that on the French Windows. The door head is divided by mullions into four sections, with nine leaded lights in the central two sections, and five in the outer sections, where the arch slopes down. The doors and porch are contemporary with the house construction.



*Plate 9: western panelled section of south-east trellis (left), and potting shed in south-west trellis (right)*

- 5.6 On the south-west and south-east sides are two verandas, of similar build and also contemporary with the house, built very much in an Arts and Crafts style (Plate 9). The bases of the verandas are made of concrete with similar quartz inclusions to the porch. On the south-west side, the veranda is positioned to occupy the space between the projecting bay window and the tower, whilst on the south-east side; the veranda extends from the tower before graduating into the edge of the slope. There are steps leading down from the veranda on the south-west side. The verandas support a

timber trellis (treillage) on both sides. The trellis comprises a timber frame of five squared timber uprights with curved braces supporting a rectangular arrangement of beams. These in turn support rafters angled between the beam and the edge of the house, which in the case of the south-west trellis, support glass sheets; on the south-east side these have been deliberately removed, but the presence of a downpipe for a gutter along the front of the trellis here suggests they must have been present at one time. Both the western end of the south-east trellis, and the south-western trellis, have a simple timber balustrade, which ties in with the upright posts. The western and eastern sides of the south-eastern trellis have a panelled timber base corresponding to the height of the balustrade, with a glazed upper section comprising rectangular panes held by glazing bars. The south-west trellis utilises the same form for the sides of a potting shed, at the southern end of the veranda, the interior of which carries shelves for pot plants.

- 5.7 The north-west facing elevation, by contrast, is entirely plain, and contains no windows or decorative features, apart from a central double-door (Plate 10). This connects to the main corridor, and served as the formal back door to the property. Each door has two vertical rectangular recessed bottom panels, which mirror the doors in the interior (see below), and a glazed top panel with frosted glass. There are also two rectangular panes of glass in the fan-light. In contrast to the front door, the back door furniture is much simpler, with plain rounded brass door knobs and covered keyholes. The sole extravagance is the two ornate oval door push plates, with a delicate floral design and plain central oval, which is very much in an Arts and Crafts style. At the base of the door are two rounded door steps.



Plate 10: the back door (left), with detail of the door handles and door push plate (right)



- 5.8 The north-east facing elevation is by far the most ‘functional’ and corresponds with the use of this side of the house for domestic activities by servants; it is also the side of the house which accommodates the toilets and bathrooms. There are two doors in this elevation, both within the courtyard area, and both serving as ‘tradesmen’s entrances’ for the house. The door which leads into the kitchen (Room 8) has the same vertical rectangular recessed bottom panels as the back door in the north-west elevation, with the top panel comprising six square glass panes held by timber glazing bars. The door furniture includes the wedge door handles which are visible throughout the interior (see below), and the same brass keyhole covers as are visible on the back door. In contrast, the other door in this elevation is much simpler, and is almost plank-built, though the upper half comprises vertical rectangular recessed glazed panels which echo the design elsewhere. This door leads to the hall, which leads to the back stairs.
- 5.9 There are seven windows in the north-east facing elevation, all of varying sizes; the bathrooms and toilets are served by single light windows, whilst the remainder are all double light windows, with the exception of the kitchen which is served by a treble light window (Plate 11). The windows are all divided by mullions made of local red sandstone. The lintels are ashlar blocks of the same material. The sills are also of red sandstone, and have slightly projecting and sloping chamfered edges. All the sandstone has pronounced lateral tooling on its surface. The windows themselves are one over one timber sash windows with horns, apart from the window which lights the main staircase (see below). The interior lock mechanisms are plain and functional, though they do have ornate window-lifts with coral detailing.
- 5.10 The vents along the base of the elevation are all plain in comparison to those on the other elevations.



*Plate 11: the windows in the north-east facing elevation*

- 5.11 The north-east side of the house is abutted by a complex of out-buildings and coal sheds, all apparently contemporary with the house. Access to this courtyard is via double-gates in the south-

east courtyard wall, and a small door in the north-west wall, adjacent to the kitchen access; these are all plank-built. The north-west range of this complex comprises two sheds, both with plank-built doors, with cast-iron door latches and wide hinges (Plate 12). The doorways have ashlar lintels above the door, identical to those in the north-east facing elevation of the house, but the interiors are otherwise featureless, with brickwork in English Garden Wall Bond, and exposed rafters. At the south-eastern end of this range is an outdoor toilet, which has had the fittings replaced probably in the 1970s (the brackets for the original water cistern survive on the wall). The toilet has Bakelite light fittings, of 1950s date, with a pendant light fitting attached to an exposed beam. There is a single leaded skylight illuminating the toilet.

- 5.12 The north-east range of the complex comprises a small, square shed with lean-to roof at the eastern corner of the courtyard, with the same door fittings as the other outbuildings. This is abutted, on its north-west side, by a smaller shed, also with a lean-to roof. The shed has a split-door (stable door), which suggests it may have been used at one time for animals, perhaps originally for a horse. In more recent times an asbestos roof has been added to the small space in front of this shed, with an iron cage at the front, which implies it was altered to house dogs. There is a small window within the north-east elevation, at approximately 2m above the floor level, which may have been to improve ventilation for the animals.



*Plate 12: north-west range of the courtyard*

- 5.13 At the northern corner of the courtyard are stairs leading up to the access door to the house-keepers cottage. There is a further door in the south-west facing elevation, north of the courtyard, also with stairs leading up; the doors are all plank-built with brass door-knobs; the lintels are ashlar sandstone blocks, in the same style as those in the north-east elevation of the house. The doors have been sealed up due to vandalism, and therefore access was not possible. It was not possible to fully assess the interior from the windows, though the cottage appears to have three rooms. There were windows

in the north-west and north-east elevations. The north-east facing windows are identical to those in the north-east facing elevation of the house, with double lights; the north-west facing window is a timber side opening casement window with a similar surround. The northern corner of the house is angled, perhaps to facilitate vehicles turning the corner, which may imply that vehicles were parked in that area.



*Plate 13: shaped corner of the house-keepers cottage*



*Plate 14: modern garage*

- 5.14 North of the house-keepers cottage is the location of a modern garage, seemingly built in the late 1960s. The garage is constructed of brick with a cement render, and has wide folding plank-built garage doors. The roof is of Welsh slate, with red ceramic ridge tiles. There is a modern lean-to, to



the south-east of the building. Both brick side walls of the lean-to support an iron-I-beam, with a glazed sloping roof above. The interior of the garage is open, with exposed trusses and beams in the roof, and a row of three sky-lights along the south-east side of the roof. The garage has Bakelite electrical fittings, and markings on the wall indicate the different bays allocated to each flat.

