



Heritage Assessment 61 Broad Street Worcester WR1 3LY



Summary

PART 1 HERITAGE ASSESSMENT of 61 Broad Street Worcester WR1 3LY

RDA were commissioned to carry out a site survey inspection and research to assess the heritage significance for the property 'as existing', designated GDII *, with research before and after RDA site inspection survey of the whole building. This Part 1 report included consulting HER from Worcester City Council and recalling historic planning papers. This report includes a brief historical background of Broad Street Worcester, setting and vistas, history of the site; 61 Broad Street Worcester, including archive research. A visit to Worcester County Records was also undertaken. This report also includes ;A Planning history, Phasing, Map Regression Exercise, A Heritage Survey: Understanding the History and Architecture with written building descriptions with RDA Photographs using architects plans annotated by ourselves. Floor plans 'as existing' were provided \, Cellar, GF, 1,2,3,4 Floors. An Interior Analysis and Phasing is equivalent to at least a Historic England Building Recording Level 2 'A Guide to Good Recording Practice Published 24 May 2016' as a means of assessing the significance retained, as of 2022. Conclusion;A Statement of Significance; Assessment of Significance-Historical Value; Evidential/Architectural Value; Setting/Group Value; Community Value, and some Conservation advice.

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1 Introduction

1.1 The Consultants

Rock Davidson Associates.

Consultants: **Louisa Davidson** MA [Dist] HistEnvCons BA(Hons) **IHBC** and **Jacob Rock** MA PGDip[Dist] HistEnvCons PGCE

1.2 The Client

1.3 Background Heritage Statements and Assessments of Significance

Heritage statements/assessments should ideally be prepared by an appropriate professional with the necessary expertise to properly assess the heritage asset and its significance. For buildings or sites of high significance [e.g. for nationally designated heritage assets/listed buildings] it is recommended that the statement be prepared by an architectural historian, an accredited conservation architect, accredited heritage consultants or qualified archaeologist. It is required under legislation National Planning Policy Framework Updated 2021 [NPPF] in England that an understanding of the history and fabric of a building, and what makes it special architecturally, historically, its exterior elevations and its setting, this includes the interiors, including historic fixtures and fittings, is necessary when making changes. NPPF Updated 2021 policy paragraph 194 states “assets assessed using appropriate expertise”

Proposals affecting heritage assets

194. In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.

The British Standards BS 7913 guide to ‘The Conservation of Historic Buildings’ recommends “using competent qualified experts in the field of conservation when assessing significance” IHBC credentials and post-nominal letters are recognised as appropriate validation. This report will enable the LPA to fully understand how any proposed changes will impact on the significance of this listed building.

“Analysis would generally be undertaken by a suitably qualified specialist, expert in an appropriate branch of conservation, architectural history, garden history and/or archaeology, or, in more complex circumstances, group of specialists, who can describe significance in a way which is acceptable to the local planning authority and which therefore assists a successful application.” Ref HE Statements of Heritage Significance: Analysing Significance in Heritage Assets October 2019

1.5 Methodology

This is a desk and web based assessment using books, and appropriate websites. Worcestershire Archaeology HER was consulted. This assessment has been commissioned to help inform the LPA on a proposal but is not an analysis of any proposed new works or the impact. A Schedule of works and Impact Assessment should be carried out taking into account the findings from this heritage report. This report does include some assessment of significance of the heritage asset and its surroundings and analysis of the historic fabric as found and could be seen on July 30th 2022

There was one site visit made on July 30th to access and take photographs, equivalent to a Level 2 Building Recording, [Ref *Understanding Historic Buildings A Guide to Good Recording Practice Historic England May 2016*] as a means of assessing the significance of 61 Broad Street but this is not a standalone 'building recording' although this report may negate a recording as condition.

KEY to Significance Levels- With reference to Statements of Heritage Significance: Analysing Significance in Heritage Assets October 2019 AND A significance level has been added for guidance based on Conservation Principles, English Heritage, 2008 p72

HIGH	Elements and elevations are historically and architecturally significant
MEDIUM	Elements and elevations are later additions but some may have historical, architectural, community significance
UNKNOWN	Further Analysis may be needed
LOW	These elements /elevations are low and or have a negative impact to the historic fabric.

1.6 Limitations

No lifting of floor coverings was undertaken.

1.7 Copyright

Rock Davidson Associates shall retain full copyright of any commissioned reports, tender documents or other project documents, under the Copyright, Designs and Patents Act 1988 with all rights reserved; excepting that it hereby provides permission to the client and the Council for the use of the report by the client and the Council relating to any planning matters and to use the documentation for their statutory functions and to provide copies of it to third parties as an incidental to such functions. This document has been prepared for the stated purpose in accordance with the Agreement under which our services were commissioned and should not be used for any other purpose without the prior written consent of RDA. No Liability to third parties is accepted for advice and statements made in this report. The facts contained within are written to the best of our knowledge with resources available. RDA reports are deposited with the local HER and Archaeology Data Base Library. All photographs by RDA unless otherwise stated.

1.8 Acknowledgements

Sheena Payne WCC Archaeology

2 The Site & Constraints

61 Broad Street Worcester WR1 3LY



2.1 Location

Name: 61 Broad Street Worcester WR1 3LY **Designation:** Grade II * Listed
Worcester Historic City Conservation Area **LPA :** Worcester City Council



City of Worcester

“The site of Worcester, on the eastern bank of the River Severn, close to an ancient ford, has been occupied for more than 2,000 years. The first settlement, towards the south end of the sand and gravel terrace near the present cathedral, dates probably from the late Iron Age, C2 -C1 BC. Excavations in the 1960s revealed the remains of a massive bank and ditch, perhaps constructed in the C I A.D.....”

“Worcester’s importance in the 13th -14th century is shown by the settlements of Greyfriars and Blackfriars. The Franciscans arrived C.1225 - 30 with their house in the east part of the city [now Friar Street.].... Generally Worcester’s mediaeval survivals are few. It’s late mediaeval prosperity depended on a great of variety of trades and crafts, but by the 15th century cloth making was dominant; Leyland wrote circa 1540 ‘ *no town of England, at this present time make so many clothes yearly*’. By his time the population was probably some 4,000, most living in timber framed houses. A few precious examples survive, especially in Friar Street.”

“The late 16th century brought a decline, exasperated by the Civil War, the first and last engagements of which were fought here; in 1642 in Lower Wick and 1651. By the late 17th century Worcester was again flourishing, and in the early 18th century enjoyed a comfortable affluence: Defoe wrote that ‘*the people generally are esteemed very rich, being full of business*’. Lord Torrington in 1784 called Worcester well ‘built’; as its industries he mentions china, glove making, and carpet making....”

“The coming of the Worcester and Birmingham Canal in 1815 helped to offset its decline as an inland port, leading to expansion of new industries in the Lowesmoor area. The 19th century saw no great expansion. The arrival of the railway in 1850 caused the industrial area to shift further East to the Shrub Hill area....”

“In the 1960s the Lychgate centre erased the medieval street pattern at the Southeast end of the High Street driving the busiest fast traffic road to only a few yards from the cathedral..... Some amendment was made in the city centre from 1972-1997 with implementation of the longest-running conservation town scheme of any English local authority particular successes were Britannia Square, Bridge Street and Friar Street”

Ref [The Buildings of England Worcestershire Alan Brookes and Nikolaus Pevsner p669-672]

2.2 Planning Search

61 Broad Street Worcester WR1 3LY

RDA carried out an online planning search for **61 Broad Street Worcester WR1 3LY** including calling up historic planning applications from the 1970s.

Application Number	Location	Proposal	Status
A80/046	61, BROAD STREET, WORCESTER WR 1 3LY	Externally illuminated double sided projecting sign measuring 700mm (2'3 1/2") x 500mm (1'7 1/2") x 60mm (2 1/2") with 130mm (5") painted yellow letters reading "C + G" on a dark brown background, frame and bracket painted black and fixed to existing fascia. The sign is 2.9m (9'6") from ground level at its lowest point.	Determined Historic
A80/009	61, BROAD STREET, WORCESTER WR 1 3LY	Internally illuminated double sided projecting box sign measuring 690mm (2'3") x 363mm (1'2 1/4") x 150mm (6"). The sign has blue perspex background panels with the lettering "G+G" in 140mm (5 1/2") high white letters with gilded levels. The sign is mounted 4.1m (13'0") from pavement level to the bottom of the sign.	Determined Historic
79/0367	61, BROAD STREET, WORCESTER WR 1 3LY	Listed building consent application for the demolition of dome structure as this and tower considered dangerous. Cracks in brickwork on tower and dome rendering and timber supporting structure completely rotten. Reinstatement dome with outside covering of lead (or plain clay tiles) as original render added approximately 1930.	Determined Historic
77/0977	61, BROAD STREET, WORCESTER WR 1 3LY	Change of use to building society office.	Determined Historic
77/1086	61, BROAD STREET, WORCESTER WR 1 3LY	Alterations to provide satisfactory areas for Building Society use. Approved by Sec. of State Feb 1978.	Determined Historic

RDA examined in detail the 1970s applications having requested a recall of papers.

Application 77/1086 involved quite extensive 'restorations' and opening up of the ground floor with concrete columns placed in the cellars for the Cheltenham & Gloucester Building Society as the Change of Use from retail shop to building society. There was an extensive schedule of works and repairs issued for the whole building in the 1977 planning application including hacking off plaster, refixing joinery, architraves and doors, after applying new plaster to walls using Carlite Browning. Use of plasterboard for ceilings and fireproofing etc etc A further extensive planning application occurred in 1979 79/0367 when it was decided the C18 cupola dome was beyond repair and it was totally rebuilt with a concrete ring beam; timber pro forma and covered in lead. Possibly some of the tower walls were also rebuilt but reusing bricks. The timber cresting in the dome it is assumed was destroyed [See Section 5] The plaster was hacked off walls and reapplied using Carlite Browning plaster and plasterboard as was common practise in the 1970s. Cast Iron windows were reinstated and new windows inserted on the 3rd floor landings, and also to the south room on the 4th floor along with a replacement door to the flat roof balcony. Fireplaces it said were to be removed but put back in situ however some historic fabric and hearths must have been lost.

2.3 Background to Listed Building Consent and the NPPF

Since the introduction of Planning Policy Statement 5 (PPS5): Planning and the Historic Environment in March 2010, any application affecting heritage assets needs to include an assessment of the significance of the asset and its setting. This is now outlined in the National Planning Policy Framework with para.194 of particular relevance.

Listed building consent is required for all alterations to listed buildings and their interiors irrespective of their grade or category of listing. It is also required for alterations to any object or structures which lies within the grounds of curtilage of a listed building and which was constructed before 1 July 1948. This may be taken to include Garden walls, sundials, dovecotes and other such objects and structures as well as buildings, which are ancillary to the principal building, not separated from it, and were so at the time of listing. Listing celebrates a building's special architectural and historic interest, it is under the consideration of the planning system, so that it can be protected for future generations. The older a building is, the more likely it is to be listed. All buildings built before 1700 which survive in anything like their original condition are listed, as are most of those built between 1700 and 1840. Particularly careful selection is required for buildings from the period after 1945. Usually a building must be over 30 years old to be eligible for listing.

Categories of listed buildings:

Grade I buildings are of exceptional interest, (2.5% of listed buildings)

Grade II* buildings are particularly important buildings of more than special interest; (*5.5% of listed buildings)

Grade II buildings are of special interest; (92% of all listed buildings), the most likely grade of listing for a home owner.

Listing covers a whole building, including the interior, unless parts of it are specifically excluded in the list description. It can also cover other attached structures and fixtures, later extensions or additions and Pre-1948 buildings on land attached to the building. (In the planning system, the term 'curtilage' is used to describe this attached land.)

Because all listed buildings are different and unique, what is actually covered by a listing can vary quite widely. [Historic England]

It is a common misconception that only the exterior of a building is protected; the protection extends to both the interior and exterior of the property. Protection also extends to curtilage-listed buildings or structures. The List description itself is only a guide. "The entry in the statutory list contains a description of each building to aid identification. This can be just a description of the building and its features, but more modern entries will set out a summary of the assessment of special interest in the building at the time of designation. However, descriptions are not a comprehensive or exclusive record of the special interest or significance of the building and the amount of information in the description varies considerably."

[Reference <https://historicengland.org.uk/advice/hpg/has/listed-buildings/>]

Section 66 Planning Listed Buildings and Conservation Areas Act 1990 England imposes “ a general duty as respects listed buildings in exercise of planning functions” and “ in considering whether to grant permission for development which affects a listed building or its setting, the LPA or, as the case may be the Secretary of State shall have special regard to the desirability of preserving the building or setting or any features of special architectural or historic interest which it possesses” It is against the law to make changes to a listed building without listed building consent . The Listed Buildings and Conservation Areas Act 1990 is legislation to preserve the architectural or historic interest of a building

The National Planning Policy [NPPF] updated JULY 2021 Section 16 CONSERVING AND ENHANCING THE HISTORIC ENVIRONMENT says in determining applications, LPAs should require an applicant to describe the significance of any heritage assets including any contribution made by their setting, but this should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance (ref. paragraph 194).

Paragraph 197 requires LPAs to take account of:

- a) the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;
- b) the positive contribution that conservation of heritage assets can make to sustainable communities, including their economic viability; and
- c) the desirability of new development making a positive contribution to local character and distinctiveness.

Paragraph 199 requires great weight to be given to the conservation of heritage assets. For heritage policy, ‘conservation’ means “The process of maintaining and managing change to a heritage asset in a way that sustains and, where appropriate, enhances its significance.” (ref. Glossary at Annex 2) Paragraph 202 goes on to say that “Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.”

2.4 The Sites Listed Building Description

61 Broad Street Worcester WR1 3LY



Ordnance Survey Licence number 100024900

Name: 61, BROAD STREET

Designation Type: Listing

Grade: II*

List UID: 1063886 22-May-1954

SO8454NE BROAD STREET 620-1/16/133 (South side) 22/5/54 No.61

GV II*

Formerly known as: Cupola House BROAD STREET. House, possibly with shop, now bank with office over. c1740, possibly with earlier origins and with later additions and alterations including c1980s ground floor shopfront. **MATERIALS:** Red brick in Flemish bond with stone and artificial stone dressings, concealed roof. **EXTERIOR:** 4 storeys, single bay. Quoins from first floor to full height. Segmental pediment with ornamental urns at sides. From first floor: 1 Venetian window each floor with round stuccoed arch over and human figure head keystone, that to first floor has central 6/9 window with Moorish style glazing bars to round arched head and on apron, between 3-pane lights on plinths and with cornices, that to second floor has central 6/6 sash with similar Moorish style glazing bars to head between 3 pane lights with cornices and with long, moulded sill, that to third floor has 6/6 sash with radial glazing bars to head and between 3-pane lights with cornices and with long, moulded sill, all windows in near flush frames. Ground floor has renewed shop front with glazed window and part glazed entrance set back at left. To roof domed belvedere (or cupola) rises over stairwell with pointed doorway and plank door to front (giving access to roof terrace) between

2 blind pointed windows, cogged band, pointed windows with 'Y' glazing bars to east and west sides and further similar window to rear. Four x-shaped tie rod ends (two to second floor, two to third floor). Fall pipe with lead rainwater head. Rear retains 6/6 sashes. INTERIOR: retains much original joinery and plasterwork including open newel staircase with Chinoiserie balustrade and shaped handrail to full height of house. Landing has plank panelling to dado. First floor front room has wooden chimneypiece with eared surround with egg and dart moulding and shell motif, carved swags and frieze, cupboard at right has 4-raised-and-fielded-panel door, raised-and-fielded panelled dado, panelling continues to window surround with window seat. Rear first floor room has Victorian cast iron fireplace. To second floor front room has Gothick plasterwork to ceiling, chimneypiece has pilasters to sides and cornice, cast iron H-grate and kettle hook, cupboard to right with 4-panel door. Second floor rear room has chimneypiece with C18 eared surround surmounted by shelf frieze made of probably late C16 Welsh Dragon frieze and cornice. Third floor has 2-panel doors (raised and fielded to front, plain to rear) with HL hinges, fireplace to front room has roll moulding, both have cast iron grates. Belvedere rises over well of stair and entered through trap door closing in top of stairs, rectangular room with pointed doors, one onto roof and one into rear room at slightly lower level, gazebo with pointed doors and sparse Gothick plasterwork decoration to ceiling, rear window aligned to overlook tower of Worcester Cathedral (qv). SUBSIDIARY FEATURES:: Figure-head keystones surmounting Venetian windows appear to relate to social types: that to upper floor is a cleric and turns to right, that to second floor is a soldier (also turning to right), whilst that to first floor may be a lawyer or merchant and turns to left (the direction of the river). The significance of these figures is yet unknown. HISTORICAL NOTE: during the C19 this was known as Cupola House, in 1831 Edwin Lees, naturalist and printer lived here; Lees wrote a 'Natural History of Worcestershire' and 'The Stranger's Guide to Worcester'. In 1837 it was the home and shop of Thomas Louis Woodall, bookbinder and seller; from 1896-1940 it was owned by Miss H Burrow, corset and stay maker. (Information supplied by Skipton Building Society). Hughes states that, 'by the sixteenth century, Broad Street was second only to High Street in commercial importance. On the direct route through the city from the (Worcester) Bridge (qv), it contained the business premises of a number of important traders and at least two inns'.

All the listed buildings in Broad Street form a significant group: Nos 10, 10A, 11 and the Crown Inn, 12, 18, 19, 29, 32-36 (consecutive), 40, 41, 43-49 (consecutive), 51-63 (consecutive), 69, 70 and Church of All Saints (qqv). (Hughes P: No.57 Broad Street, Worcester: Report for Worcester City Council: 1991-).

2.5 Neighbouring Listed Buildings



Name: 59 AND 60, BROAD STREET [RDA note Now Café Nero]

Designation Type: Listing **Grade:** II **List UID:** 1063885

SO8454NE BROAD STREET 620-1/16/132 (South side) 22/5/54 Nos.59 AND 60 (Formerly Listed as: BROAD STREET (South side) No.59) (Formerly Listed as: BROAD STREET (South side) No.60)

GV II 2 houses, probably originally with shops, now bank. One build, probably c1750, possibly with earlier origins and with later additions and alterations including ground floor shop front c1920. **MATERIALS:** Pinkish red brick with flat arches of red gauged brick, stone quoins, keystones and ground floor bank frontage, concealed roof and end brick stacks. **EXTERIOR:** 4 storeys, 6 first floor windows. Quoins from first floor to full height. 6/6 sashes to first, second and third floors in near flush frames, with moulded sills and flat arches with raised, engraved keystones with cornices. Renewed eaves band and low, coped parapet. Ground floor has unified shop frontage with end entrances, 8-raised-and-fielded-panel double doors with fluted frieze in pilastered reveals and with fanlights with decorative glazing bars and panels to spandrels over, between these are 4 plate glass windows on panelled aprons and with pilasters between, stepped frieze, continuous cornice which breaks forwards over windows. **INTERIOR:** ground floor altered, otherwise not inspected but said to retain original plasterwork and joinery including staircase with stick balusters at first floor and dado rail. **HISTORICAL NOTE:** 'By the sixteenth century, Broad Street was second only to High Street in commercial importance. On the direct route through the city from the (Worcester) Bridge (qv), it contained the business premises of a number of important traders and at least two inns.' Several houses on Broad Street are known to have C17 and earlier origins (Nos 32, 40, 41 and 57 (qqv)). All the listed buildings in Broad Street form a significant group: Nos 10, 10A, 11, 12, 18, 19, 29, 32-36 (consecutive), 40, 41, 43-49 (consecutive), 69, 70 and Church of All Saints (qqv). (Hughes P: No.57 Broad Street, Worcester: Report for Worcester City Council: 1991-).



59 AND 60, BROAD STREET



59 AND 60, BROAD STREET

Name: 62 AND 63, BROAD STREET **Designation Type:** Listing **Grade:** II
List UID: 1063887

SO8454NE BROAD STREET 620-1/16/134 (South side) 08/3/74 Nos.62 AND 63 GV II

Probably originally 2 houses and shops, now 2 shops with offices over. Numbered right to left, described left to right. One build. Probably c1770, possibly with earlier origins and with later additions and alterations including ground floor shop fronts c1970s. MATERIALS: Brick, painted with plain tile roof, stone sills. EXTERIOR: 3 storeys with attics, 3+2 first-floor windows. First and second floors have plain horned sashes in near flush frames under flat arches of gauged brick, those to right house have channelled keystones with cornices, sills, those to second floor are moulded. Crowning eaves band and cornice. Attics: 2 gabled roof dormers to left have plain horned sashes, further roof dormer to right has casements. Ground floor has glazed shop fronts and glazed doors, fascias. INTERIOR: ground floor altered, otherwise not inspected. HISTORICAL NOTE: 'By the sixteenth century, Broad Street was second only to High Street in commercial importance. On the direct route through the city from the (Worcester) Bridge (qv), it contained the business premises of a number of important traders and at least two inns'. Several houses in Broad Street are known to have C17 and earlier origins (Nos 32, 40, 41 and 57 (qqv)). All the listed buildings in Broad Street form a significant group: Nos 10, 10A, 11 and the Crown Inn, 12, 18, 19, 29, 32-36 (consecutive), 40, 41, 43-49 (consecutive), 51-63 (consecutive), 69, 70 and Church of All Saints (qqv). (Hughes P: No.57 Broad Street, Worcester: Report for Worcester City Council: 1991-).



62 AND 63, BROAD STREET



12, BROAD STREET

Name: 12, BROAD STREET **Designation Type:** Listing **Grade:** II

List UID: 1063864

SO8454NE BROAD STREET 620-1/16/111 (North side) 05/04/71 No.12 GV II

House, now shop. c1750 with later additions and alterations including c1980s ground floor shop front. Painted brick with stone keystones and sills; tile roof, pinkish-brown left end stack with oversailing course. 3 storeys with attic, 2 first-floor windows. To left end from first floor through full height a fluted pilaster. 6/6 sashes in near-flush frames throughout, all with flat arches and with fluted keystones and sills. Flat roofed attic dormer has casement windows. Ground floor has glazed shop front. INTERIOR: not inspected. HISTORICAL NOTE: 'By the C16, Broad Street was second only to High Street in commercial importance. On the direct route through the city from the (Worcester) Bridge (qv), it contained the business premises of a number of important traders and at least two inns'. Several houses in Broad Street are known to have C17 and earlier origins (Nos 32, 40, 41 and 57 (qqv)).



Crown Inn Passage



Crown Inn

Name: CROWN INN **Designation Type:** Listing **Grade:** II
List UID: 1063863

SO8454NE BROAD STREET 620-1/16/110 (North side) 22/5/54 Nos.10, 10A AND 11 (Formerly Listed as: BROAD STREET (North side) No.10 Crown hotel) (Formerly Listed as: BROAD STREET (North side) No.11) GV II

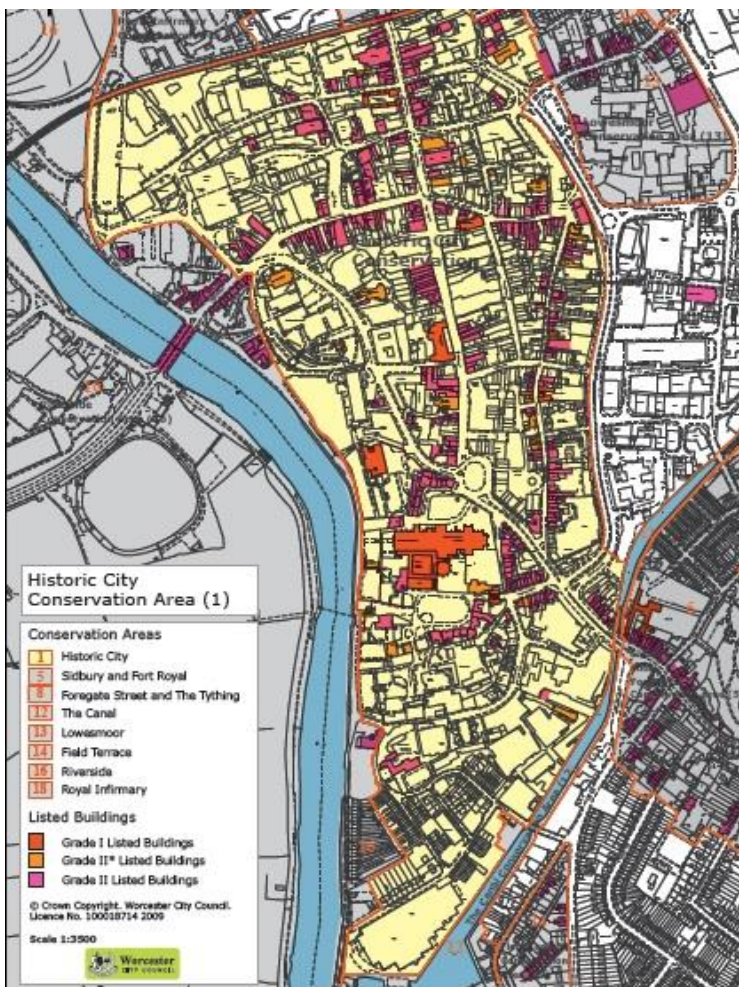
Includes: Crown Inn CROWN PASSAGE. House and hotel with assembly rooms, now shops with offices over and public house. Numbered right to left, described left to right. House at left is early/mid C18, otherwise facade probably c1820-40, with probably C17 origins and later additions and alterations including those c1980s. Stucco over brick with plain tile roof at left, otherwise concealed; cast-iron balcony. 3 storeys with attic at left, 2:1:3:1:3 first-floor windows. Stucco detailing includes horizontal rustication around 2 main off-centre left and right entrances, reading as bases for fluted pilasters from first floor through full height to ends and either side of single-window bays. Centre 3 bays have first-floor sill band, continuing as first-floor band at right, otherwise sills. To first floor the second and fourth windows have eared architraves; to second floor the second and fourth windows have fluted jambs and moulded cornices on console brackets. Crowning frieze (except at left), cornice over centre three bays, low parapet (except to left). Ground floor: to left a renewed shop front in Victorian style; then entrance, double glazed doors with overlight and in double-chamfered reveals, the stucco rustication drawn into segmental arch over; then renewed round-arched window; to centre are tall, 18-raised-and-fielded-panel double doors to passage with engaged fluted columnar responds and cornice; 6/6 sash in plain reveals and further, similar entrance, double glazed doors with overlight and in double-chamfered reveals; two 8/8 sashes in plain reveals. First and second floors have 6/6 sashes in near-flush frames and with sills, those two to left have fluted keystones. To centre bay at first floor a continuous balcony with three roundels and embellished balusters and with 2 carriage lamps with stained glass showing royal crown. Attic dormer at left has casement window. Rear ranges of 2 and 3 storeys; 6/6 and 3/6 sashes where original. At left return are similar 6/6 and 3/6 sashes. INTERIOR: assembly rooms to first floor at rear

of inn, tall rectangular room with rounded ends. Rectangular skylight with multi-pane windows and canted, panelled sides with egg and dart moulding. Deeply-moulded acanthus cornice and ceiling rose. To ends of room are fluted Ionic pilasters and continuous frieze and egg and dart cornice. Panelled dado. Rectangular panels to walls have scroll and rose moulding. Entrances to three sides: 6-panel doors and double doors. Early C18 staircase with closed string and turned balusters gives access to this. HISTORICAL NOTE: The Crown Hotel was one of the principal coaching inns of Worcester. Several houses in Broad Street are known to have C17 and earlier origins (Nos 32, 40, 41 and 57 (qqv)). 'By the C16, Broad Street was second only to High Street in commercial importance. On the direct route through the city from the (Worcester) Bridge (qv), it contained the business premises of a number of important traders and at least two inns'.

All the listed buildings in Broad Street form a significant group: Nos 10, 10A, 11 with the Crown Inn, 12, 18, 19, 29, 32-36 (consecutive), 40, 41, 43-49 (consecutive), 51-63 (consecutive), 69, 70, and Church of All Saints, (qqv). (Hughes P: No.57 Broad Street, Worcester: Report for Worcester City Council: 1991-).

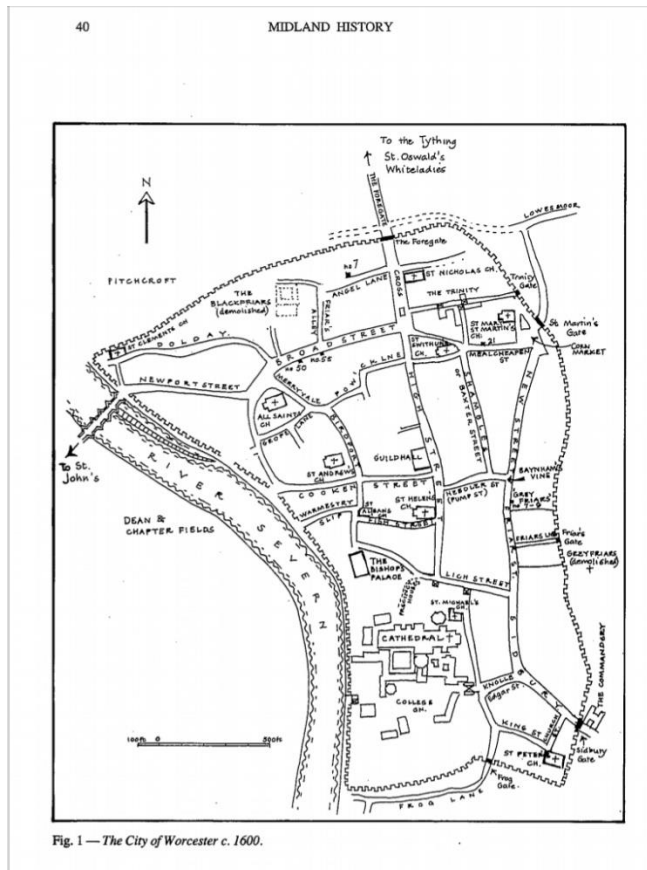
2.6 Conservation Area

At present 2022 there does not appear to be a Conservation Area Appraisal for the Historic City of Worcester although it is understood one is being worked on at present



Map of Historic City Conservation Area

In the 1950s and 1960s large areas of the medieval centre of Worcester were demolished and rebuilt as a result of decisions by town planners. This was condemned by many such as Nikolaus Pevsner who described it as a "totally incomprehensible... act of self-mutilation" There is still a significant area of medieval Worcester remaining, examples of which can be seen along City Walls Road, Friar Street and New Street, but it is a small fraction of what was present before the redevelopments. [The Buildings of England – Worcester, Penguin, 1968]



Drawing Courtesy Pat Hughes (1992) PROPERTY AND PROSPERITY: THE RELATIONSHIP OF THE BUILDINGS AND FORTUNES OF WORCESTER, 1500–1660

Current Conservation Area in comparison to a Conjecture in 1600s

By the middle of the sixteenth century the great tower of the cathedral church, rising above the jumble of stone, timber, tile and thatch that made up the monastery buildings, dominated the city. North of the cathedral, dwelling houses and workshops crowded along the top of the ridge and spilled down the steep slope towards the river and the bridge at the north end of the town.

3 Setting and Vistas



BROAD STREET ENVIRONS

3.1 Historical Background –Broad Street

‘The Buildings of England’ the updated Pevsner series Worcestershire describes Broad Street as:-

As leading from The Cross to the Severn by the C16 it was second only to High Street in importance, with at least two substantial inns like High Street, it is now pedestrianized.the best Georgian group most imposing are Nos. 59-60, mid-C18, four storeys six bays altogether, brick with stone quoins and paneled keystones. No 61, adjoining, is one of the collector’s pieces at Worcester, also four storied perhaps a decade or so earlier. Only one bay wide, busy quoins emphasizing its narrowness. Venetian window on each floor, all with human figurehead keystones; rounded gable above flanked by urns on top, a little lead- domed belvedere with pointed windows in three directions and access to a gabled back room on the fourth. Within, much original joinery and plasterwork; the belvedere, entered through a trap door above the stairwell, has sparse gothic decoration

4 Assessment 61 Broad Street Worcester WR1 3LY

4.1 Scope of Assessment

This report contains a brief analysis of the significance of the history and character of the building known as 61 Broad Street Worcester WR1 3LY

Any justification for proposed works and their impact on the special character of this listed building or structure and its setting could be issued as a separate document but should be read in conjunction and always with reference to this Assessment.