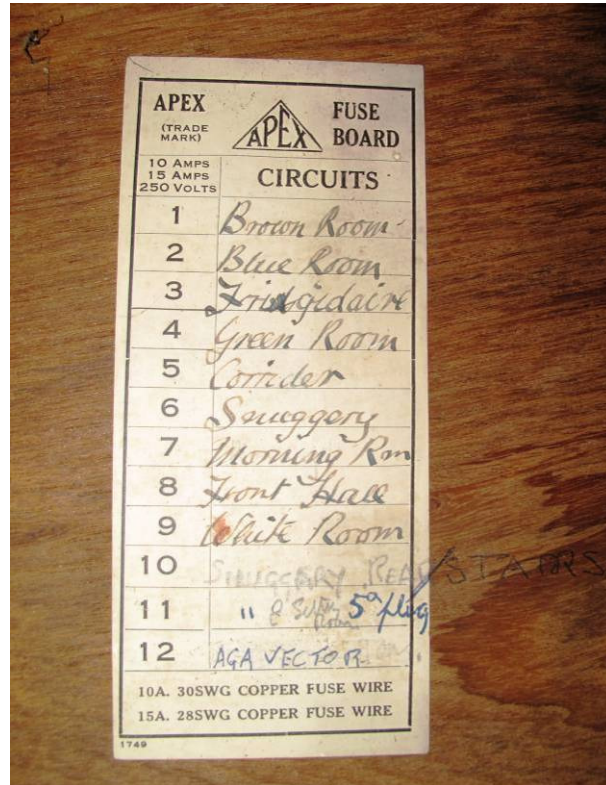


Plate 15: circuit box in cellar (Room 28)

### Interior

5.15 The interior of the house is now much-altered, but some broad assumptions can be made as to the functions of the rooms, based on Muthesian principles of house design (Muthesius 1979). First published in 1904, the book details general laws of construction and layout for country houses in this period. Discussions of fixtures within the main section (Circulation) make reference to fixtures in following sections (for example, Doors, Fireplaces etc), which are discussed in general terms to avoid repetition throughout the text. A circuit box identified in the cellar, apparently contemporary with the house, lists the rooms in the house as follows (omitting appliances):

- Brown Room
- Blue Room
- Green Room
- Corridor
- Snuggery

- Morning Room
- Front Hall
- White Room

5.16 The exact arrangement of the rooms is unclear, but indicates that the rooms were known to a certain extent by the colour of their décor. The snugery, defined as a 'small snug room', may have been the study for the house, and the arrangement of rooms has been extrapolated from this, but should be taken with some caution. It appears from the circuit that only the downstairs rooms had electricity, and this is perhaps not surprising; electricity in houses was not common. In the 1920s fewer than 10% of houses had electricity, and it did not start to appear in new houses until 1905 onwards, which fits with the date of construction for this house. It is unclear at what date the house was electrified.



Plate 16: standard door (left) with detail of door handle (right)

## Fixtures

### *Interior Doors*

5.17 The standard door within the interior of the house is built of timber (possibly pine), and comprises two vertically aligned recessed bottom panels, with a larger rectangular recessed top panel. The doors are predominantly painted white, though some of the doors are not painted (e.g. Room 5, Room 18), and it is probable that the doors were originally designed to be unpainted. The door furniture comprises plain door handles with a wedge-shaped angular grip, and brass keyhole covers,

which appear to survive through much of the house, but may be a later (1930s) alteration. There is isolated survival of brass door-knobs in some rooms of the house (for example, Room 14 cloakroom interior), and it is possible that these are the original Edwardian door handles which were replaced after the death of the original owner. Some of doors also include brass hooks with a dog-tooth design on the back (Room 2, Room 14), which may be original.

#### *Benches*

- 5.18 Rooms 1, 2, 4, 9 and 10 all include windows benches, designed to allow the occupants to sit and look out over the garden. The benches are all constructed of white painted timber sections, and are integrated into the construction of the windows, with the upper sections corresponding with the sills of the windows themselves. The backs of the seats are steep and flat, and angle sharply into the seat, which is either integrated into the wall, if the benches are straight (in the case of Rooms 1, 9 and 10), or are supported by small tapering legs, if the benches are curved or angled (Rooms 2 and 4). The use of benches is typical of Edwardian houses of Art Nouveau style, perhaps best illustrated by Charles Rennie Mackintosh's design for Hill House, Helensburgh, which includes these.



*Plate 17: bench seat, Room 4, facing west*

#### *Fireplaces*

- 5.19 There are several different types of fireplaces evident within the house, most of which appear to be of Edwardian date. For the purposes of this report, the fireplaces have been divided into different types, as follows:
- Type 1: arched and tiled fireplace with round or rectangular hearth with raised edging; high-back oak fire surround with oval or similar cartouche.



- Type 2: square backed fireplace with tiled sets in Art Nouveau style, and tiled base. High-back oak fire surround with shelf and rectangular recessed panels.
- Type 3: heavy oak mantle-piece, and tiled fireplace, with rectangular hearth with raised edging.
- Type 4: glazed tile round hearth with raised edging, with mantle-piece also made of glazed tiles.
- Type 5: modern fireplaces – mainly 1960s or 1970s. Most of these are not described but are clearly different in design, typically stone clad, or are glazed tile surrounds for gas fires.



Plate 18: Types 1, 2, 3 and 4 fireplaces (from left to right)

#### *Skirting Boards*

- 5.20 The skirting boards throughout the formal rooms on the ground floor of the main house comprise wide skirting boards, approximately 6" or 15cm in height, with a stepped profile and rounded detailing to the upper edges. The skirting boards within the domestic areas (the kitchen, for example) and on the upper floor are flat, without the stepped profile, and of similar proportions. Skirting boards are present in all the rooms, and appear to integrate with the door surrounds, which echo the rounded detailing. The skirting boards are all painted apart from those in Room 22, which may suggest these were originally unpainted.

#### *Picture Rails*

- 5.21 Most of the formal rooms include a picture rail, with a rounded profile, which runs around the interior walls at approximately two thirds the wall height. It was felt during the survey that the picture rails could have been a later addition, perhaps in the 1930s, as the height above the door-frame varies from room to room, and it was felt that if these were original they would have been integrated with the design of the door-frame, which they clearly do not (see, for example, Plate 16, where these abut the door).

#### *Coving*

- 5.22 The coving throughout the formal rooms comprises rounded cavetto moulding, with rounded bands

of detail along the edges and extending onto the ceiling itself. The moulding is typically Edwardian in style. None of the functional rooms (bathrooms, and kitchen, for example) or any of the upper rooms have any coving or moulded detail around the ceilings. The walls and ceiling all appear to be plastered; the walls may originally have been wall-papered.



Plate 19: detail of coving, Room 1



Plate 20: bell pushes (1910, left, and 1930, right)

#### *Bell-pushes*

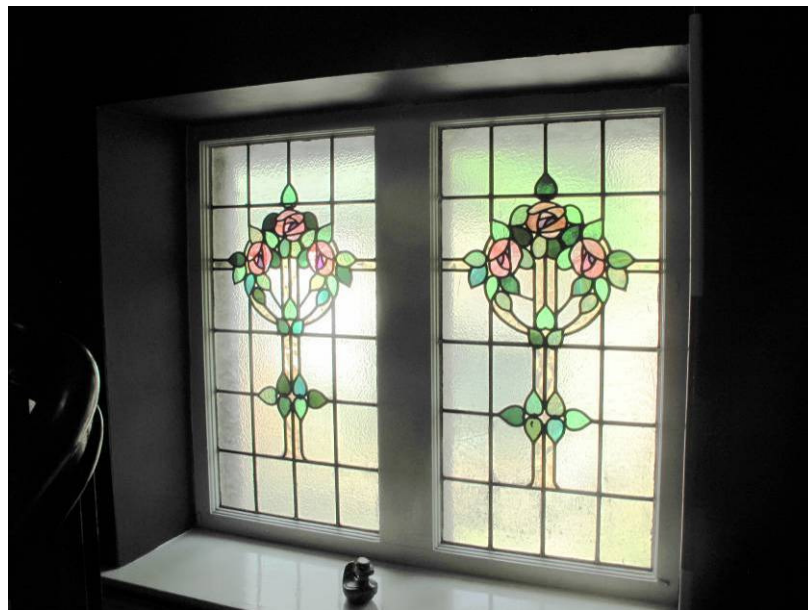
- 5.23 A number of bell-pushes were identified within the downstairs formal rooms, and these appear to be contemporary with the use of the house. Four bell pushes were identified, in two different styles, mainly located behind the doors. The first style of bell-push comprises a circular switch, set within a raised circular casing with scalloped detail around the edges. This was present in Rooms 9, 10 and 11. The bell-pushes were over-painted, which made their identification difficult, but searches identify

these to date to between 1895 and 1920, which fits with the date of the house. A slightly later bell-push was identified in Room 2, made of brass and seemingly in Art Deco style. The bell-push was circular, with an elaborate detail around the edges and a pecked surface. This probably dates to the 1930s, and refurbishment to the house after the death of the original owner. No bell-pushes were identified in the domestic side of the house, or in the upstairs rooms.