4.2 Map Regression

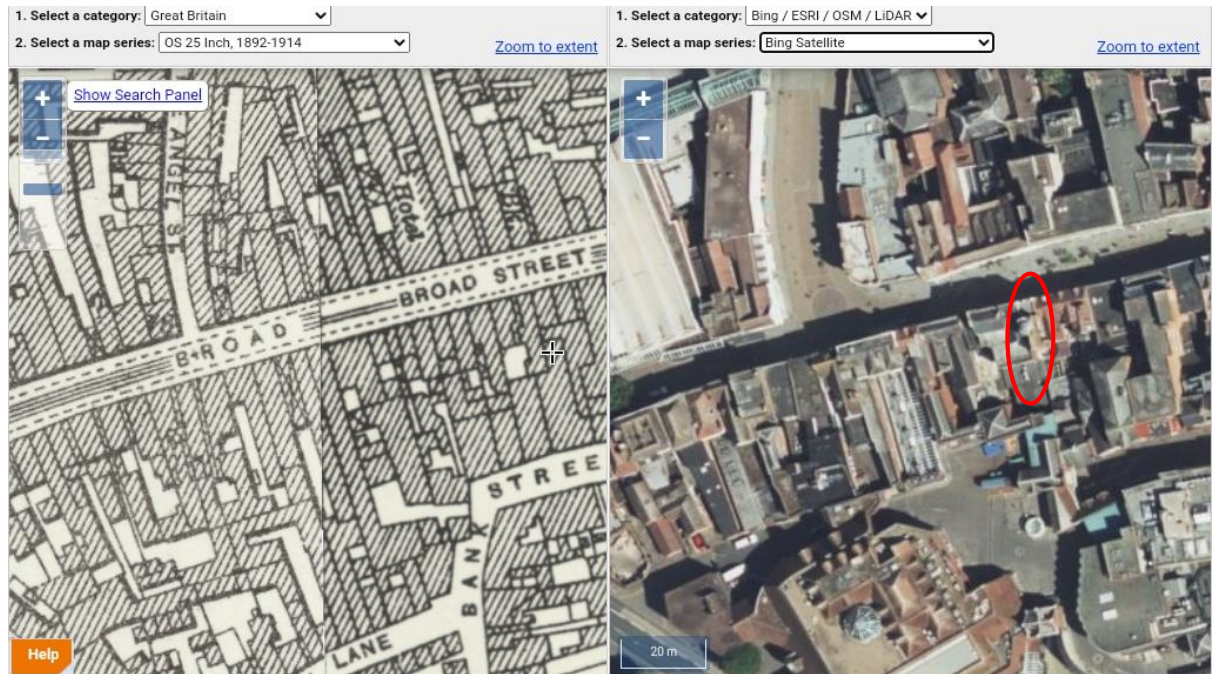
An analysis of historic mapping and available historical photographs [See Section 4.4] was carried out by RDA. [A] Board of Health map, 1870 [B] First edition OS, 1886 1:500 [C] Side by Side OS 1892 1914 with Modern Satellite



[A] Board of Health map, 1870



[B] First edition OS, 1886 1:500



[C] Side by Side OS 1892 1914 with Modern Satellite

4.3 Historical research

A brief historical analysis of past owners and events was carried out by RDA via a desk based internet search and a visit to local archives and information recalled from the WCC Historic Environment Records.

Chronological List

1757 / 1764 or built reference Ludlow charity (founded in 1590) for three houses and Angel Street and 1 deeds number 61 Broad Street reference Worcester recorder 2017 the edition

1756 Mr Beck building empty or rebuilt

1757 leased to Joseph Watson Worcester ironmonger

1787 Joseph Blackburn painter in his will leaves number 61 to daughters also in will listed paintings that they inherited.

1794 William Mannison hairdresser lived at number 61

1829 to 1831 Edwin Lees naturalist and printer at number 61

1837 bookbinder and seller

1851 fishmonger and dealer in game

1870 Mr Rice, Tailor and Hatter Rices family refers to cupola room being used as children's play room but was obviously used previously for religious services as they refer to images of 4 apostles in the room in the Dome.

1896 to 1977 Burrows corset stay maker

1951 photo as corset shop reference James Dinn

1976 Worcester Civic Society photographs of empty Burrows corset shop

1977 Cheltenham & Gloucester Building Society followed by Skipton Building Society

1977 -1979 Planning Applications saw extensive works to this building.

2008 Geograph photographs show in use Skipton Building Society

2014 No longer in use as Building Society Sold to Stewart Property Ltd

2014-2017 Indy Ltd Mobility

2017-2020 Let as Nicoventures Retail ltd

2020-2022 Let as Lahori Tech Ltd Phone Guru phone shop

Historical papers from HER SWR25408 1976**ARCHITECTURAL AND HISTORICAL COMMENTRY**

by Richard Lockett, M.A.(Oxon) 1976

Lecturer in Art History, the University of Birmingham, Chairman, Technical Panel, Worcester Civic Society.

Neither the precise date of this building, nor the name of the first owner, nor that of the architect are as yet known although these may of course still come to light. However, a date in the 1750s may now seem preferable to the c. 1740 date proposed in the Grade II history particulars over 20 years ago. The description made of the building then was necessarily brief and can be expanded with some corrections. The building has 6 stories including the cellar. Its general layout is one room wide with two rooms on each floor with the staircase and landing between.

The chinoiserie staircase serves all 6 floors, and although now blocked off at ground floor level does continue down into the cellar where it partially remains. The lowest flight of stairs and the two lost lattice or fretwork balustrade panels could easily be replaced.

The fireplace referred to on the first floor includes the repeated motifs of shell and oak leaves. The 17th c. Welsh dragon frieze mantel to one of the fireplaces is in the 2nd floor rear room and not the first floor. The bolection mould mantel is in the 3rd floor front room and not in the top floor front room.

Since the building was listed in 1954 the pointed iron windows have been removed from the east and west sides of the belvedere but both survive in the house. The room opening out of the belvedere to the south has a pitched ceiling with a quatrefoil motif in plaster on each side. The wooden gothic window frame (subdivided like the metal frames into 2 lights) which stood above a cornice at dado height and reaching to the apex of the gable has been replaced in recent years by a rectangular modern window. Again the materials, i.e. timbers, remain on the premises and could therefore be reconstructed. The window evidently matched the doorway to this room and that leading to the flat roof on the front and north side of the building.

This large gothic window must have dominated the room and given a fine view of the north side of the Cathedral. The boarded-up east/west windows of the belvedere look towards the High Street on one side and the River Severn and Malvern Hills on the other.

The elaborately niched and domed gazebo is plastered and perhaps originally had some painted decoration which may survive in parts below the surface. The dome sits on a section of vertical wall or drum which rises above a circular cornice with carved wood cresting. The centre of the dome is filled by a wooden stopper which formerly held the base of the iron weather-vane. The junction of weather-vane and dome was masked on the exterior by a faceted ball. The weather-vane, surviving on the premises, has been replaced in the drawing. It is comparable to the weather-vane on the top of a circular temple in T.c. Overton's Original Designs of Temples (1766).

As Jeffrey Haworth's plans indicate, the description of the belvedere as standing on the walls of the adjoining buildings perhaps requires some modification. The lower stories of 61 Broad Street do not have side walls -the building makes use of its neighbours walls. When the building therefore clears its neighbours the narrower 4th floor and belvedere has to rest on the beams bearing on the cross walls . . . This must be one of the contributory factors to the present structural condition of the building in which structural movement in parts can clearly be seen. Structural problems and the continuing ingress of water must pose a threat to the decorative features.

Apart from the chinoiserie staircase, the plasterwork and period features such as gothic windows, and much panelling and original doors and doorcases on the interior, 61 Broad Street has an obviously picturesque exterior. The key-pattern quoins and the figure-head keystones (which turn in alternate directions) together with the domed belvedere contribute to a highly distinctive composition. The substantial survival of the period features of this building within and without, allied to the danger of its present state, has convinced our Society that it should undertake, on behalf of the present or future owners, the task of seeking the necessary grant aid. We therefore request the Historic Buildings Council to make a grant towards the preservation and restoration of this building. It is in retrospect astonishing that 61 Broad Street has survived thus far as it has been situated throughout its life in the commercial heart of the City of Worcester.

Broad Street is a continuation of Bridge Street and therefore was the principal route from the Severn Bridge to the High Street at The Cross. In the 18th c. the Unicorn and Bell Inns in this street were staging posts. The Directories do not unfortunately extend as far back as 1750. By 1790 the street houses attorneys, and a variety of trades and industries and William Mannison, hairdresser, occupied No.61. The professional classes by 1790 preferred Foregate Street and Mannison's neighbours were a watchmaker and silversmith on one side and a tailor and mercer on the other. Mannison (sic) was still there in 1820 and Edwin Lees, a well-known naturalist and Secretary of the Worcester Literary and Scientific Institution (1829) is said to have carried on his printing and bookseller's business at 61 Broad Street

in the 1820s/1840s. He is perhaps erroneously addressed as 61 High Street in the 1837 Directory on the line above the resident at 69 Broad Street. By 1851 the occupier was William Jackson, fishmonger and dealer in game, and by c.1870 George Rice, tailor and hatter. Miss Kate Rice reminiscing a few years ago said that the gazebo of Cupola House had been her family's childrens' playroom: "My mother used to say it was used for religious services and there were images of the four Apostles in the room in the dome, we used to call them Matthew, Mark, Luke and John"! The belvedere is reached through a trap door which must be shut for easy access into the adjoining south facing room. The original purpose, if it was anything other than as a gazebo, remains a puzzle and local legend has favoured the mosque or the synagogue. The rest of the plan of 61 Broad Street is also perhaps rather unusual since the house is only one room thick and two rooms deep.

The particular interest and importance of 61 Broad Street consists in its situation -a small-roomed, narrow, 6 storey building in a provincial city street -and in its reflection of mid 18th c. taste. "It has not escaped your notice how much of late we are improved in architecture; not merely by the adoption of what we call Chinese, nor by the restoration of what we call Gothic; but by a happy mixture of both". (The World, 1754). Speedwell Castle,

Brewood (Staffs) contains more spectacular examples of this mixture -but it is set in a different context and is indeed a more spacious house. It also lacks a third ingredient of the Worcester building which the Listing encompasses with the words 'Moorish in aspect'.

The most famous example of the triple mixture -if we exclude the classical and Palladian aspects of English 18th c. architecture -is Sir William Chambers 1756, ensemble of different buildings at Kew. A contemporary expresses the extent to which exotic styles and even their intermingling caught on in the 1750s by referring to "Chinese artists the useful dome a temple, Gothic, or Chinese with

angles, curves, and zig-zag lines from Halfpenny's exact designs". Worcester's main link with the taste for Chinoiserie was of course through Dr. John Wall's porcelain, notably the blue and-white. The combination of styles in such a confined site might indicate an amateur architect or provincial using 'Halfpenny's exact designs'. A chinese garden temple in w. Halfpenny's New Designs for Chinese Temples, 1750/1; illustrates in the one building the balustrade design and a similar if not identical gothic cornice as beneath the Worcester dome. The balustrade design appears exactly as Pl.2 (A Chinese Double braced Paling) in w. & J. Halfpenny's Rural Architecture in the Chinese Taste, 3rd ed. 1755

The Gothick motifs used in 61 Broad Street are less easily defined and recognised when used elsewhere. The crested cornice in the gazebo is reminiscent but no more of the Gothick details found at Sanderson Miller's Radway Grange (Warwicks) and Alscot Park in the 1740s. Miller was of course involved at Hagley (Wares) in the '40s and 50s while the architect Edward Woodward who worked in Worcester was connected with Alscot. A similar use of cresting also appears in an unused design of 1753 for the Library Bookcases at Strawberry Hill by Richard Bentley whose father lived in

Worcester. Henry Keene worked in the gothick mode at nearby Hartlebury Castle Chapel in the same period. Pritchard of Shrewsbury is another

ESTATE AGENTS 1976

constructed of red brick with a part tiled and part lead roof, this Grade II listed building which I estimate to be over two hundred years old is built upon four storeys with a cellar beneath part of the premises.

This immensely interesting building with venetian windows, the keystone of each being carved with a human head. Other features include a chinoiserie balustrade, and the dome shaped observatory at the head of the stairs.

Details of accommodation are being supplied by the Architect. Briefly, on the ground floor there is a small sales shop, stock room, kitchen and separate W.C

On the first, second and third floors, there are on each floor two moderately sized rooms, leading off a small landing.

Situation

The premises are situated on the South side of Broad Street, which now has restricted vehicular access.

Broad Street at present is not playing its full role, vacant properties apart from No. 61 include The Crown Hotel (also an interesting building), No. 53, lately David Greig, Provision Merchants, and No. 1.

Structure and Condition

This is being dealt with by the Architect.

No. 61 suffers from having a very narrow frontage, being only approximately 11' 6 inches wide, also limited depth on the first, second and third floors. The staircase is very narrow also absence of a side or rear access and no possible means of providing such access is an added disadvantage.

The position of the stairs and the central chimney breast restricts internal alterations.

Due to the size of the sales shop, the premises would in all probability only appeal to an individual trader, specialising in the sale of exclusive type goods, or providing some other type of specialised service.

Such a person may well be interested in living upon the premises. While some manufacturing firms frequently seek retail outlets, in the case of No. 61, this type of tenant would require the sales shop and display Section to run the entire length of the ground floor.

The Marley shop at No. 62 is an example. but it is understood that Marley find their shop too small.

In. considering retaining the sales shop and providing office accommodation above, it would be necessary to construct separate access, thus reducing the shop frontage to approximately 7' 6 inches, which I consider to be far too narrow. Furthermore, such a scheme would require the provision of a costly fire-escape.

I am mindful of past planning decisions affecting Broad Street, and as a Building Society has been refused consent to use No. 1 as a Branch Office, would an application to utilize No. 61 as offices (in total or in part) or as a Building Society branch office succeed?

At present in Worcester there is a surfeit of vacant office accommodation including new developments, refurbished premises and small suites. It is proving almost impossible to achieve a rent of £2.00 per square foot on full repairing and insuring leases - with tenants paying rates, for new offices. The position will of course improve, but no-one can say when.

On present evidence I am of the opinion it would be necessary to attract the individual type of tradesman as a tenant for No. 61.

As for rent, with the premises put into reasonable condition with a F.R. & I. lease tenants paying rates, I consider the initial likely rent will not exceed £2,000 p.a. At 12 y.p. this gives a figure of £24,000 and based upon this calculation it would be quite uneconomical to pay anything in excess of £15,000 for No. 61 Broad Street, in its present condition and at this present time.

ARCHITECT'S REPORT by Jeffrey P. Haworth, Dip. Arch., Architect. 1976

This is a unique town-house of circa 1750 with an idiosyncratic personality retaining an unusually high proportion of interesting original features, annotated on Drg. No. 1 and rightly listed Grade II*.

Though the building is in a principal shopping street, the site is very narrow - generally 11' 6 inches measured between the walls of adjoining properties. Such a narrow site is of limited value and the value is further reduced by the fact that 3 cross walls and a staircase interrupt the ground floor sales space. Removal of these barriers would involve extensive remedial work higher up the building before main supporting walls at ground floor level could be removed and replaced by steelwork. Such work would destroy the original arrangement of rooms at this level which, in addition, retain some fittings. The building, which has been empty for some two years, has been in use as a shop with sub-standard living accommodation over. The property is thoroughly unimproved and out of repair requiring structural consolidation and considerable works to make it conform with current standards.

Consent for change of use is not required if the building continues as a shop with living accommodation over as recommended by the Estate Agent. The Local Authority is generally opposed to any proposed change of use which interrupts the succession of shop windows in shopping streets. (However, it has been informally indicated that with a building of high architectural interest this policy, subject to County sanction, could be changed).

Access is by the front door only. Delivery facilities are good as there is limited vehicular access to this street.

Structure

The building has been poorly maintained over a long period and there is rain penetration (from valley gutters) and structural instability. Subsidence has occurred over a long period. 'though facilities have not been made available for any opening up to inspect the structure, it is clear there is an absence of bonding of brickwork over considerable heights and many floor joists are rotted where they rest in outer walls. The arrangement by which the 3rd and 4th storeys are partly supported on beams thrown between the cross walls of the lower storeys (see sketch section) has led to the brickwork in the upper area being severely shaken. The pitched roof of the South attic roof has no ties end is progressively spreading outwards as well as southwards away from the dome room. The south attic and room beneath will need to be totally dis-mantled and rebuilt. Elsewhere it is envisaged that the insertion of a mild steel "skeleton" or preferably individual steel angles, will enable brickwork to be anchored and joists supported without widespread dismantling of hitherto untouched Georgian brickwork or more than minor disturbance of panelling and ornamental plasterwork.

Original Arrangement

The original arrangement of the house is conjectured as follows:-

Basement Ground Floor	kitchen and service rooms. entrance hall with central archway to staircase hall lit via stair well from "lantern" at 3rd floor level
1st Floor 2nd Floor	dining room(?) leading to garden at rear. drawing room to street, parlour to garden. principal bedroom(?) to street. bedroom 2 to garden.
3rd Floor 4th Floor	bedrooms 3 and 4. gazebo/summer house and study.

Though the northern rooms must always have been rather dark, especially at the lower levels, because of the 3 storey (or greater) height of most of the buildings lining Broad Street, the southern rooms were probably sunny and from 1st floor to 4th floor enjoyed the splendid prospect of the entire north elevation of the Cathedral. This view can now only be appreciated from the top floor as tall buildings have intervened and there are sufficient buildings surrounding the site to make the lower southern rooms dark.

Proposed Arrangement (Scheme 'B') see Drg. No. 4

The Trust has considered two schemes for the future use of the building. Scheme 'A' provided for fitting out shop accommodation at Ground Floor and Basement levels, staff lavatories and staff room and managers office at 1st Floor level with living accommodation for the manager at 2nd, 3rd and 4th Floor levels.

This scheme, allowing for the worst possible existing structural condition of the building, was costed on a brief specification by a quantity surveyor at £48,909, including professional fees, expenses and V.A.T., as at September 1976.

Scheme 'B', by organising separate access from the street to the upper floors, allows greater flexibility of use now and in the future, as well as attracting a larger percentage of potential purchasers. The Trust does not now propose to improve the shop unit beyond any necessary structural work and installing a new shop-front and division walls and linings, thus transferring the financial burden of fitting out the shop to a purchaser early in the project. The sale of the shop unit at an early stage will reduce the scale of borrowing by The Trust. Structural consolidation and fitting out of the dwelling would then follow.

Shop

A further 144 sq. ft. of retail space could be obtained by roofing in the open yard and re-arranging the lavatory accommodation within the area presently occupied by the Staff Room. This would increase the total retail space to 389 sq. ft. Further shop accommodation:-

Dwelling

The proposed accommodation comprises:-

Entrance Lobby

Staircase Hall

Cloakroom

Kitchen

Dining--Room

Sitting-Room

3 Double Bedrooms

Bedroom

Gazebo-prospect room (with access to terrace)

There are four walk in storage cupboards

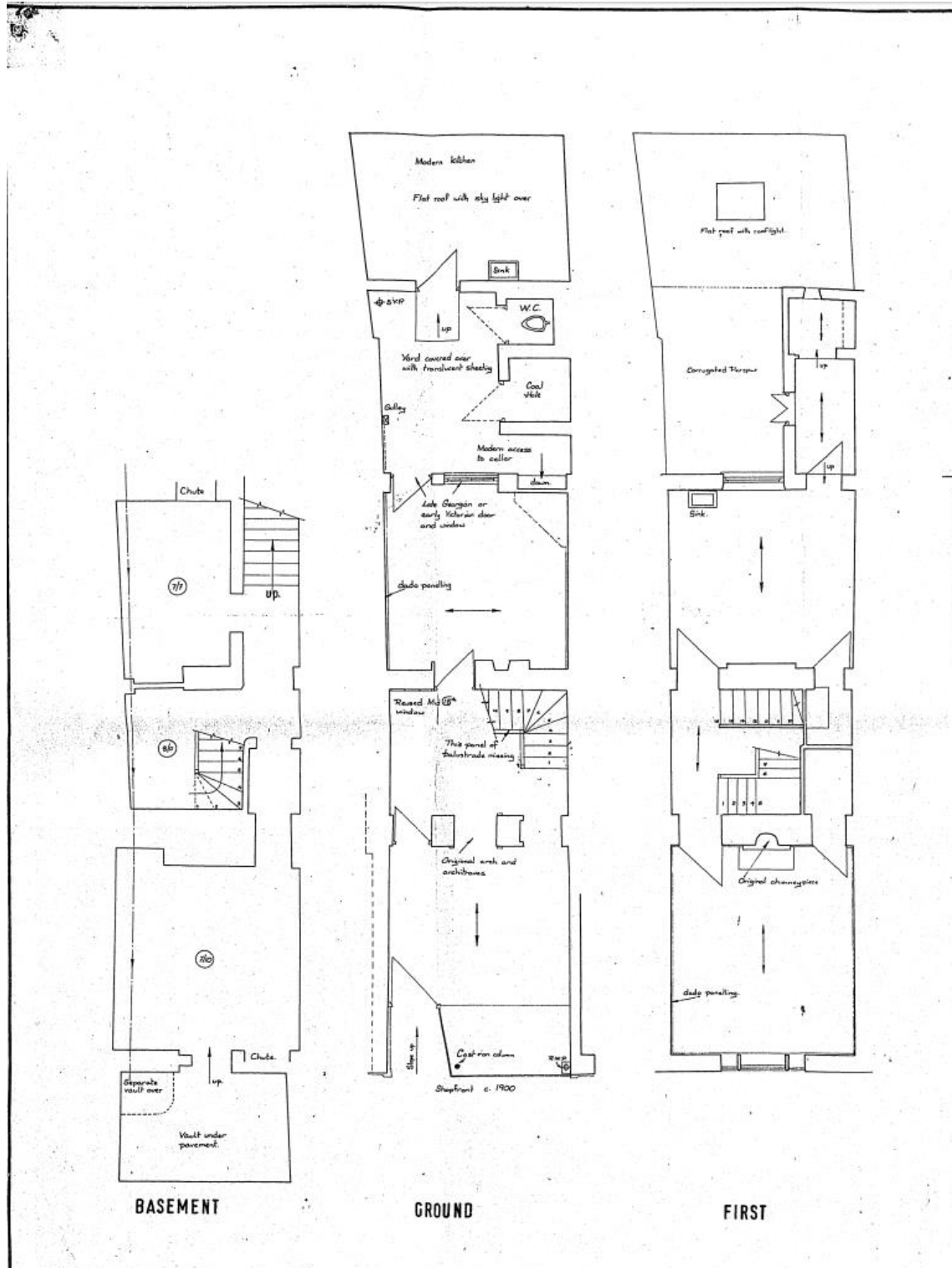
An alternative which would suit younger occupants and take more advantage of the spectacular views places kitchen and dining,; room on the top floor leaving the 1st floor with Bedroom 3, cloakroom and study.

The dwelling has 1,110 sq. ft. of useable floor space and an additional 340 sq. ft. of circulation space (including the staircase).

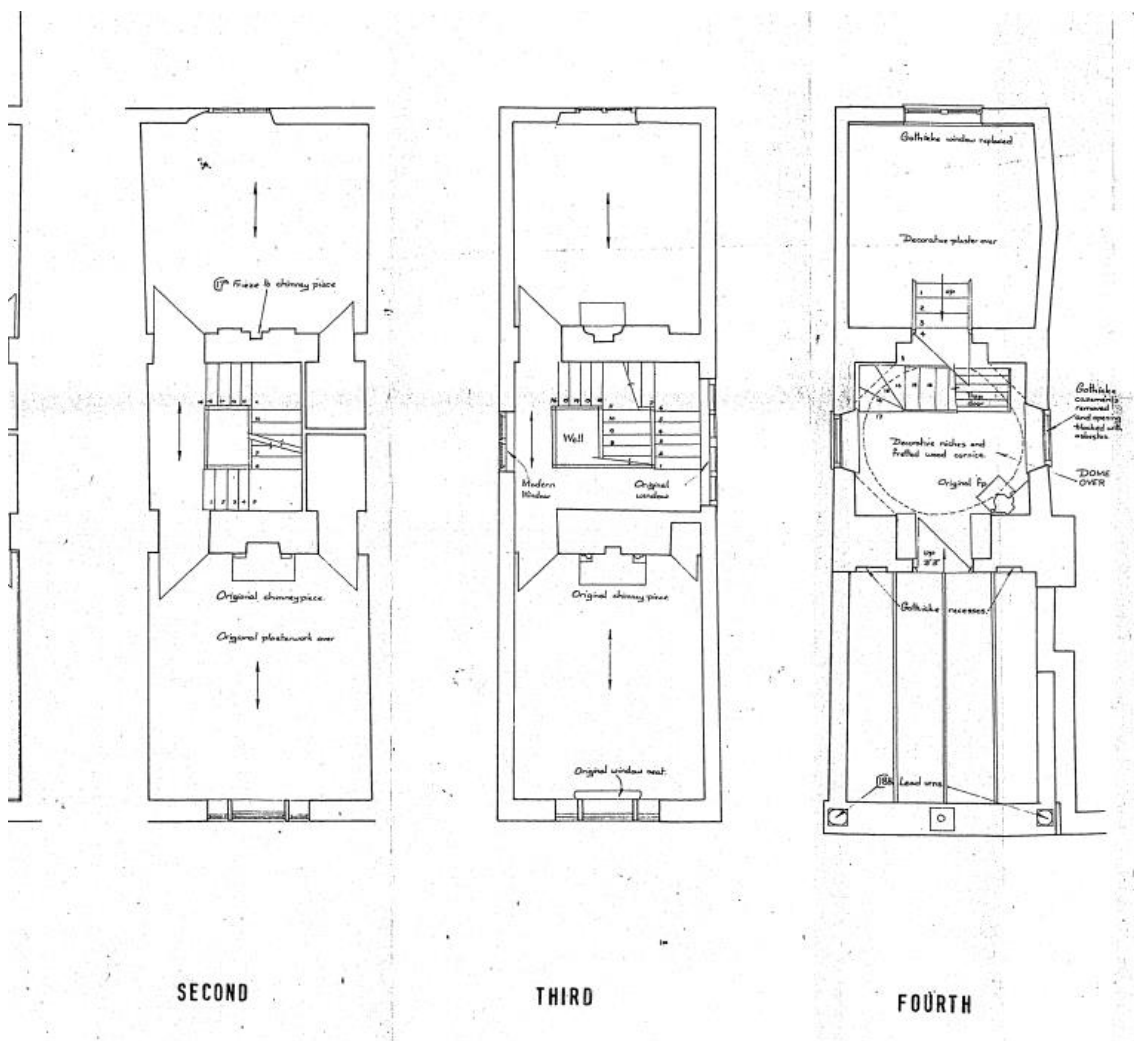
The total area of the dwelling is -1,450 sq. ft.

Historical papers from Planning Applications 1977 and 1979

These planning applications are extensive. RDA read through all the documents from the 1970s and made comparison within the scope of this assessment and timeframe to what is on site today 2022 along with Section 4.6 the photographic record analysis. This analysis also forms part of Section 5 and 7



As existing Plans from 1977-79 with original annotations



As existing Plans from 1977-79 with original annotations

4.4 Important Historical Associations

From Worcester Recorder 2017 edition 96

61, Broad Street, Worcester The building that is 61, Broad Street has been something of an enigma. Its façade with the three painted heads attached to the keystones over the windows has been a talking point for decades. The little belvedere perched on the roof gave it the name Cupola House in the 19th century, when it was also called the Synagogue, and the interior, with 18th century gothic and chinoiserie detail, is particularly fine. While clearly an 18th century structure, no certain date has been available for the building. Various dates from 1720 have been postulated. English Heritage listing describes it as c1740, as does Pevsner.¹ Recent research has shown that it was built between 1757 and 1764, much later than has been suggested, as part of the re-establishment of a Ludlow Charity. The charity was founded by a Charles Foxe who, in 1590, endowed four almshouses in Ludlow with property he owned in Worcester. Three of these Worcester houses were in Angel Street and one, shown by later deeds to be no 61, in Broad Street. Charles Foxe appointed members of his family as trustees for his charity; this system continued into the 18th century, by which time the surviving trustees were two minors, Henry and James Foxe, who had been educated abroad. During this time the properties had been 'very much neglected ... the houses in Worcester become so ruinous they were incapable of repair'. They were therefore let on building leases. No 61 was leased to Joseph Watson, a Worcester ironmonger in 1757, and, we are told, the building was erected in accordance with the covenants. At this point the family gave up the trusteeship, the Corporation of Ludlow took over the assets and administered the Charity.² At this point the research stalled. Joseph Watson had built no 61 as an investment and there was no indication of the identity of his tenant. There was one main clue. In 1794 a hairdresser, William Mannison, lived at no 61.³ Unfortunately house numbers often could and did change, and the relationship between houses in this part of Broad Street is very complex, with plots interlocking like a jigsaw. More information was needed to solve the mystery. The evidence came from an unforeseen source. For some time members of the Worcestershire Archives staff have been investigating a Joseph Blackburn, a portrait painter of considerable repute in America and Bermuda in the middle years of the 18th century, whose works hang in many American art galleries.⁴ Images can be found in the Wikipedia article dealing with Blackburn. Little was known about his origins and it was thought by some that he was an American. The Oxford Dictionary of National Biography states. '[he]...is of obscure origin: nothing is known of his birth, parents, geographical area of origin or education... Nothing is known of Blackburn's death or burial'. Nothing was known of his death and burial! However further research in Worcestershire Archives unearthed an interesting link; the Archives team found a burial entry – 11 July 1787 – for a Joseph Blackburn in the parish registers for St Nicholas Worcester.⁵ They also found his will, in which he leaves his (unspecified) property to daughters Henrietta and Elizabeth. They found Henrietta's marriage licence when she married William Hill, and they also found the will of Ann Hill, one of her descendants, in which she refers to the 'leasehold house in Broad Street, in the parish of St. Nicholas in the city of Worcester in the possession of William Mannison which I hold by lease of the Corporation of Ludlow'.

She also lists paintings that she has inherited. As we have already seen, William Mannison occupied no 61 in 1794, but he also appears in the St Nicholas Poor Rate Books paying for the same property as had been held by Joseph Blackburn until his death, thus making the link doubly certain.⁶ Additional evidence comes from the deeds relating to the Cathedral property at 62/63, which

describe the house on the west, i.e. no 61, as occupied by Joseph Blackburn.⁷The Encroachment Books for the City supply more evidence about the house itself. Although in St Nicholas parish, no 61 was in All Saints' ward and appears in the All Saints' section of the book. In 1756 the house was in the hands of a Mr Beck, who paid for a small encroachment on the street. From that date until 1764 no encroachment fine was paid, implying that the building was empty or in process of rebuilding.⁸ In 1764 Joseph Blackburn paid a large fine of 2s 6d, a fine that is typical of the underbuilding of the jetty of a timber framed frontage which then encroached on the street. As part of this encroachment Joseph paid for two (projecting) windows, a cellar window and a step, now obliterated by a modern shop front. The research is ongoing and we hope to learn more about this building and its prestigious tenant. Nikolaus Pevsner called the house 'one of the collector's pieces at Worcester'.⁹ It remains to be discovered how much Joseph Blackburn, with his artist's eye for detail, contributed to this description. Pat Hughes, Building Researcher [Research by Angie Downton, Teresa Jones, Julia Pincott, from Worcestershire Archives.]

No 61s Broad Streets Connection with C18 Painter Joseph Blackburn

[Reference Explore Our Past Blogsite]

Joseph Blackburn's burial recorded in the register of St Nicholas, 1787 (reference 850 Worcester, St. Nicholas BA3790/1b) Joseph Blackburn was one of the most important painters working in colonial America during the 1750s and 1760s. Portraits by him hang in many American galleries as well as a number in Britain. The National Gallery of Art in Washington describes him as, '...particularly important in the history of American art...'. However, as The Oxford Dictionary of National Biography states,

'[he]...is of obscure origin: nothing is known of his birth, parents, geographical area of origin or education...Nothing is known of Blackburn's death or burial'

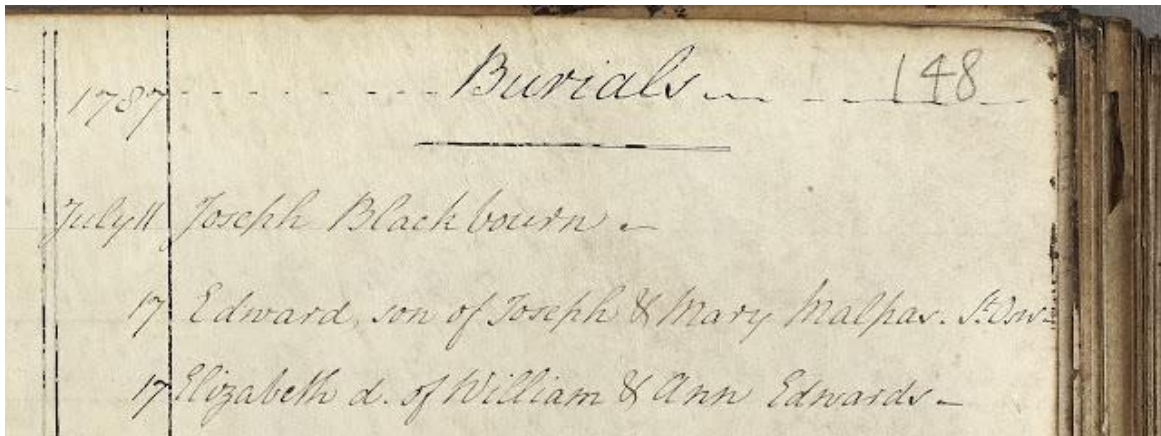
Joseph Blackburn described himself as a 'limner': a term used for a painter, particularly a portrait painter and commonly used as such in colonial America. He first appears in Bermuda working as a limner in 1752 before moving on to Massachusetts, New England and New Hampshire. He is believed to have moved back to England in 1764 where he went on to produce portraits in the south-west of England and Ireland. The last known portrait by him was painted in 1777 in Newport, Monmouthshire. Around one hundred and fifty paintings have been attributed to him.

Now, thanks to evidence found within records held in our collections, we are able to confirm that Joseph Blackburn lived and died in the city of Worcester. He and his family lived in Broad Street in the parish of St. Nicholas. The exact date they moved there is unclear, but he is certainly a resident in 1768. They also leased properties around St. Martins Gate in the city, including The White Horse pub. Joseph inherited the lease for the properties after his father, John Blackburn, gentleman, of Kinfare, (now Kinver), Staffordshire, and possibly his aunt, Henrietta Blackburn of Worcester died in 1759.