## Circulation

### *Ground Floor*

- 5.24 Accessed from the front door, a large L-shaped hall (Room 3 – ‘Front Hall’), served as the main focus for guests arriving into the house. The hall has stained polished timber floorboards and exposed beams in the ceiling, with beams running around the upper edges of the wall as a decorative feature in place of a cornice. The hall would originally have accommodated access to the upper floor via a dog-leg staircase in the eastern wall, now blocked up by a modern wall. The staircase is constructed of a dark wood, perhaps oak, and the mezzanine landing includes a double stained glass window (Plate 21), with twenty-four rectangular leaded lights with a stylised rose bush motif in the centre. The space to the north of the stair served as the cloakroom, but now accommodates a doorway inserted through to the hall which leads to the back courtyard.



*Plate 21: stained glass window on main staircase mezzanine landing*

- 5.25 The hall leads to a single door opposite the front door (Plate 22), with vertical rectangular recessed bottom panels, and six glazed square lights in the top panel. The glazed door head has arched lights, which mirror the detailing in the front door. This door would originally have lead to the central corridor, but the walls in this area have been altered to create an additional room (Room 5) which utilises part of the space originally occupied by the kitchen (Room 8) and corridor. To the right of this door is a further door (standard door) with a later (modern) door handle, which leads to a small

corridor (Room 7) and the domestic quarters.

- 5.26 The hall turns to the left and opens out into a wider annexe area, with a large fireplace on the south wall (Type 5 - the early fireplace would originally have been quite substantial). The arrangement of the hall appears not to have been a later alteration. In the west wall are the French Windows which lead to the veranda on the south-west side of the house. The layout of the room suggests this space may have served as a billiard room; the heavy wood in the design was seen as a very 'male' attribute, and billiard rooms often open out onto the garden, to avoid disturbance to other members of the household (Muthesius 1979, 222-3).



Plate 22: hall annexe (left) and detail of door to corridor (right)

- 5.27 The hall leads to three rooms (Rooms 1, 2 and 4), all via standard doors. Room 1 appears to be the study for the house (perhaps 'The Snuggery'), as it is a small east facing and isolated room close to the main door to the house. The room includes a bench seat, and small fireplace (Type 1). It is currently carpeted with modern carpet.
- 5.28 Room 2 is likely to be the breakfast room ('Morning Room'), again located towards the east of the house to receive the morning light. The room incorporates a rounded corner which sits within the tower, with rounded bench seats set into this. The room includes a Type 2 fireplace. It is currently carpeted with modern carpet. There is an Art Deco bell-push behind the door.
- 5.29 Room 4 is likely to be the drawing room ('White Room'). The drawing room was typically located in the south-westerly side of the house for the sunlight and views of the garden, and was a space for the residents of the house to gather and talk. The room includes a bench seat in the bay window, and is carpeted with a heavy modern carpet. The room has similar beam details to the hall (Room 3), in place of the more ornate coving elsewhere, and includes two ceiling roses, one over the centre of the room, and the second over the bay. It has a Type 3 fireplace with a mantle in dark wood (Plate 3).
- 5.30 Moving down the corridor, the rooms are divided on the left with further function rooms, and on the right with rooms dedicated to the domestic service for the house; the end of the corridor originally

had further double doors forming a small hall in front of the rear doors leading to the garden. Room 10 also connects to this space, and it was presumably designed to allow the main doors to be opened without creating a draught down the corridor. The first room on the left is Room 9, which appears to be the dining room ('Brown Room'), which could be easily accessed from the kitchen (Room 8, opposite). The room includes a bench seat, a modern Type 5 fireplace, and a bell-push to the rear of the door. Access to Room 10 is via a connecting door to the side of the fireplace, which suggests it may have served as a library or smoking room ('Blue Room'), to which the gentlemen of the house retired after dinner. The door to this room is slightly different, having a glazed top panel, but is otherwise of standard design. The room includes a bench seat below the window, a bell-push to the rear of the door, and a Type 4 fireplace.



*Plate 23: the drawing room, facing south*

- 5.31 Room 11, on the east side of the house, may have been a nursery ('Green Room'), as it lies in-between the 'domestic' rooms further down the corridor, and the more formal rooms to the west. It also is positioned close to the garden. The room is notable in that it has no fireplace (perhaps for safety) but includes other features found in the more formal areas such as a bell-push to the rear of the door. There is a vent high up on the wall, and the room is carpeted with thick modern carpet.
- 5.32 Along a short corridor, to the side of Room 11, are three rooms, comprising a toilet (Room 12), bathroom (Room 13) and walk-in wardrobe (Room 14), their functions all seemingly contemporary with the original layout of the building. All the rooms have standard doors, and the window of the bathroom is wide, with rounded supports to the ledge. The fittings in the walk-in wardrobe comprise sliding doors on the right hand side, with shelving to the rear, all in heavy wood panelling.
- 5.33 The main room within the domestic quarters is the kitchen (Room 8) which includes a large inglenook fireplace against the north-west wall. The fitted cupboards adjacent to the fireplace, which have panelled doors, may be later additions, as similar cupboards are located in front of the blocking wall in Room 5. There are no other obvious period features in this room; the ceiling includes wheels



for a clothes airer, probably a post-war feature. The south-east wall appears to be a modern insertion, and originally the room would have included Room 5, to the south-east. The fireplace may originally have held an Aga, as this appears on the list in the circuit box for the house (Plate 15). There is a door to the outside courtyard from this room (Section 5.11).

- 5.34 The doorway in Room 5 leads through to a small corridor (Room 7), with a doorway leading back into the main hall (see 5.25), and a further doorway to the south-east (now walled up) leading to a hall, which leads to the back door to the courtyard. There is a small bathroom off this corridor (Room 6), presumably for the cook and kitchen staff to use (the 'outside privy' – 5.11 - was probably restricted to gardeners and tradesmen). A staircase leads down to the cellar from Room 7 and upstairs from the hall, to the first floor corridor, serving as the back stair for the servants. The staircase, a quarter-turn stair with winders, has plain newel posts and planked detail to the stair edge.



Plate 24: the kitchen, facing west



Plate 25: Room 30, cellar

#### Cellar

- 5.35 The arrangement of the cellar (Rooms 28-30) largely mirrors that of the hall and breakfast room above, and is accessed by a steep timber staircase. The cellar largely functioned as a cold store and larder, and contains relatively few original features. Rooms 29 and 30 include stone benches around

the edges of the rooms, supported on brick supports, which were used for storing food, and shelving has been inserted into the inglenooks of the supports for the fireplaces above. The walls are fairly simple painted brick, and the doors are plank-built in a similar style to those in the cottage, and have wooden door-knobs.

*First Floor*

- 5.36 The first floor, accessed by the formal staircase, leads to a wide landing lit by a dormer window on the east side. The landing has similar exposed beams and detailing to the downstairs hall (Plate 26). All the bedrooms on this floor are mainly on the south-west side, which was a common arrangement for houses as this time, so that rooms could gain maximum advantage from the light (Muthesius 1979, 81-95). All the rooms are built into the roof space, and as such feature sloping ceilings common for attic rooms.
- 5.37 The two rooms facing the stair, Rooms 23 and 24, appear to be the master bedrooms, and are uniform and identical. Room 23 has a Type 1 fireplace, and standard doors with modern handles. The room is carpeted, and there are exposed beams in the corner formed by the construction of the west-facing gable (Plate 21). Room 24 echoes the arrangement of Room 23. The fireplace appears to be a modern Type 4 replacement, albeit in period style. Room 26, opposite, perhaps served as a dressing room or perhaps a bathroom, as it has no fireplace, and is wide and well-lit. Room 27, now converted to a bathroom, has exposed beams in the corner and no windows, but accessed via a standard door. This may have served as a wardrobe or store room.



*Plate 26: exposed beams on the landing (left) and in Room 23 (right)*

- 5.38 The corridor to the north-west (access to which is now blocked), has similar wood detailing to the landing, and a large dormer window at the north-west end which lights the space. There are two bedrooms on the south-west side (Rooms 21 and 22), and two on the north-east side (Rooms 18 and 19). Both Room 21 and Room 22 are lit by dormer windows, set within a sloping roof, with an exposed beam (purlin) running the length of the room. Room 21 has a Type 4 fireplace, whilst Room 22 has a modern Type 5 fireplace. Both rooms have standard doors and are carpeted with modern carpet.
- 5.39 Rooms 18 and 19 are lit by a large dormer window which has been split by a cross wall. There is a Type 4 fireplace in Room 18, but Room 19 has no fireplace, which suggests it may have served a different function, perhaps a dressing room. Both rooms have standard doors and are carpeted with modern carpet.
- 5.40 In the west corner of the house is Room 20, which appears to have served as a store room (Plate 27), and is accessed by a small half door. The exposed purlins, trusses and rafters of the roof are visible, and a modern skylight window has been inserted into this space. A boxed-in flue pipe is visible against the south-east wall.



*Plate 27: Room 20, facing west*

- 5.41 Three rooms, comprising a toilet (Room 15), bathroom (Room 16) and walk-in wardrobe (Room 17), are accessed along a short corridor from the main corridor, and mirror the arrangement of rooms on the lower floor. All the rooms have standard doors, and Rooms 15 and 16 share a dormer window, divided by a cross wall. The fittings in the walk-in wardrobe comprise sliding doors on the right hand side, with shelving to the rear, all in heavy wood panelling.
- 5.42 There is little in the way of attic space, and access to this was restricted, but a brief assessment of some of the attic hatches (for example in Rooms 21 and 18), identified that the spaces were small and restricted by the structural walls which run widthways across the house. These were clearly of only limited use for storage in the house, which suggests why rooms such as Room 20 and 27 were required.



## 6.0 STATEMENT OF SIGNIFICANCE

### Overall Statement of Significance

- 6.1 Based on the survey, Bongate Cross is considered to be of local significance primarily due to its aesthetic, historical and communal values. It is acknowledged (in particular in relation to English Heritage's comments regarding listing) that the interiors of the building have suffered due to neglect from their use as flats. However, much of the layout of the original Edwardian villa survives intact, and the survey has demonstrated that sufficient of the exterior and interior features are present to provide a reasonably firm understanding of the function of the different parts of the house. The buildings have some significance in terms of their evidential value, due largely to their condition and lack of later modification. The house is a relatively rare example of Arts and Crafts / Art Nouveau house in the area, other more notable examples mainly being located further west in the Lake District. This was primarily due to the Lakes being a focus for the movement (John Ruskin being the catalyst), and the number of wealthy industrialists who wished to build homes in the area (most famous of which are Blackwell and Broad Leys, built near Windermere).
- 6.2 The original architectural form and style of the building conveys something of the importance and status of the area during that period, and the links with the house and the Heelis family are of particular historic significance. The house was the main residence of Edward Alexander Heelis, who was mayor of Appleby three times, and served in that position for ten years, as well as performing a number of other civic functions in the town and district. Edward was also the eldest brother of Beatrix Potter's husband, William. Edward was a partner in a firm of solicitors, a business which continues to this day on Chapel Street in Appleby. His son and great-grandson were also solicitors with the firm. His grandson, John, was born in the house, was a noted war hero and author, who wrote books on Beatrix Potter and also family histories. The building forms an important part of the historic character of Bongate and in this respect makes a positive contribution to the Appleby Conservation Area, which it lies adjacent to. As such, this also gives Bongate Cross historic and communal significance.
- 6.3 It is, however, acknowledged that there remain fundamental issues with regards the viability of the use of the building, and the safety of the structure, which has seen repeated break-ins and vandalism. Currently, the dilapidated and poor condition of Bongate Cross could now be said to detract from the appeal and ambience of the wider area, becoming a focus for drug users and vandals. Nevertheless, the building retains an intrinsic aesthetic appeal and has the potential to add positive value to both visual character and contextual understanding of the adjacent Conservation Area and its associated listed buildings.

### Site Specific Values

- 6.4 The following table summarises the site specific significance of the house according to four high level themes as set out in Conservation Principles, Policies and Guidance for the Sustainable

Management of the Historic Environment (English Heritage, 2008):

- **Evidential Values** - the potential capacity of the house to yield primary evidence about past human activity (building design, extent of survival, etc).
- **Historical Values** - the potential of the house to offer a connection between the present and the past through association with people, events and aspects of life.
- **Aesthetic Values** - the potential for people to derive sensory and intellectual stimulation from a place, through design, art, character and setting.
- **Community Values** - the potential for the house to hold meaning for people to relate to it or whose collective experience or memory it holds (often closely related to Historical and Aesthetic values).

**Table 1:** Summary of heritage significance

<p><i>Evidential (Moderate)</i></p>	<p>1) <i>The exterior of the house has considerable rarity value. The house is an example of a relatively late Arts and Crafts villa, and is early in terms of the development of the Modernist / Art Nouveau movement. The house retains a number of its original external features and provides valuable evidence of the original form and style of villas of this period. The features are particularly fine examples of the Arts and Crafts movement and remain relatively well preserved (Moderate).</i></p> <p>2) <i>The house retains a small number of original internal features, but the relatively plain and functional style of the interior does not set it sufficiently apart from other houses of this period (Low).</i></p> <p>3) <i>To the rear of the property are a number of extensions and ancillary structures which date the same period as the house, and have group value (Low).</i></p>
<p><i>Historical (Moderate)</i></p>	<p>1) <i>The house has clear links with the Arts and Crafts and Art Nouveau movements, and there remains the potential for further advancement of understanding of the history of the house through more detailed research (such as the name of the architect) (Moderate).</i></p> <p>2) <i>The house has clear links with the Heelis family, who built and occupied the house from 1910 to the c1960s. In particular, the links with Edward Heelis, a major local figure, are very important. Further study of the association of the family with Beatrix Potter, and local gentry, may through further light on its significance (Moderate).</i></p> <p>3) <i>Further assessment of the importance of the date of construction in terms of the expansion and development of the town in the early 20th century, and the changing fortunes of the market town, would also be useful (Low).</i></p>