This painting of Isaac Winslow and family, by Joseph Blackburn, is one of the first group portraits in America. The painting is in the Museum of Fine Arts, Boston. Image taken from Wikipedia and used under Creative Commons

Whilst Blackburn's artistic works are famous across the world, details of his personal life are less clear; to date there appears to have been no confirmation of the details of his later life and death, and he is often even mistakenly noted as being American. Now, thanks to research undertaken by staff in Worcestershire Archive Service, we are able to reveal new details of his life for the first time



Joseph Blackburn's burial recorded in the register of St Nicholas, 1787 (reference 850 Worcester, St. Nicholas BA3790/1b)

Now, thanks to evidence found within records held in our collections, we are able to confirm that Joseph Blackburn lived and died in the city of Worcester. He and his family lived in Broad Street in the parish of St. Nicholas. The exact date they moved there is unclear, but he is certainly a resident in 1768. They also leased properties around St. Martins Gate in the city, including The White Horse pub. Joseph inherited the lease for the properties after his father, John Blackburn, gentleman, of Kinfare, (now Kinver), Staffordshire, and possibly his aunt, Henrietta Blackburn of Worcester died in 1759.

The 1759 will of Henrietta mentions Joseph's wife Mary and their two daughters, Henrietta and Elizabeth. His daughters both married local men: Henrietta to William Hill and Elizabeth to George Squire, but both women appear to have died without children.

A possible reason for Blackburn's subsequent loss from the city's history could be that there were no direct descendants to promote his artistic legacy. He is remembered in 'Biographical Illustrations of Worcestershire' (1820) by John Chambers:

'J. Blackburn, 'An historical painter, resided in this city, where he practised his art, first as an amateur, and afterwards as professor: he died in the year 1787, after accumulating a fortune abroad. There was a painting by him of Caractacus before Claudius, in the possession of Mrs. Hill of the Tything* and also a landscape, and some portraits, by the same artist:... *deceased'

Mrs. Hill was Ann Hill, who died in 1819. We have as yet been unable to establish her exact relationship to Joseph Blackburn, but it is likely that she was related via his daughter Henrietta's marriage to William Hill.

Joseph Blackburn was an active member of the parish of St. Nicholas, as an Overseer of the Poor and also a fundraiser for the restoration of the church. He was buried at St Nicholas church, now the Slug and Lettuce, on 11th July 1787.

So how did we find the information? The following entry in Biographical Illustrations of Worcestershire (Chambers.1820) gave us clues as to who he was:

Chambers, Biographical Illustrations of Worcestershire, 1820

An internet search revealed Joseph Blackburn was indeed a prolific portrait painter, firstly in Bermuda around 1752 and later around Massachusetts, New England and New Hampshire

A search in our online catalogue for the surname Blackburn found a copy of a lease dated 1771, containing the names Joseph, Elizabeth and Henrietta Hill (nee Blackburn) within the Worcester City archives. On checking the document we found they had leased property around Silver Street in the parish of St. Martins

Leasebook (reference 496.5 BA9360 A21/2)

The Lease Book revealed Joseph inherited the lease for the property in Silver Street from his father, named on the document as John Blackburn, gentleman, of Kinfare, (now Kinver), Staffordshire. An earlier Lease Book showed John Blackburn had obtained the lease in 1745 and after his death in 1759, as the executrix of his will Henrietta Blackburn was herself dead, it passed to his son Joseph.

We knew the leased houses were not occupied by the Blackburns, as tenants were named, so we set out to establish where in the city they had lived. As he was buried in St. Nicholas, we searched the Poor Rate Books for that parish and found him as a resident of Broad Street from 1768.

Rate Book (reference 850 Worcester, St. Nicholas BA3696/5)

Further searches within the parish records revealed he was an active member of the church; his name appears as an Overseer of the Poor and as a fundraiser for the restoration of the church.

Due to his wealth, his will was not proved locally, but by the Prerogative Court of Canterbury (PCC) and we found a copy of it on the website of The National Archives. His beneficiaries were his daughters Elizabeth Blackburn and Henrietta Hill.

While we were checking the Worcestershire Will Index, held here at the Hive, we found the will of Henrietta Blackburn, dated 10 December 1759, the possible aunt of Joseph. In it she leaves her personal effects to Elizabeth and Henrietta, the daughters of Joseph and Mary (who she refers to as her niece). In a codicil to the will she leaves to Mary, 'four large paintings, now in my parlour'. John Blackburn was a witness to the will.

Henrietta, the daughter of Joseph, married William Hill at Worcester, St. Clements on 1st Jan 1776 and his other daughter, Elizabeth, married George Squire at Worcester, St. Clements on 12th February, 1791.

As far as we have been able to establish, both women died without children.

Chambers 'Biographical Illustrations of Worcestershire' had said that a Mrs Hill of The Tything (Worcester) had a number of his paintings. We have as yet been unable to establish her exact relationship to Joseph Blackburn, but it is likely that she was related via his daughter Henrietta's marriage to William Hill. As the book was published in 1820 and it appears from the asterixed 'deceased' that the death of Mrs Hill had occurred after the book was written, we checked for a will in the name Hill around that date and found the will of an Ann Hill from the area, who had died in 1819. In Ann Hill's will, four paintings are described: The Captivity of Caractacus, The View of Bristol Hotwells, The view of Ledbury and The Sleeping Venus

The paintings were left to Ann's son Thomas William, but what has happened to them since? Much of his surviving work is held by galleries in the United States, although some can be found in Britain.

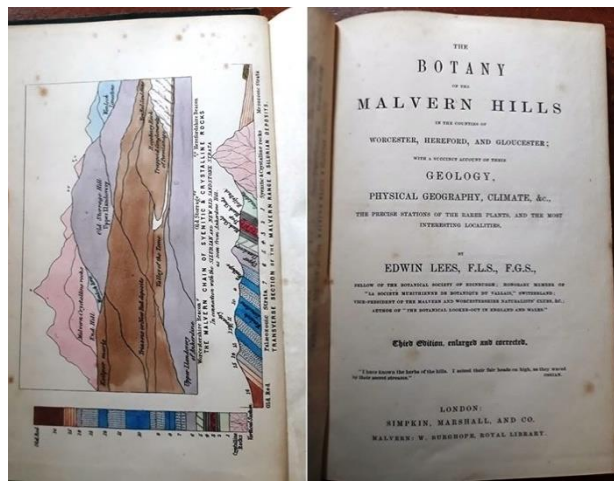
<https://www.explorepast.co.uk/2015/11/explore-your-archive-finding-the-elusive-joseph-blackburn/>

No 61s Broad Streets connection with C19 Edwin Lees Naturalist

Born in 1800 died 1887. Edwin was a superb naturalist who wrote some of earliest ecological accounts of the Malvern Hills and surrounding area, based on his many excursions. His published works include: Pictures of Nature around the Malvern Hills, 1856, and Botany of Malvern, 1843.

Today we use Lees' books as a baseline helping us understand how the flora has changed and to identify species lost that could be reintroduced in the future.

Lees also established the Worcestershire Naturalist's Field Club and became the group's first president. Lees remained Vice-president of the group until his death and maintained a similar position in the Malvern Naturalist's Field Club.



4.5 Historical Photographs & Analysis

A search for historical photographs was made within the timescale and scope of this report.

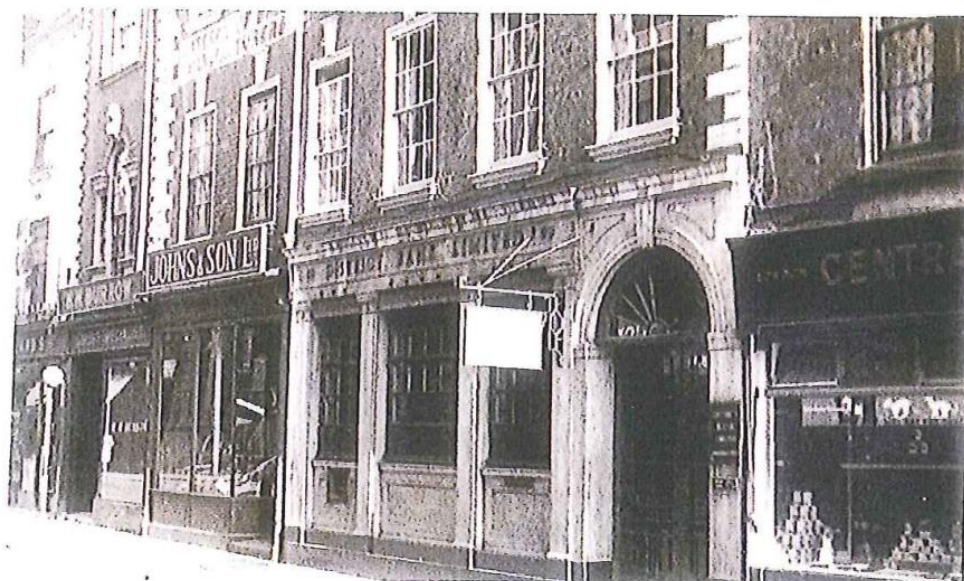
The earliest image RDA found was from 1942



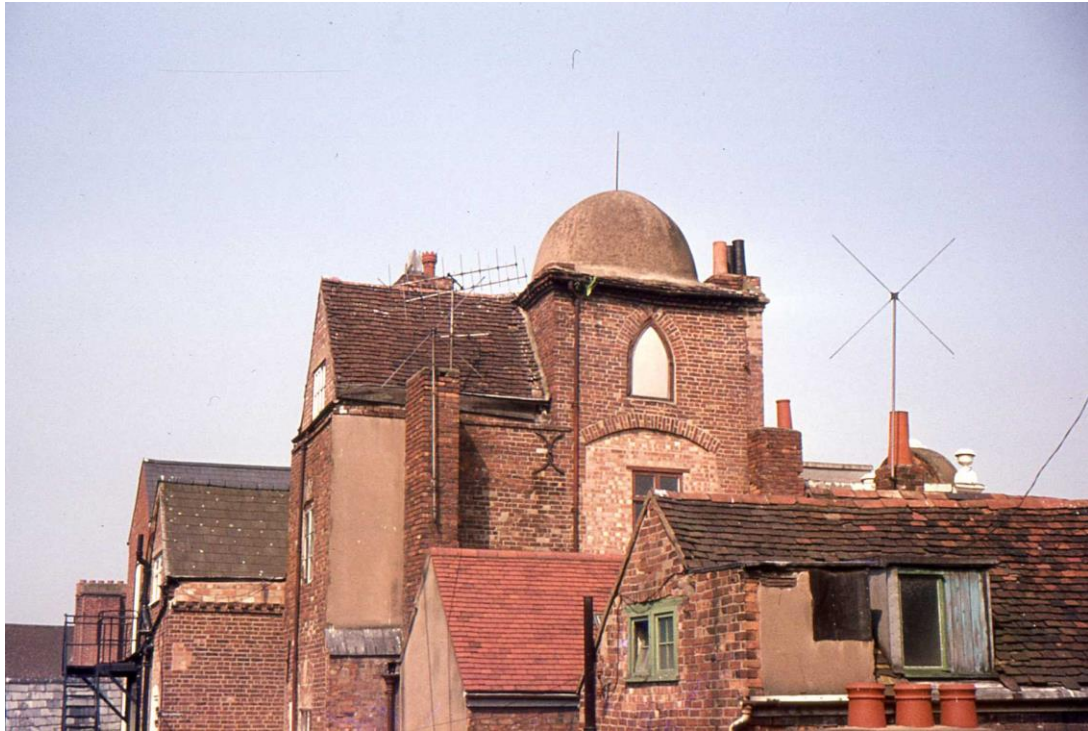
1942 No 61 H H Burrows, No60 Johns & Son



1942 No 59 District Bank Limited



1951 No 61 H H Burrows, No 60 Johns & Son, No 59 District Bank Limited



1960s Pre Leaded Dome Courtesy WCC HER



1960s Pre Leaded Dome Courtesy WCC HER



1960s Pre Leaded Dome Courtesy WCC HER



W Burrows (For Sale), Nat West Bank, Baxters Butchers, Wooltons

1976? W Burrows no 61 FOR SALE [Figures are Black and White] Burrow Sign in situ Courtesy Cfow



1976 Black And White Head Courtesy Cfw



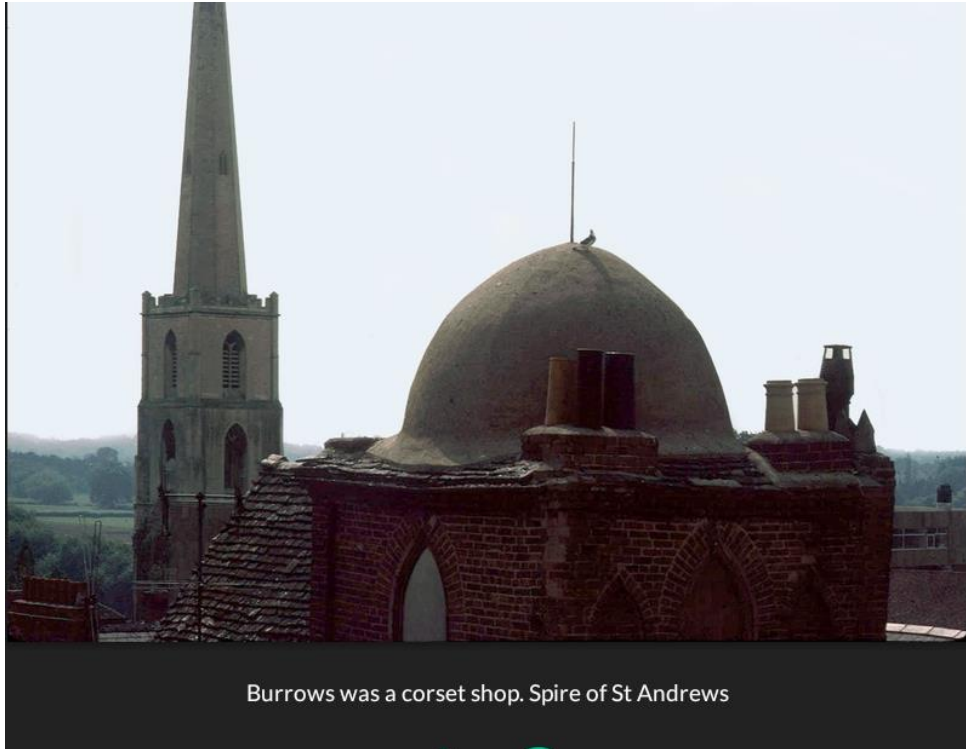
1976 Black And White Head Courtesy Cfw



1976 Black And White Head Courtesy Cfw



1976 Black And White Head Courtesy Cfw



Burrows was a corset shop. Spire of St Andrews

1976 Dome Courtesy Cfw 3973



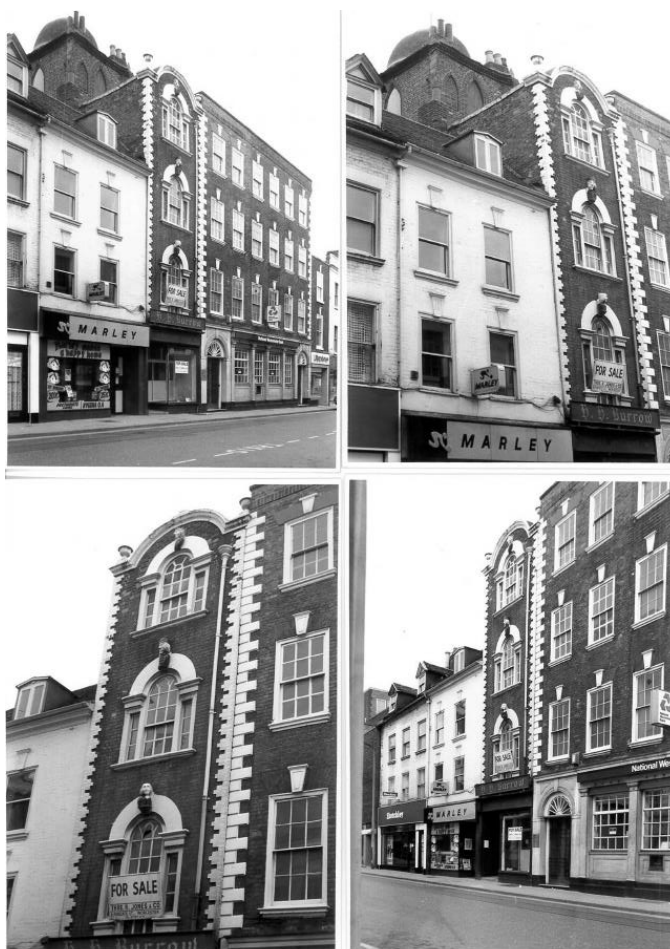
1976 Worcs Civic Society
Ref 61 Broad Street SWR25408 1976