<p>Aesthetic (Moderate)</p>	<p>1) <i>The form of the building reflects the ethos and style of the Arts and Crafts and early Modernist movements. The building has artistic merit in terms of its intrinsic aesthetic qualities, and adds interest and charm to the area, in particular through the unusual and attractive design of the exterior (High).</i></p> <p>2) <i>The building retains much of its former Edwardian character and is an attractive building, although in a poor state of repair (Moderate).</i></p> <p>3) <i>The building has some potential for re-use; it is structurally sound and retains the majority of the distinctive features which characterised it as an Arts and Crafts house. It retains the potential to make a positive aesthetic contribution to the adjacent Conservation Area (Moderate).</i></p> <p>4) <i>Currently the building could be said to have a negative visual impact on the area, there are fundamental issues with regards the viability of the use of the building, and the safety of the structure, which has seen repeated break-ins and vandalism (Low).</i></p>
<p>Community (High)</p>	<p>1) <i>The historic links with Heelis has sparked considerable interest amongst local people. The Appleby-in-Westmorland Society, amongst others, has already raised objections to the proposed demolition of the building (High).</i></p>

### Summary

6.5 The above Statement of Significance aims to provide an unbiased assessment of those values which contribute to the unique historic significance of Bongate Cross, but the statement does not take into consideration the viability of preservation over demolition. It is noted that the building in question has been modified and is progressively deteriorating, a fact reflected in its moderate evidential significance. It is clear that, given the historic, aesthetic and communal significance of Bongate Cross, retention of the building would be preferable. However, there remain fundamental issues with regards the safety of the building, as it is a focus for vandalism and break-ins, and its viability, with the current housing market not being favourable to its continued use as a dwelling.

## 7.0 CONCLUSIONS

7.1 The current report is considered to be a comprehensive record of Bongate Cross. No further work is recommended, though the client may also wish to fund an article for a local journal on the history and architecture of the house.

7.2 There is no indication that any additional information regarding the above ground structure would be gained from further investigation or from monitoring during the demolition works. Based on earlier desk-based research (Strickland and Railton 2010), the potential for any below ground archaeology is perceived to be low, though there remains the potential for medieval deposits to be uncovered.

## 8.0 REFERENCES

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Carlisle News and Star (12th September 2008) *John Eric Heelis Obituary*

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English Heritage (2008) *Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment*

Institute for Archaeologists (2008) *Standard and guidance for the archaeological investigation and recording of standing buildings or structures*

Institute for Archaeologists (2009) *Standard and guidance for Stewardship of the Historic Environment*

Muthesius, H (1979) *Das Englische Haus ("The English House")*, English reprint.

Strickland, J and Railton, M (2010) *Land to the East of Bongate, Appleby-in-Westmorland, Cumbria: Desk-Based Assessment and Geophysical Surveys*, North Pennines Archaeology Ltd unpublished report CP1220/10

### *Maps and Plans*

1899 Second Edition 25" Ordnance Survey Map

1915 Third Edition 25" Ordnance Survey Map

1970 1:2500 Fourth Edition Revision

### *Trade Directories*

1900 Kelly's Directory of Westmorland

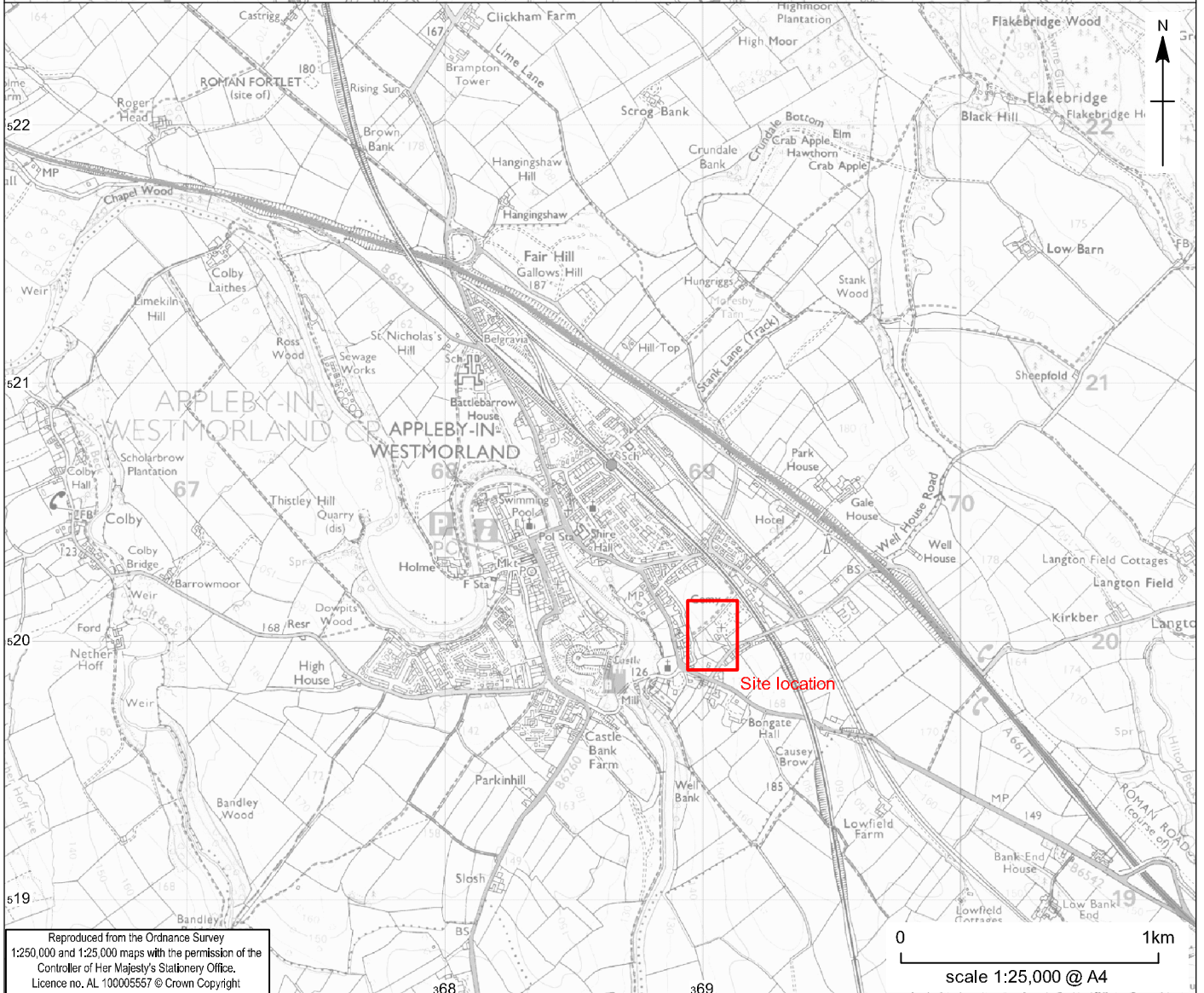
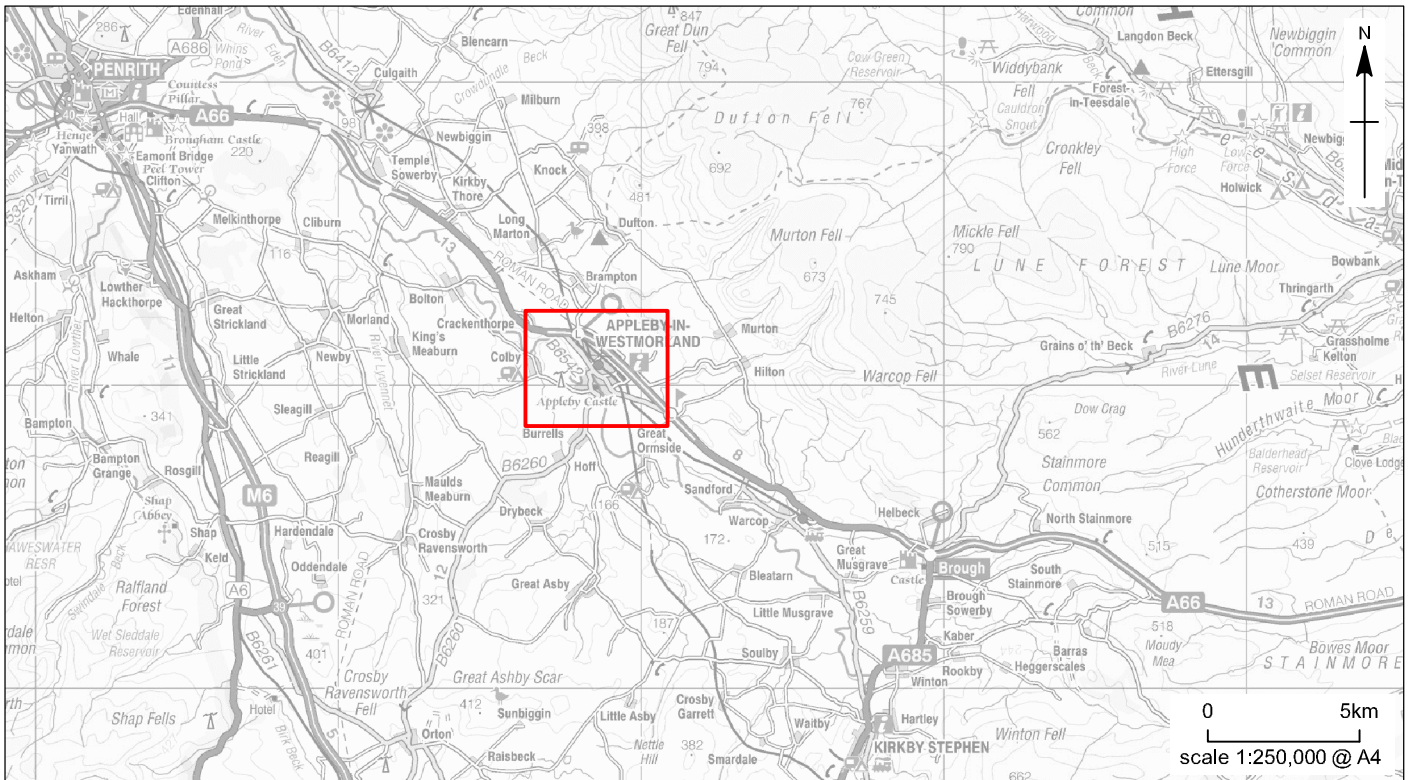
1905 Bulmer's Directory of Westmorland

1906 Kelly's Directory of Westmorland

1910 Kelly's Directory of Westmorland

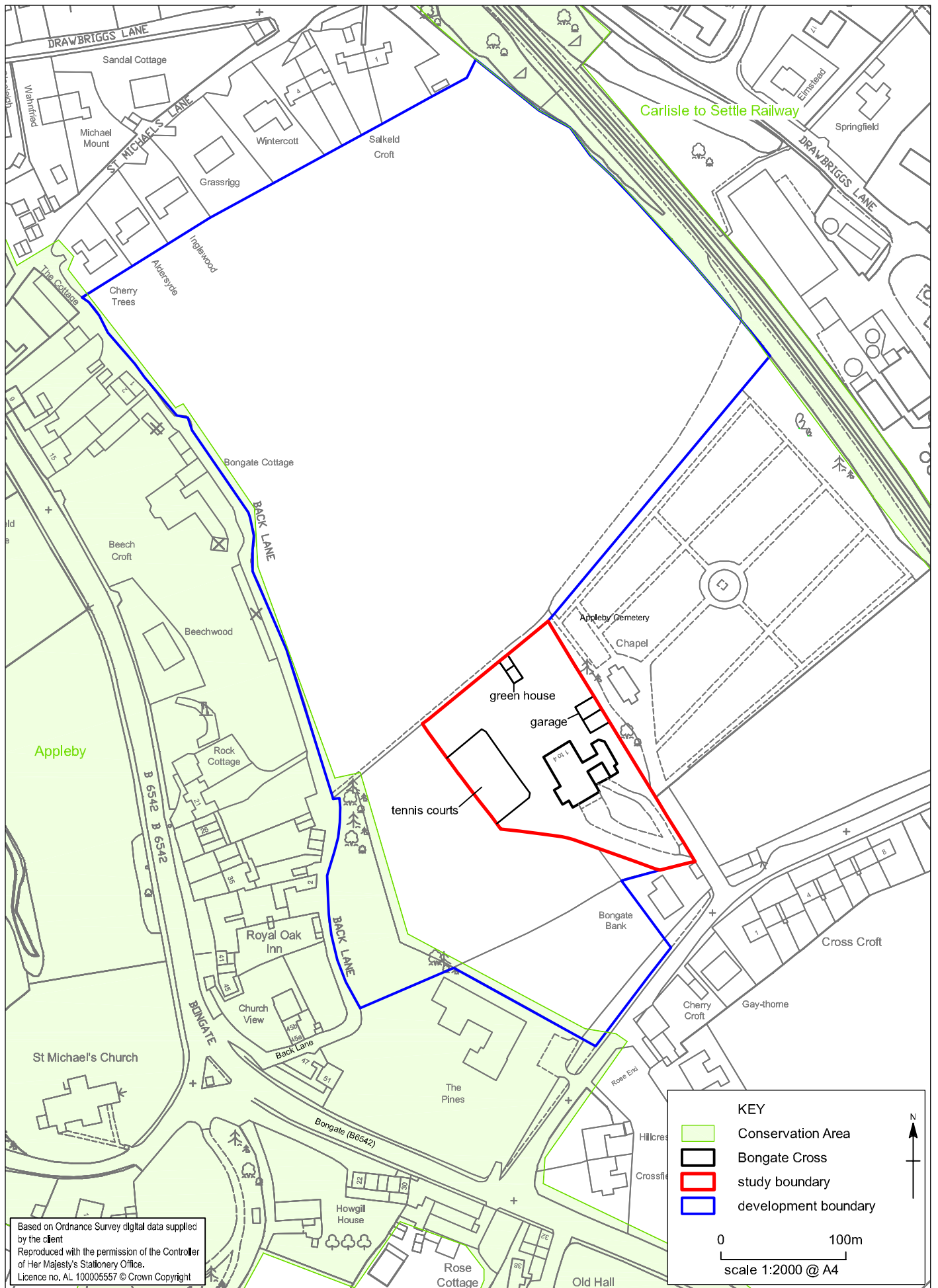
1914 Kelly's Directory of Westmorland

1921 Kelly's Directory of Westmorland

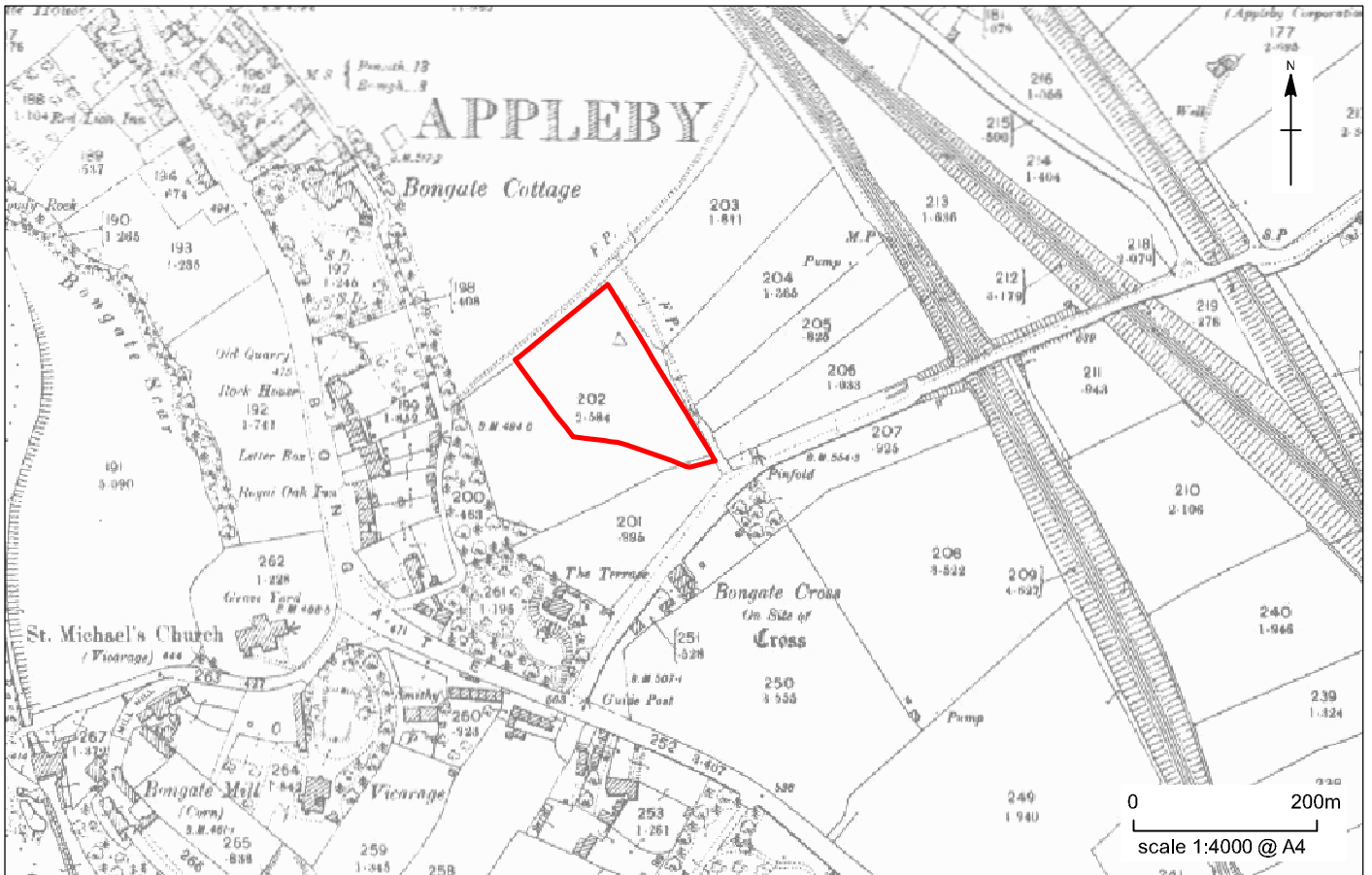