1976 Worcs Civic Society
Ref 61 Broad Street SWR25408 1976



1976 Worcs Civic Society Ref 61 Broad Street SWR25408 1976 Rear View with Fire Escape



1976 Worcs Civic Society Ref 61 Broad Street SWR25408 1979 Burrows sign in situ

PHOTOS of INTERIOR

Cupola /Dome Room



c1976? Detail Of Dome Room cfw before Planning to Remove it Courtesy Cfw



c1976? Design on Ceiling on Room beside Dome Room Courtesy Cfw

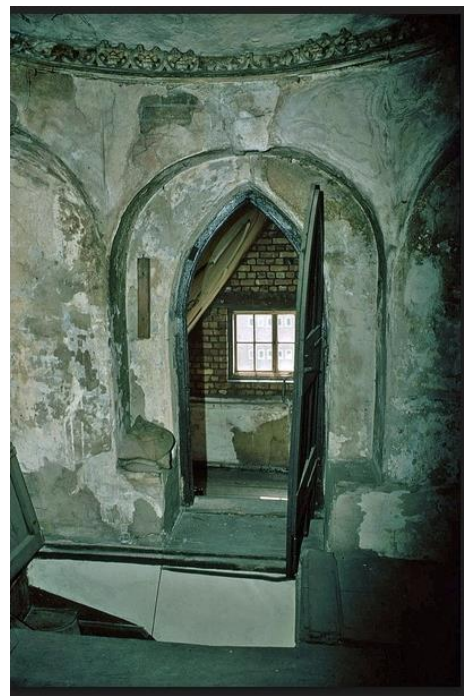


c1976? Looking Down the stairway at 61 Broad Street Courtesy Cflow

RDA Note: Unpainted Fretwork to Chinese Chippendale Staircase



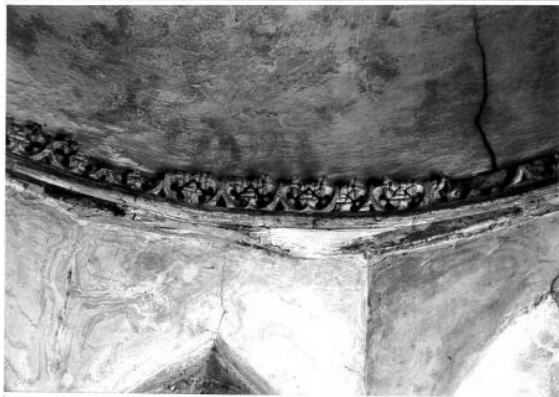
c1976? Interior of Room at top of Broad Street
Courtesy Cflow



c1976? Room at top of Broad Street
Courtesy Cflow



Worcs Civic Society Ref 61 Broad Street SWR25408 1976 The Cupola Room



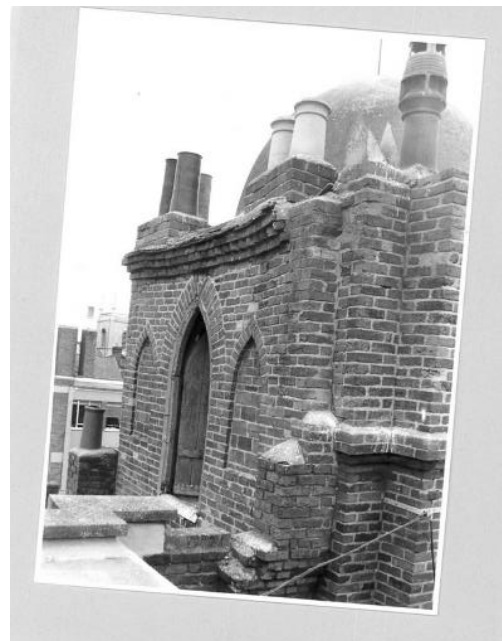
Worcs Civic Society Ref 61 Broad Street SWR25408 1976 The Cupola Room



Worcs Civic Society Ref 61 Broad Street SWR25408 1976 The Cupola Room



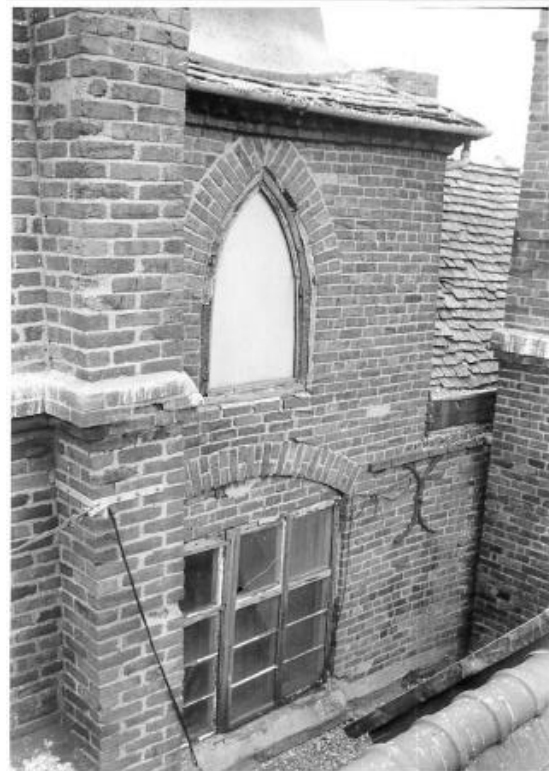
Arched Doorway to flat roof



WINDOWS/DOORS CUPOLA ROOM 1976



Worcs Civic Society Ref 61 Broad Street
SWR25408 1976 Mullion Window and Catch



Mullion Window below Boarded Arched window



Worcs Civic Society Ref 61 Broad Street
SWR25408 1976 Original Iron framed window
frames 1976 [now in situ 2022 restored in
1979?]



Worcs Civic Society Ref 61 Broad Street SWR25408
1976 Arched Doorway to flat roof

FIREPLACES 1976



Worcs Civic Society Ref 61 Broad Street SWR25408 1976

RDA note: Chimneypieces painted black or dark colour as was all joinery



Worcs Civic Society Ref 61 Broad Street SWR25408 1976



Ground Floor Shop and Stairs



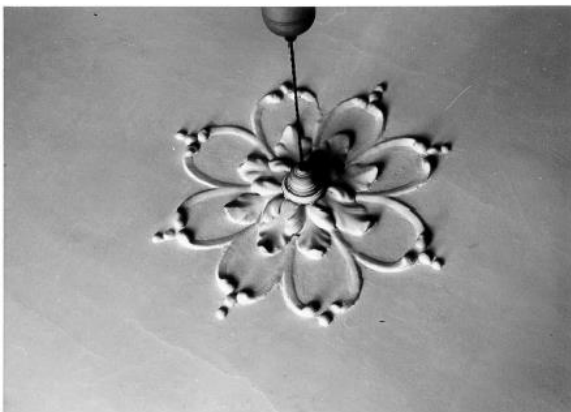
Worcs Civic Society Ref 61 Broad Street SWR25408
1976



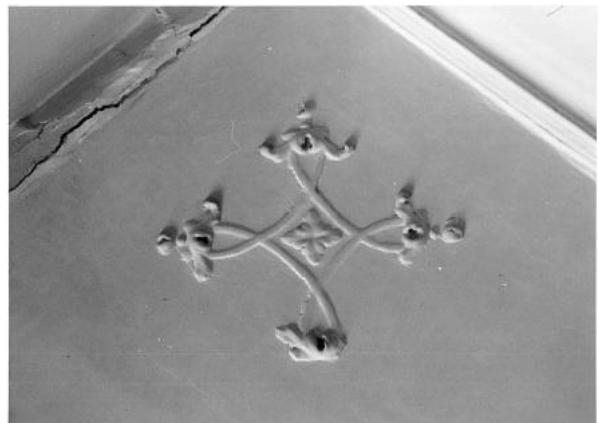
Chinoiserie Ballustrade Worcs Civic Society
Ref 61 Broad Street SWR25408 1976

RDA Note : Central [probably structural wall] in GF shop with arch has now been removed

Plasterwork Ceilings

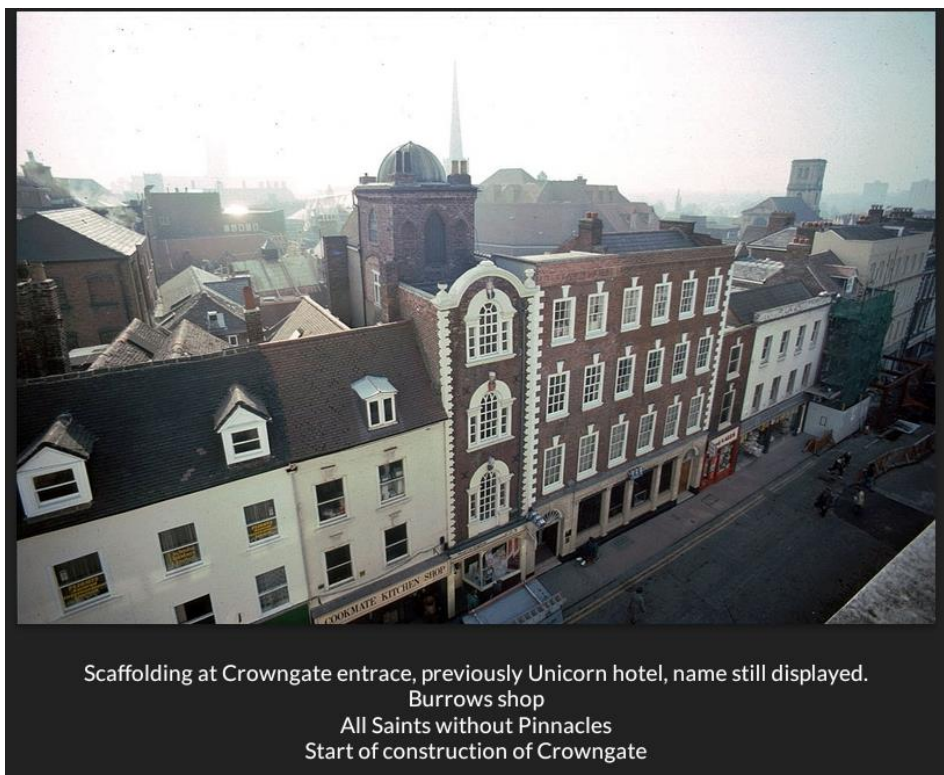


Worcs Civic Society Ref 61 Broad Street
SWR25408 1976





1979 Renewing the Dome 1979 Courtesy Worcester News Nostalgia Broad Street



Scaffolding at Crowngate entrance, previously Unicorn hotel, name still displayed.
Burrows shop
All Saints without Pinnacles
Start of construction of Crowngate

Photo 1980s Courtesy Cfw

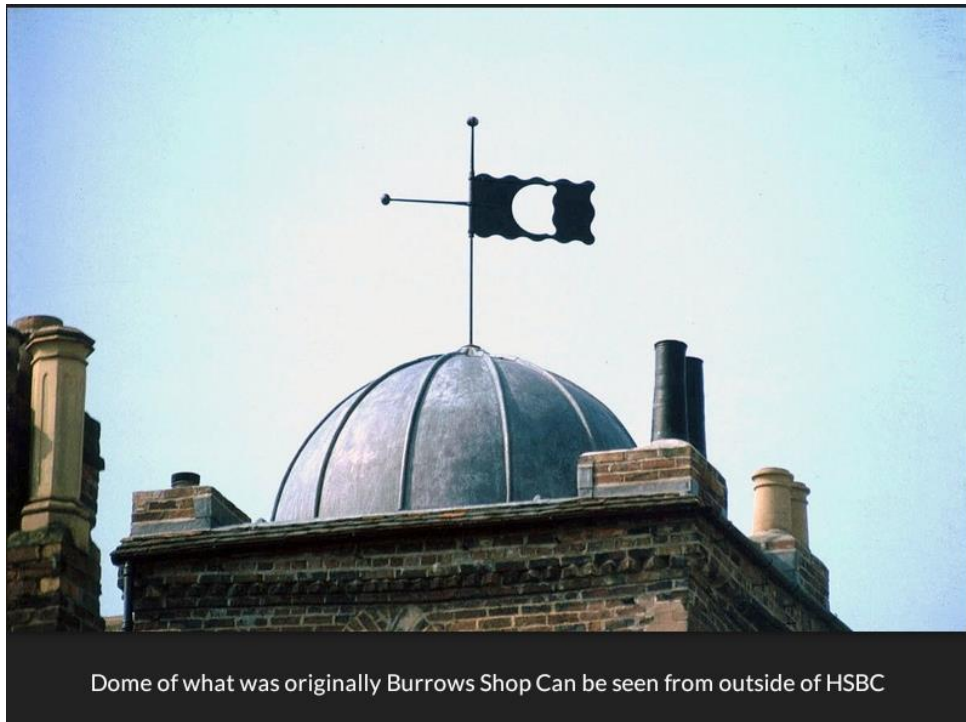


Photo Courtesy Cflow



Photo Courtesy Cflow





Windows of 61 Broad Street, Worcester

The Venetian windows of the second and third floor of 61 Broad Street in Wor

c2008? geograph-722188-by-Philip-Halling

c2008? geograph-722188-by-Philip-Halling

4.6 Analysis of Photographs of Main Buildings

Looking at historic photographs from 1942 61 Broad Street firstly neighboured John & Son at No 60, a Waterproof Sheet manufacturer, and No 59 was the District Bank. No 60 and 59 according to research undertaken for a heritage assessment for Café Nero L11D0031 was originally a dwelling house with No 59. No 60s parapet has changed since 1942, it now flanks No 61 making a continuous parapet. In 1942 No 61 had an extra urn or pinnacle on the arched parapet. In 1951 Burrows and Johns & Son shopfronts haven't changed but sometime after this the District Bank No 59 merged into No 60 with its new stone façade creating an extra doorway with fanned arch fanlight. The photographs from the early 1960s of the east facing upper floors, including the dome show the dome covered in what appears to be cement. The iron casements have been removed and arched window openings blocked below, what looks like a new window and bricks within the arched brick lintel on the 5th floor. By 1976 the building is empty and for sale with the Burrows signage still in situ. The keystone figurines are painted black white and grey and appear more like clerks. The Worcester Civic Society took photographs that are in a report in the HER SWR25408 1976 and have been reproduced in this report for reference. The frontage has Marley to the East and the Nat West Bank with its mirrored arched doorcase at No 60 to the West followed by Baxters the Butchers. To the rear of No 61 there is photographic evidence of the rear back buildings with No 60s projecting forwards gable [Since demolished]. It is No 60 and 59 that have a metal fire escape with evidence of infilled brickwork at no 60. RDA also searched 'The Changing Face of Worcester' site for photographs

and found some interiors dating from the pre replacement of the dome/cupola in 1979. Here the evidence is of the original plasterwork, arched gothic recesses/niches, and circular fretwork carved wood cresting at base of dome but all showing some deterioration, including cracking in the South upper room to the quatrefoil ceiling design. In this room it appears the gable end is not plastered and may have had bricks replaced. The window in this south gable is of x2 probably x4 fixed light panes. The photographer also took some photographs probably from the flat roof of the North elevation capturing the dentilled eave brickwork, and numerous chimney stacks and pots that were later reduced in size. The Chinese Chippendale fretwork of the staircase balustrade is unpainted in these photographs from 1976. There was a timber mullion window with decorative catch and stay that has since been replaced with a C20 window. The arched window to the west elevation is blocked but the iron casements had been removed and kept. These were put back in situ in the 1979 restorations. All the fireplaces were recorded in 1976 but appear mostly black, either painted or polished. In 1976 the ground floor shop still retained its central supporting wall, central archway with doorways through to rear of shop where a sash window can just be seen to the outside rear yard. [See Section 4.3 **Historical papers from Planning Applications 1977 and 1979**] Plasterwork to ceiling on 2nd floor is also captured. In 1979 the dome/cupola was entirely replaced as is evident in planning application and the photograph from the Worcester News. In this photograph it would appear all the original plaster on the walls was removed. See Section 4.3 **Historical papers from Planning Applications 1977 and 1979**] New leaded dome; dentilled eaves removed and chimneys reduced, and restorations completed by the 1980s photographs; keystone figure heads now painted in bright colours. By 2008 The Shiptons Building Society shop front is depicted, having been at the premises, the GF and FF of this building had been a Building Society since 1977 according to planning applications of this date.

5. Current Photographic Record and Descriptions Building Survey Recording

RDA assessed 61 Broad Street as a means of assessing the significance to an equivalent of a Level 2 Building Recording Photographic Survey with some analysis of the phasing and significant interior details by surveying and using appropriate books and websites. [Ref *Understanding Historic Buildings A Guide to Good Recording Practice Historic England* May 2016] In order to identify the significance of a place, it is necessary first to understand its fabric, and how and why it has changed over time; and then to consider: who values the place, and why they do so; how those values relate to its fabric; their relative importance; whether associated objects contribute to them; the contribution made by the setting and context of the place; how the place compares with others sharing similar values. [Ref *Conservation Principles English Heritage/Historic England* p21]

A significance level has been added for guidance based on [Conservation Principles](https://historicengland.org.uk/images-books/publications/conservation-principles-sustainable-management-historic-environment/), English Heritage, 2008 p72 <https://historicengland.org.uk/images-books/publications/conservation-principles-sustainable-management-historic-environment/>

An archaeological standing building recording is often needed for major changes and demolition to historic buildings as a condition if planning is approved but the survey practise of recording is an excellent way to assess structures and their significance.

As any future proposals may affect the interior RDA assessed the Building for significance at an equivalent of a Level 2

LEVEL 2

This is a descriptive record, made in similar circumstances to Level 1 but when more information is needed. It may be made of a building which is judged not to require a more detailed record, or it may serve to gather data for a wider project. Both the exterior and interior of the building will be seen, described and photographed. The examination of the building will produce an analysis of its development and use and the record will include the conclusions reached, but it will not discuss in detail the evidence on which this analysis is based. A plan and sometimes other drawings may be made but the drawn record will normally not be comprehensive and may be tailored to the scope of a wider project [Ref *Understanding Historic Buildings A Guide to Good Recording Practice Historic England* May 2016]

KEY to Significance Levels

HIGH	Elements and elevations are historically and architecturally significant
MEDIUM	Elements and elevations are later additions but some may have historical, architectural, community significance
UNKNOWN	Further Analysis may be needed
LOW	These elements /elevations are low and or have a negative impact to the historic fabric.

5.1 Exterior Main Building

Photo North Front Elevations and Rear South Elevations.



Front North Elevation



Rear South Elevation

Written Description NORTH ELEVATIONS

MATERIALS: Red brick in Flemish bond with brick dressings. **EXTERIOR:** 4 storeys, single bay. Brick quoins from first floor to full height. Ground floor: C20 shopfront with single pane window with decorated spandrels, side window and part glazed entrance door set back with window light above to side. first floor: x1 Venetian gothic window each floor with round stuccoed arch over and human figure head keystones, that to first floor has central 6/9 window with gothick glazing bars, cusped with trefoil head and arched of pane to round arched head and on apron, between 3-pane lights on plinths and with cornices, that to second floor has central 6/9 sash with similar cusped with trefoil head and arched glazing bars to head between 3 pane lights with cornices and with long, moulded sill, that to third floor has 6/9 sash with radial glazing bars to head and between 3-pane lights with cornices and with long, moulded sill; round arched head of external elevation hidden within roof void, false windows all windows in near flush frames. Rounded gable is segmental pediment flanked by ornamental urns to roof domed belvedere (or cupola) rises over stairwell with pointed doorway and plank door to front (giving access to roof terrace) between 2 blind pointed windows, cogged band, pointed windows with 'Y' glazing bars to east and west sides and further similar window to rear. Four x-shaped tie rod ends (two to second floor, two to third floor). Fall pipe with lead rainwater head. Rear retains 6/6 sashes

Written Description SOUTH ELEVATIONS

MATERIALS: Red brick in mixed bond. **EXTERIOR:** 5 storeys single bay rising to roof of clay tile pitched gable. Four x-shaped tie rod ends (two to second floor, two to third floor) Ground floor: single storey extension with flat roof; felted with shingle; air conditioning units and multiple roof lanterns. 1st to 3rd floor; x one 6/6 sashes blue brick sill segmented brick arch with fluted keystones. 4th floor single fixed single pane pointed window

Photo Details of Exterior Elevations Cupola



Tower and cupola dome view front elevation



View from Broad street

Figure Heads on Keystones



1st floor



2nd floor



3rd floor top 6 panes of arched head of external elevation hidden within roof void

Round arched head of external elevation hidden within roof void , false windows all windows in near flush frames. Rounded gable is segmental pediment flanked by ornamental urns to roof domed belvedere

Significance Levels Elevations

LEVEL	Elements/ Fabric	REASON
HIGH	<ul style="list-style-type: none"> All main structural elevations are significant. Venetian windows/sash windows Figure head keystones Belvedere and pediment to upper storey 	GDII* Listed Building Original Architectural features
MEDIUM	<ul style="list-style-type: none"> Shopfront front elevation Dome Probable Early C20 shopfront 	Later Phasing 1979 replacement
UNKNOWN		
LOW	<ul style="list-style-type: none"> Rear extension 	Not of Architectural merit Detracts

5.2 Interior: Main Building and note of significant features

Annotated Architects Floor Plans, Rooms Labelled for reference; do not scale off these drawings

5.2.1 Cellar Basement:

Basement		
		<p>Entered via modern hatch in floor area rear of ground floor shop area. 4 spaces separated by relieving brick arches, passage to side. Concrete, earth and rubble floor throughout. Brick vault Under pavement. Intervention throughout underpinning with in- situ concrete, blockwork and engineering brick, operations to stabilise building from settlement, all arches filled with block/brickwork new timber joist and floorboards to ground floor shop above, with some reinforced concrete lintels used to shore up</p>
LEVEL	Elements/ Fabric	REASON
HIGH	<ul style="list-style-type: none"> Remains of historic fabric/ arches/ vault 	GDII*Listed Building Original Architectural features
MEDIUM		
UNKNOWN		
LOW	<ul style="list-style-type: none"> underpinning materials and operations to stabilise building from settlement Joists and boards replaced in C20 	Not of Architectural merit Detracts Not of Architectural merit Detracts

Photographs basement

Passageway



Vaulted space under pavement

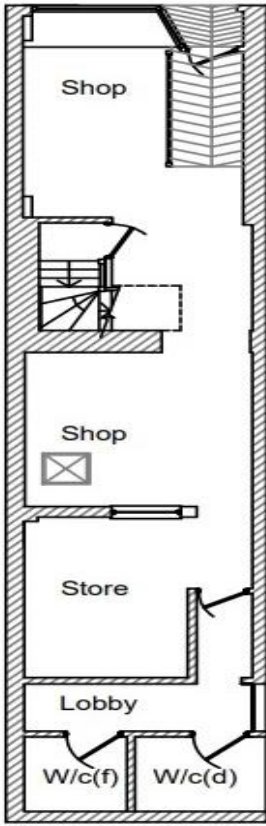


Floor joists and board shop above



Underpinning and brick filled arch

5.2.2 GROUND FLOOR:

	<p>Ground floor</p> <p>Much altered space, interior of probable early C20 shop front window with cast iron column. Shop fittings/plasterboard walls; Remains of south elevation external wall at rear, with sash window. Store kitchen/lobby and WC, s in 1980's extension beyond. Extensive air conditioning and strip lighting to all ceilings. Modern access to cellar in rear shop area stair</p> <p>Fire door to 1st floor stair is start of Chinese Chippendale stairwell, still intact enclosed behind fire door; originally continue to cellar. Continual balustrading in form of continuous Chinese fret to 4th floor. This was a craze of the mid C18, few examples survive. [Ref Elements of Style pg99.]</p>
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LEVEL	Elements/ Fabric	REASON
HIGH	<ul style="list-style-type: none"> Main structural south elevation wall and sash window are significant. C18 Chinese Chippendale staircase and Chinese fret balustrade; still intact enclosed behind fire door. 	GDII* Listed Building Original Architectural features
MEDIUM	<ul style="list-style-type: none"> Probable early C20 shop front 	Later Phasing
UNKNOWN	<ul style="list-style-type: none"> Walls, floor below shop fittings; vinyl floor 	
LOW	<ul style="list-style-type: none"> Shop fittings Air conditioning units, lighting Ground floor extension 	Not of Architectural merit Detracts Not of Architectural merit Detracts Not of Architectural merit Detracts

Photographs ground floor



Shop frontage plus cast iron column



Rear of ground floor interior with stairwell and view to original south external window

Photographs ground floor stairwell

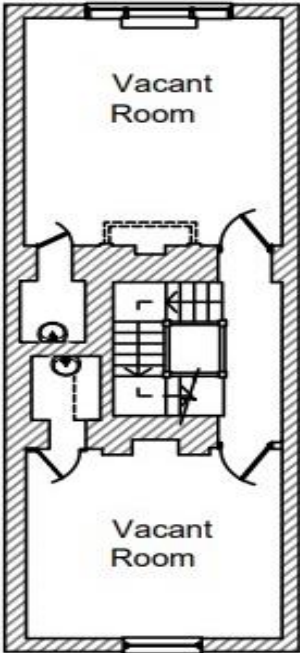


Chinese Chippendale staircase enclosed behind fire door.



Chinese Chippendale staircase to 1st floor landing with Chinese fret

5.2.3 First Floor

	<p>Front room Ceiling plaster board with modular fluorescent light fitting. Walls papered/ plaster Wooden chimneypiece with eared surround with egg and dart moulding and shell motif, carved swags and frieze, embossed glazed ceramic tiles appear of same period, cupboard at right, raised-and-fielded-panel door, pine raised-and-fielded panelled dado and skirting, panelling continues both sides. Venetian window surround with window seat. Central 6/9 window with rounded head, glazing bars have ovolo mouldings, between 3-pane lights Floor; carpet</p> <p>1st floor Landing. Chinese Chippendale stairwell and continuous Chinese fret balustrade; Plank panelled dado from ground floor to 1st floor stairwell landing. All carpeted.</p> <p>Rear room: Ceiling plaster board with modular fluorescent light fitting. Walls plaster, boiler mounted right side window. Floor; carpet Cast iron grate and surround with pilasters and decorative frieze. Cupboard at left, 2 light 4 panel door, to rear 6/6 sash window glazing bars have ovolo mouldings, with folding security grill used as fire escape.</p>															
<table border="1"> <thead> <tr> <th>LEVEL</th> <th>Elements/ Fabric</th> <th>REASON</th> </tr> </thead> <tbody> <tr> <td style="background-color: red; color: white;">HIGH</td> <td> <ul style="list-style-type: none"> All main structural elevations are significant. Doors/window fireplace, tiles and surround and raised & fielded dado Plank panelled dado 1st floor Chinese Chippendale staircase and stairwell </td> <td>GDII* Listed Building Original Architectural features</td> </tr> <tr> <td style="background-color: yellow;">MEDIUM</td> <td> <ul style="list-style-type: none"> 6/6 like for like sash rear window </td> <td>Later Phasing</td> </tr> <tr> <td>UNKNOWN</td> <td> <ul style="list-style-type: none"> Floors beneath carpet </td> <td></td> </tr> <tr> <td style="background-color: lightgreen;">LOW</td> <td> <ul style="list-style-type: none"> modular fluorescent light fittings surface pipework </td> <td>Not of Architectural merit Detracts Not of Architectural merit Detracts</td> </tr> </tbody> </table>	LEVEL	Elements/ Fabric	REASON	HIGH	<ul style="list-style-type: none"> All main structural elevations are significant. Doors/window fireplace, tiles and surround and raised & fielded dado Plank panelled dado 1st floor Chinese Chippendale staircase and stairwell 	GDII* Listed Building Original Architectural features	MEDIUM	<ul style="list-style-type: none"> 6/6 like for like sash rear window 	Later Phasing	UNKNOWN	<ul style="list-style-type: none"> Floors beneath carpet 		LOW	<ul style="list-style-type: none"> modular fluorescent light fittings surface pipework 	Not of Architectural merit Detracts Not of Architectural merit Detracts	
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Photographs 1st floor front room

Chimneypiece, cupboard at right, raised-and-fielded-panel door and dado



Raised-and-fielded panelled dado and skirting



Panelling to venetian window surround with window seat

Photographs 1st floor rear room

Cast iron grate, doors to cupboard and landing



Rear window, security grill, fire escape, boiler.

Photographs 1st floor landing

Panelled dado from ground floor to 1st floor landing

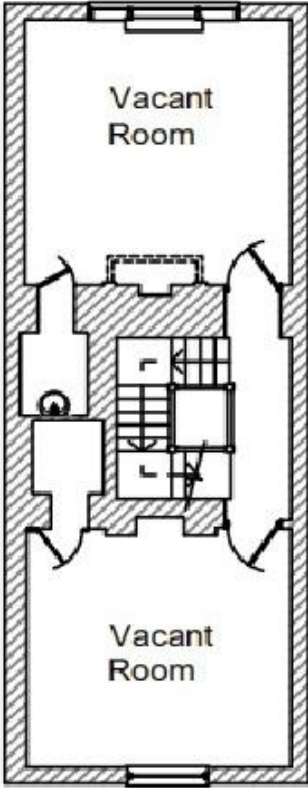


Landing dado.



1st floor stairwell landing

5.2.4 Second FLOOR

 <p>The floor plan shows a central staircase with a landing and stairwell. At the front and rear of the plan are two large rectangular areas labeled 'Vacant Room'. The central area contains the staircase and various smaller rooms and doorways.</p>	<p>Front Room To second floor front room has Gothick plasterwork to lath and plaster ceiling; coving may conceal steel beams; walls plaster. Chimneypiece has pilasters to sides, cornice and panelling, cast iron H-grate and kettle hook, cupboard to right with 4-panel door. Central 6/9 window with rounded head, glazing bars have ovolo mouldings, between 3-pane lights. Floor pine board.</p> <p>2nd floor landing; Chinese Chippendale staircase and stairwell.</p> <p>Rear room 2nd floor rear room has chimneypiece with C18 eared surround surmounted by shelf frieze, Welsh Dragon frieze, possible moulded plaster, 'compo' (care needed if cleaned of paint), cupboard to right side. Rear 6/6 sash window Carpeted floor</p>																														
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Photographs 2nd floor front room

Chimneypiece, raised & fielded doors & panelling



Venetian window and seat



Gothick plasterwork



Gothick plasterwork



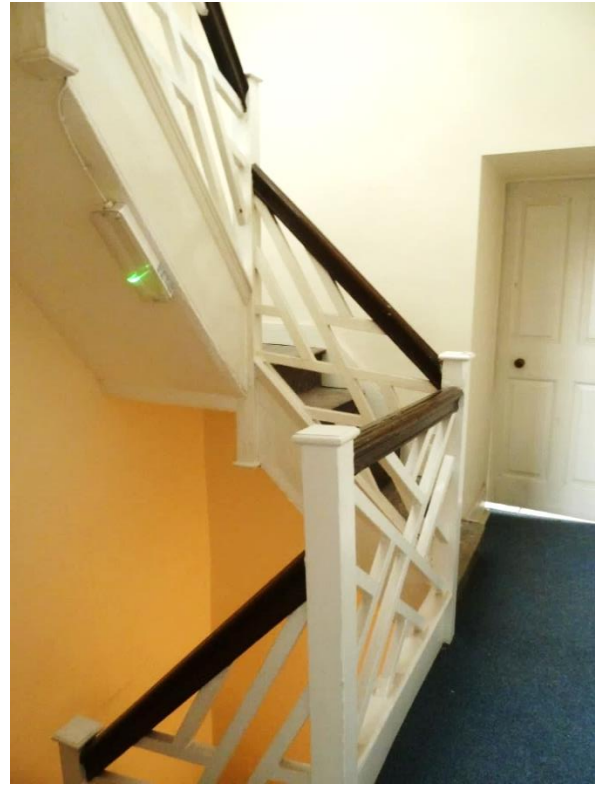
Chimneypiece, C18 surround & dragon frieze



Detail dragon frieze



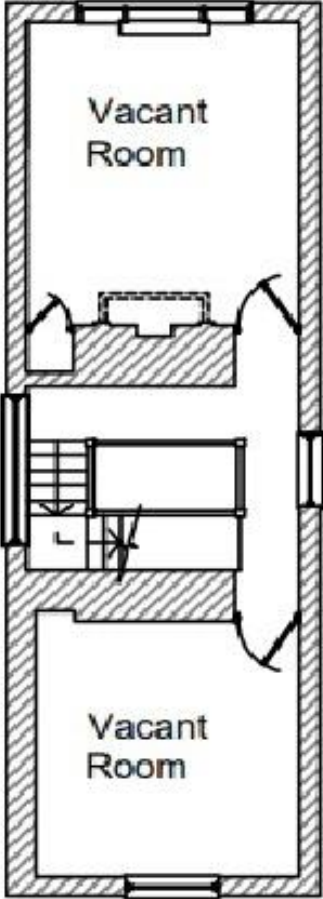
Rear 6/6 sash window

2nd floor landing; Chinese Chippendale staircase and stairwell.