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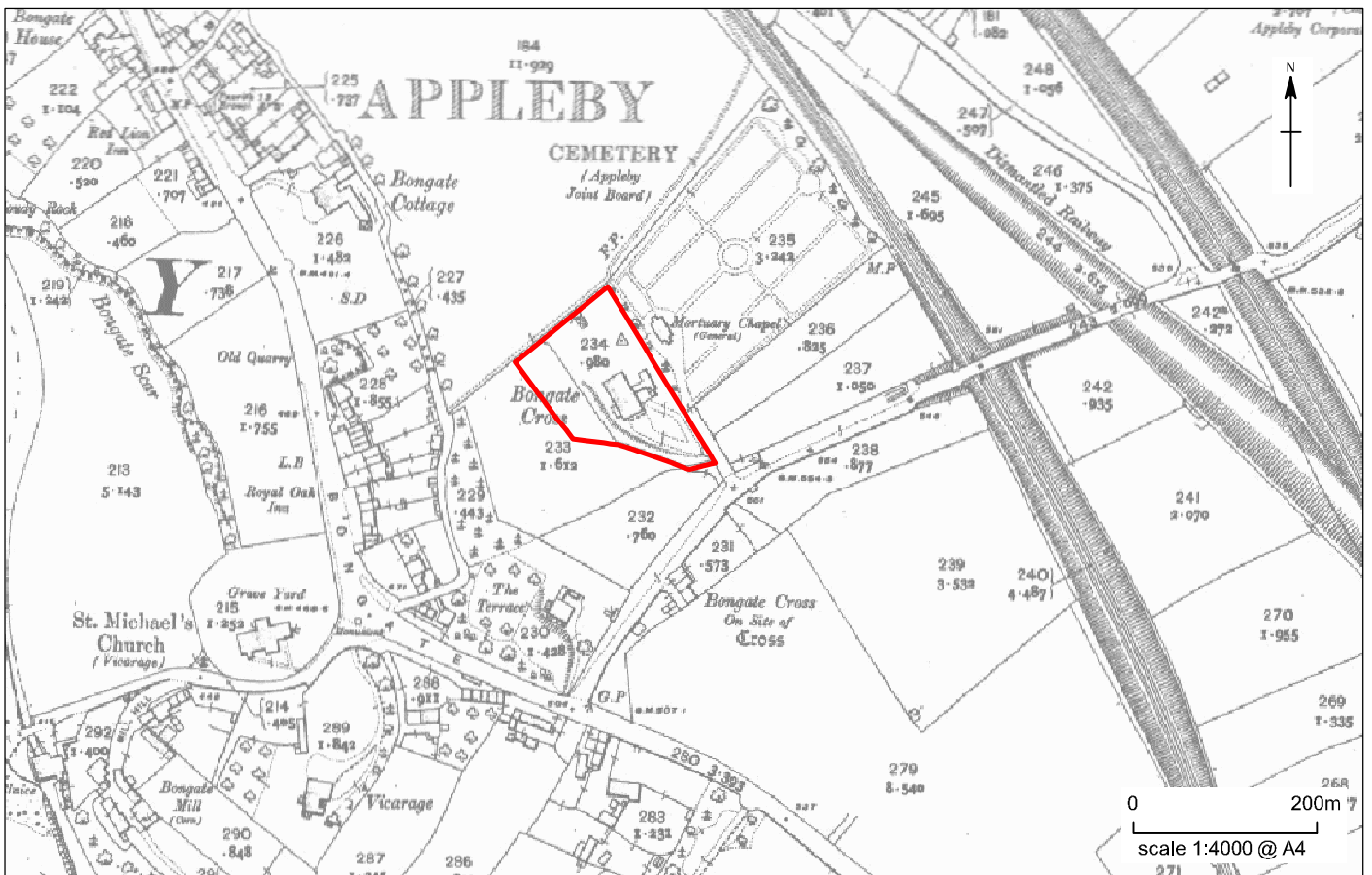
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Bongate Cross, Appleby: Ordnance Survey map, 1899

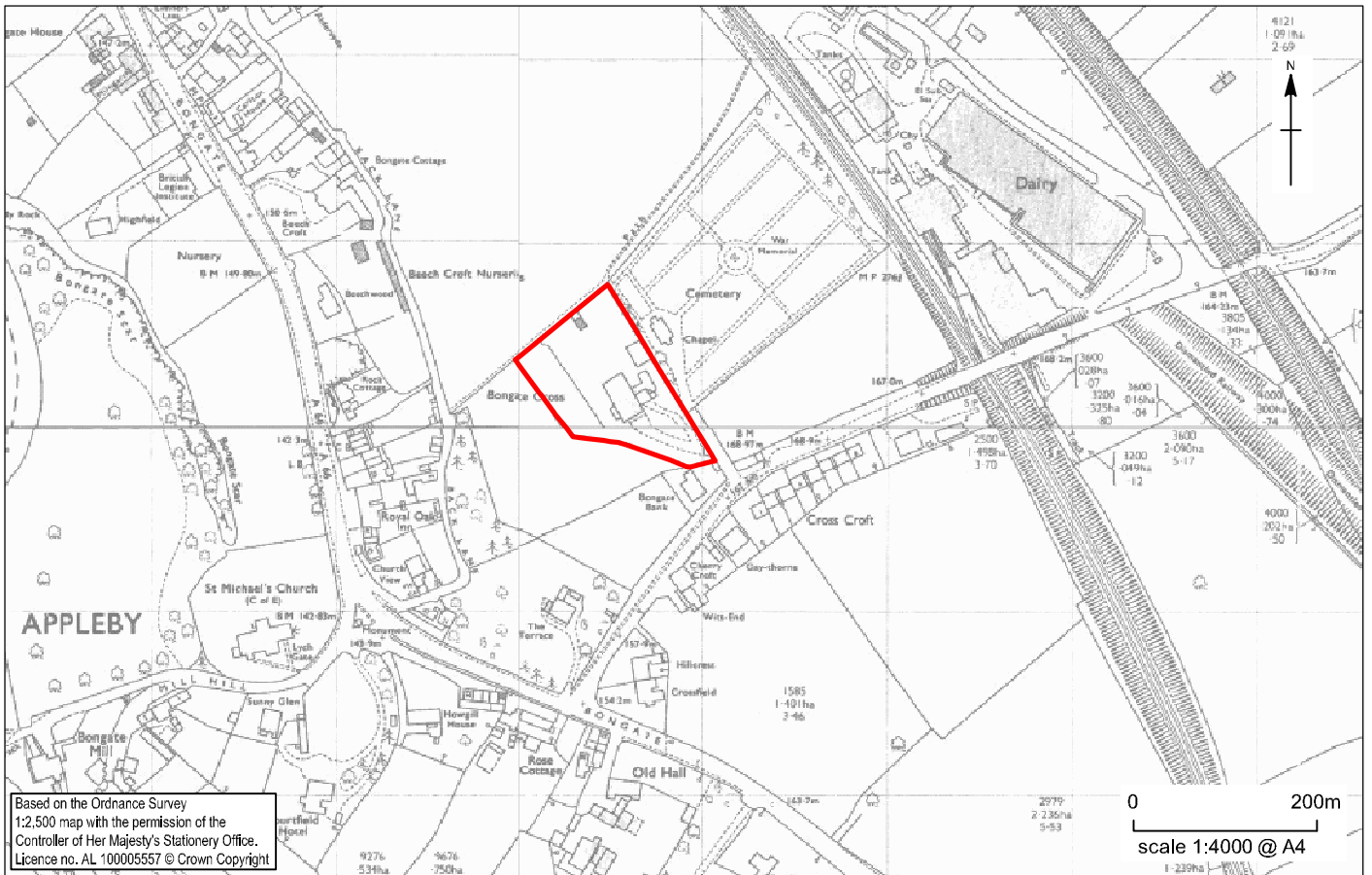
Figure 3



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Bongate Cross, Appleby: Ordnance Survey map, 1915

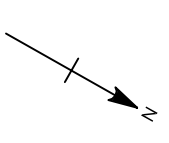
Figure 4



Bongate Cross, Appleby: Ordnance Survey map, 1970

Figure 5

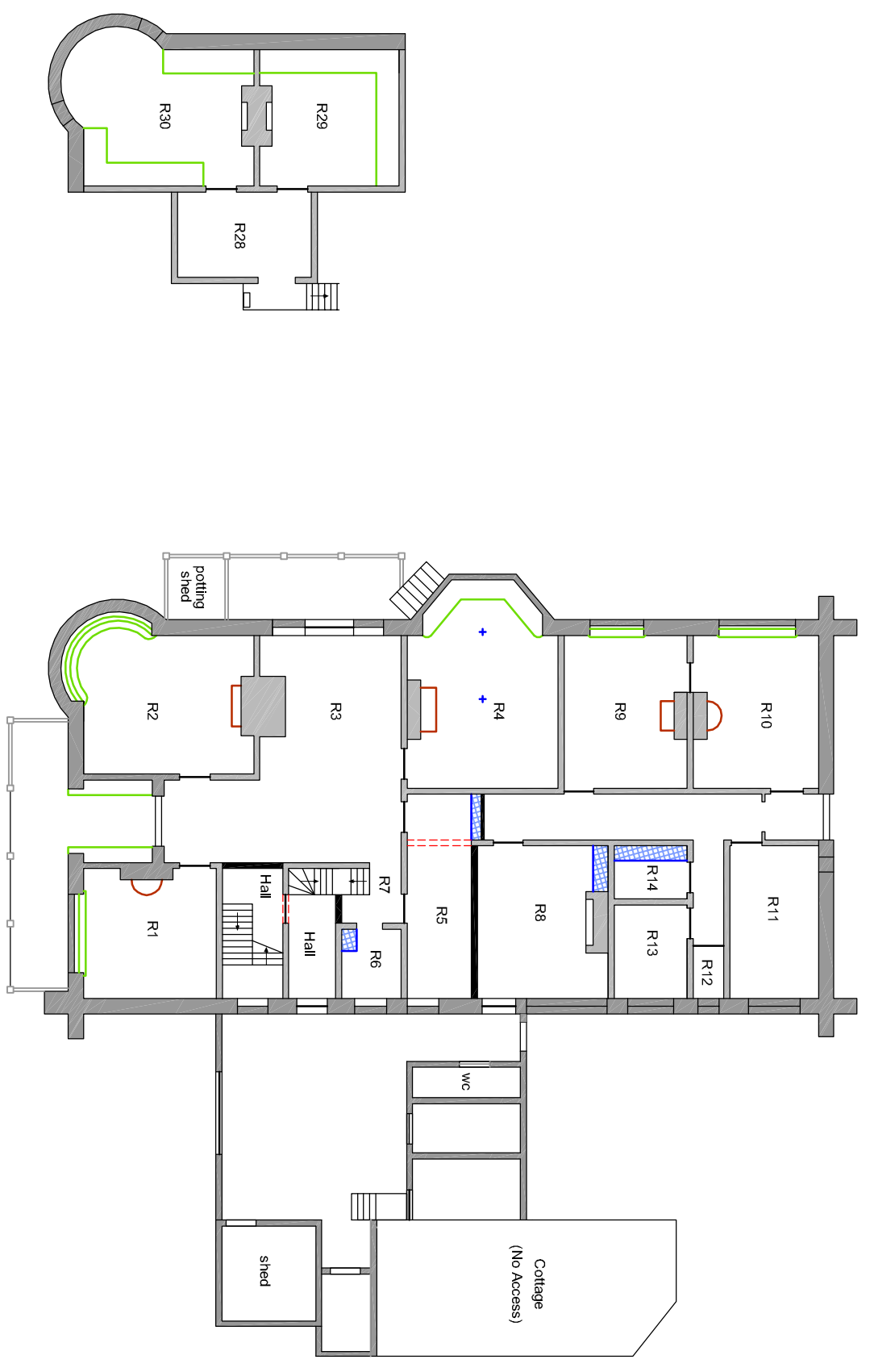




Basement

Ground Floor

First Floor



- KEY
- bench
  - cupboard
  - blocking wall
  - former wall
  - fireplace

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Bongate Cross House, Appleby: floor plans

Figure 6