Balustrade of Chinese fret; Chinese Chippendale stair detail

RDA Note: Balustrade of Chinese fret; Chinese Chippendale stair now painted white

5.2.5 Third FLOOR

	<p>Front Room Third floor front room has 2-panel doors (raised and fielded to front, plain to rear) with HL hinges, original door latch to right hand door. Fireplace has roll moulding, cast iron grate. Interior of venetian window appears as tripartite window 3/6 central sash between 3 pane lights, 6 panes of arched head of external elevation is hidden within roof void. Window seat. Walls replastered 1979; Ceiling; plasterboard</p> <p>Landing Floor mix of original elm boards Stairwell rising through entrance to 4th floor plaster light moulding to ceiling. Replacement mullion windows to both sides 1979.</p> <p>Rear room Floor mix of original elm boards; like for like 6/6 sash window; cast iron fireplace; no surround.</p>	
<p>LEVEL</p> <p>HIGH</p>	<p>Elements/ Fabric</p> <ul style="list-style-type: none"> • All main structural elevations are significant. • Venetian window, surround and seat. • Fireplaces • Chinese Chippendale staircase, Chinese fret, and stairwell • Doors and architrave surround 	<p>REASON</p> <p>GDII Listed Building Original Architectural features</p>
<p>MEDIUM</p>	<ul style="list-style-type: none"> • Like for like rear sash window • Replacement mullions windows to both sides; not to standard of original 	<p>Later Phasing 1979 replacement</p>
<p>UNKNOWN</p>		
<p>LOW</p>		

Photographs 3rd floor front room



Fire surround with roll moulding



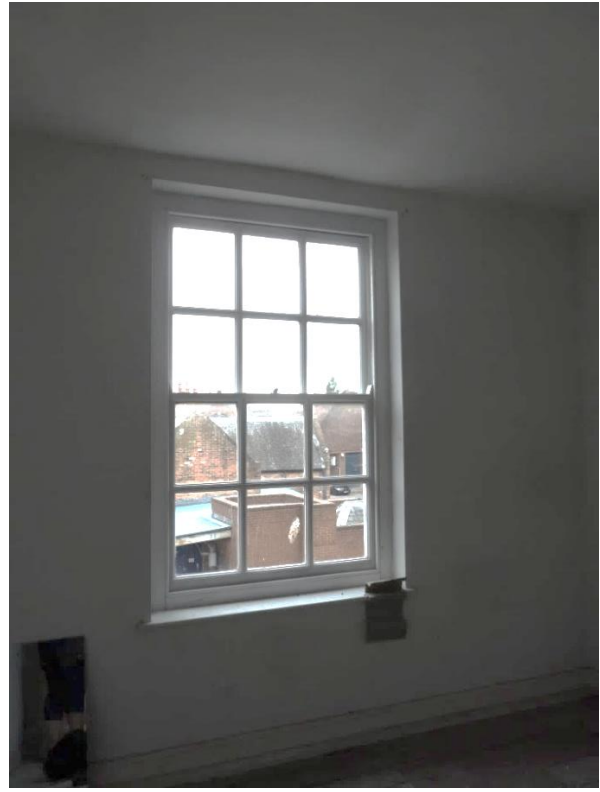
Original C18 door latch right hand door



Interior of Venetian window appears as tripartite 3/6 central sash between 3 pane lights, 6 panes of arched head of external elevation hidden within roof void

Photographs 3rd floor rear room

Brick and fire grate with hearth stone, no surround



6/6 rear window 1979 of like for like replacement



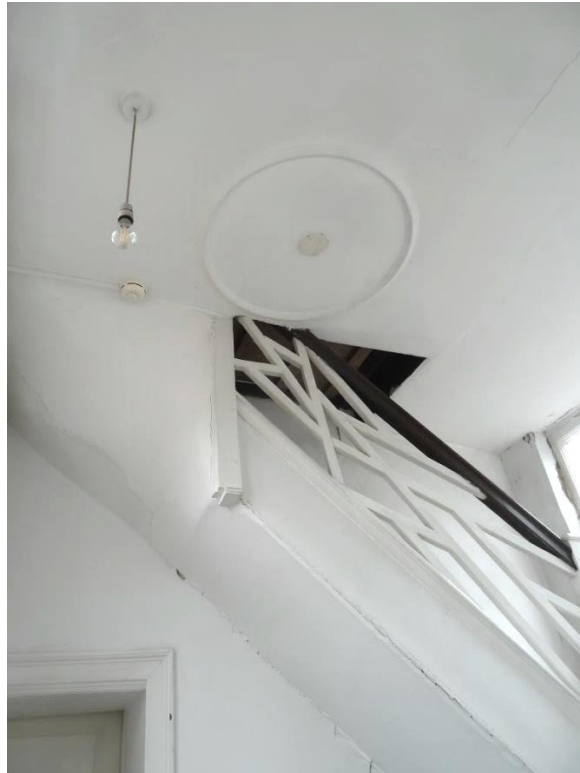
Floor mix of original elm boards

Photographs 3rd floor landing

1979 Replacement mullion window



1979 Replacement mullion window



Stairwell rising through entrance to 4th floor
plaster light moulding to ceiling



Original cast iron trap door hinge to 4th floor
rooms



Stairwell view from 4th floor trap door

RDA Note: Balustrade of Chinese fret; Chinese Chippendale stair now painted white

5.2.6 Fourth Cupola FLOOR

	<p>Front Room/loft 4th floor rises over well of stair and is entered through trap door (Original cast iron trap door hinge) Tower room with dome above and arched recesses with pointed doorways; roof at front and rear room; pointed windows to 2 sides. Ceiling rises to plastered dome with reproduction fibreglass cresting cast from remaining wooden gothic design original in 1979 renovation. Fireplace in pointed recess to corner. Pointed external door to roof is 1979 replacement. Cast iron pointed windows with 'Y' glazing bars to east and west sides. Wide elm boarded floor; original C18 plank pointed door and frame to rear room</p> <p>Rear room /loft A lower-level room with narrow pine floorboards from elm board stair. Apex ceiling has 1979 reproduction quatrefoil plaster ceiling decoration on plasterboard to both sides, replacing original C18 Gothick plasterwork. C20 fixed pointed window to gable.</p>															
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Photographs 4th floor tower room

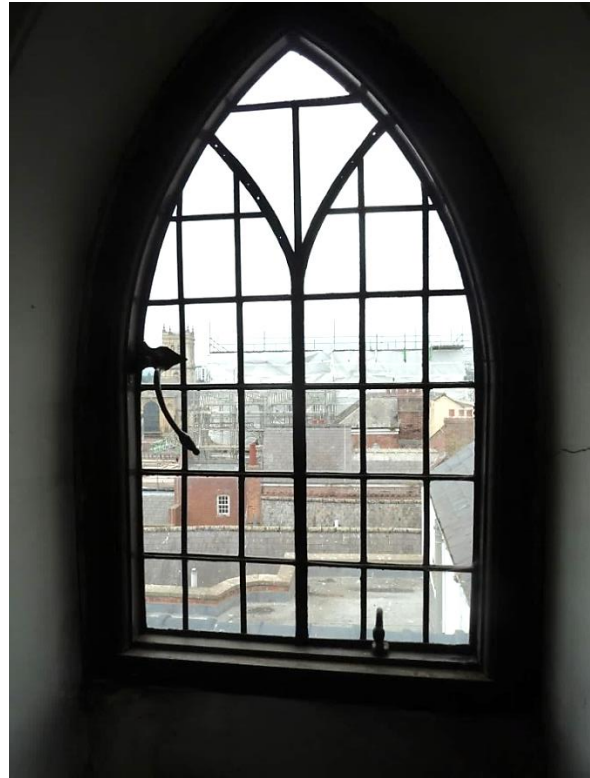
Looking up to plaster ceiling dome & reproduction fibreglass crestring from cast of wooden original in 1979 renovation.



Detail, reproduction fibreglass crestring



C18 Cast iron pointed window



C18 Cast iron pointed window



C18 pointed door in arched recess to rear room



C18 pointed door frame to rear room



C20 Pointed door to roof Area. Corner fireplace.



Lead roof area with rounded parapet and urns

Photographs 4th floor rear room

1979 replica quatrefoil decorative plasterwork
right



1979 replica quatrefoil decorative plasterwork
left



Elm board steps to rear room

6 Summary Assessment of Significance 61 Broad Street Worcester

6.1 Background to Assessments of Significance

Significance: The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic.

Definition of Significance

Significance (for heritage policy)

The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting. For World Heritage Sites, the cultural value described within each site's Statement of Outstanding Universal Value forms part of its significance. Annex 2 Glossary <https://www.gov.uk/guidance/national-planning-policy-framework/annex-2-glossary>

2) "The sum of the cultural and natural heritage values of a place, often set out in a statement of significance." p72 [Conservation Principles](#), English Heritage, 2008

<https://historicengland.org.uk/advice/hpg/hpr-definitions/#s>

In order to identify the significance of a place, it is necessary first to understand its fabric, and how and why it has changed over time; and then to consider: who values the place, and why they do so; how those values relate to its fabric; their relative importance; whether associated objects contribute to them; the contribution made by the setting and context of the place; how the place compares with others sharing similar values. [Ref Conservation Principles English Heritage/Historic England p21]

The English Heritage [now Historic England] Guidance Conservation Principles 2008 on assessing significance sets out the following four areas for consideration:

- **Evidential value:** *the potential of a place to yield evidence about past human activity. Evidential value derives from the physical remains or genetic lines that have been inherited from the past. The ability to understand and interpret the evidence tends to be diminished in proportion to the extent of its removal or replacement.*
- **Historical value:** *the ways in which past people, events and aspects of life can be connected through a place to the present – it tends to be illustrative or associative. The way in which an individual built or furnished their house, or made a garden, often provides insight into their personality, or demonstrates their political or cultural affiliations. It can suggest aspects of their character and motivation that extend, or even contradict, what they or others wrote, or are recorded as having said, at the time, and so also provide evidential value. Historical values are harmed only to the extent that adaptation has obliterated or concealed them, although completeness does tend to strengthen illustrative value.*

• **Aesthetic value:** *the ways in which people draw sensory and intellectual stimulation from a place. Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape as a whole. It embraces composition (form, proportions, massing, silhouette, views and vistas, circulation) and usually materials or planting, decoration or detailing, and craftsmanship. It may be attributed to a known patron, architect, designer, gardener or craftsman (and so have associational value), or be a mature product of a vernacular tradition of building or land management.....Some aesthetic values are not substantially the product of formal design, but develop more or less fortuitously over time, as the result of a succession of responses within a particular cultural framework. They include, for example, the seemingly organic form of an urban or rural landscape; the relationship of vernacular buildings and structures and their materials to their setting; or a harmonious, expressive or dramatic quality in the juxtaposition of vernacular or industrial buildings and spaces.*

• **Communal value:** *the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memoryCommunal values are closely bound up with historical (particularly associative) and aesthetic values, but tend to have additional and specific aspects.*

[Conservation Principles English Heritage 2008]

<https://historicensland.org.uk/images-books/publications/conservation-principles-sustainable-management-historic-environment/>

Summary of Significance of 61 Broad Street Worcester gained from this Report

NB The four principle Significance Values for 61 Broad Street have only been based on the scope and limitations of this report and further evidential and historical evidence of value may yet to be found.

6.1.2 Evidential Value/Architectural Value

The evidential value lies primarily in the architecture of the 61 Broad Street that dates from the mid-18th century. 61 Broad Street is recognised as a nationally designated heritage asset graded at Grade II*. It is unusual example of either a very thin classical house/ or 18th century office with spaces and storage cupboards [perhaps for the people/workers that are depicted as figurines on the front façade keystones]. The architectural layout and phasing has changed little in its overall plan form since then although renovations in 1979 saw some of the original architectural features replicated, including the replacement dome with cresting on the fourth floor, and replicated decorative plasterwork to the South Room on the fourth floor. Most external features remain intact although the rear ground floor wall has been incorporated into the modern extensions. The Ground floor has undergone the most C20 C21 interventions although there may be some historic fabric left underneath the false plasterboard walling and ceilings here. The shop front appears to be early C20. Internally notably there is a fine example of a continuous 18th century staircase carried over four floors with 18th century Chinese Chippendale timber balustrades/fretwork mentioned in the list description. There are notable timber chimney pieces also mentioned in the list description, each with their own character and style again perhaps indicating the importance of the occupiers if they were clerics/office workers at the time/ or the room status. The Second and Third Floor have not been subject to the same C20 C21 interventions and more original fabric remains including a simple

decorated ceiling to Front Second Floor. There is no evidence of servant quarters or garret, in fact the fourth floor entered by a trap door with its dome was perhaps the most stately although only served by a simple fireplace.

6.1.3 Historical Value-

Historical value lies from the architectural phasing, mid-18th centuries, and this is largely of Illustrative value as either a very thin classical house/ or 18th century office, and of associative value, as such. There is later associative evidential value as a number of trades over the years predominately on the Ground and First Floors; for example a naturalist and printer; bookbinder and seller; fishmonger and dealer in game; Tailor and Hatter; and from 1896 to around 1977 Burrows the corset stay maker. In 1977 the ground and first floor were converted and used as banking floor and building society. There is an historical association in 1787 with Joseph Blackburn painter who may have had the building built, and Edwin Lees for a short while 1829 to 1831. Edwin Lees was well known naturalist and printer

6.1.4 Aesthetic /Setting/Group Value

[See 2.5 and 3Setting and Vistas Photographic Building Recording & Analysis Level 2 Section 5]

61 Broad Street a GDII* listed building makes a valuable contribution to Broad Street Worcester and is a very unusual building known locally as Cupola House due to its dome and known as the thinnest Georgian Building in Worcester.

6.1.5 Community Value

Community value lies within the collective experience or memory of the past owners/and the City people who may remember 61 Broad Street and its more recent past as Burrows Corset Maker/Seller and then the Cheltenham & Gloucester followed by Skiptons Building Societys.

6.1 Statement of Significance

61 Broad Street [GDII* listed], in the City of Worcester Worcestershire is important architecturally and has original mid-18th century features. To the elevations to the front these are the original brick, early 18th Venetian windows with figurine keystones; decorative quoins, a parapet with urns. To the rear there is some further original mid-18th century brickwork. Later phasing includes the replacement dome and shop front window, that have historical and community significance. Later alterations have involved the removal of the ground floor arches and there was substantial underpinning in the cellar although some brick arches remain. Internally notably there is a fine example of a continuous staircase carried over four floors with 18th century Chinese Chippendale timber balustrades/fretwork mentioned in the list description. There are notable timber chimney pieces also mentioned in the list description, each with their own character. The Second and Third Floor have not been subject to the same C20 C21 interventions and more original fabric remains including a simple decorated ceiling to Front Second Floor. There is an historical association in 1787 with Joseph Blackburn a renowned painter who may have had the building built, and Edwin Lees for a short while during 1829 to 1831 [See Section 4.4] Joseph Blackburn was one of the most important painters working in colonial America during the 1750s and 1760s. Portraits by him hang in many American galleries as well as a number in Britain. Around one hundred and fifty paintings have been attributed to him. He was buried at St Nicholas Church Worcester, now the Slug and Lettuce, on 11th July 1787. Edwin Lees was well known naturalist and printer. Edwin was a superb naturalist who

wrote some of earliest ecological accounts of the Malvern Hills and surrounding area, based on his many excursions. His published works include: Pictures of Nature around the Malvern Hills, 1856, and Botany of Malvern, 1843.

7 Conservation Advice

RDA would advise, if not already undertaken, that an accredited structural engineer accredited in historic buildings and conservation, specialist CARE register www.ice.org.uk, looks at all floor bearing weights, and evidence of structural movement. Also check that the building does indeed have its own side walls and is not just connected with joists to its neighbours as suggested by ARCHITECT'S REPORT by Jeffrey P. Haworth, Dip. Arch., Architect back in 1976/77 [Section 4.3] RDA found that without a more invasive assessment [e.g. under carpets and floorboards, behind dry lined walls on the GF and FF, in particular], it is difficult to assess what structural works that were listed to be carried out in the 1977 and 1979 planning applications, actually did take place. However RDA was able to assess in this report the accessible changes to the fourth floor, e.g. the replica door to balcony, the C20 windows, the replica cresting, the replicated plasterwork. C20 window replacements to the rear elevations, use of Carlite browning plaster, plaster boarded walls and ceilings, concrete pillars and underpinning in the cellar etc. There must be some steel RSJs in the GF ceilings to support the building as the central wall was removed in 1979, there maybe other RSJs elsewhere in the building?. There would appear to be less invasive 'restorations' from the 1970s on the 2nd and 3rd floors. Today the conservation approach would or should be be less invasive, and today more original fabric would be preserved and repaired and traditional materials used following a SPAB approach.

Care should be taken to preserve the remaining elements discussed as traffic lighted as **High Significance** [Section 5] and to preserve original fabric fixtures and fittings, ceilings of original fabric, staircase, original window frames etc mentioned in Section 5. It would be good to reveal the Chinese Chippendale Balustrade/fretwork once more on the GF that is enclosed behind a fire door and wall. Removal of inappropriate gloss paint to balustrade and fireplaces. After all this is a GDII* Building. The **Medium Significant** elements are listed as so, in Section 5, as they are representative of the original features and fabric, so are a record of what was there pre 1977, in the Dome/Cupola Room for instance. This was researched comprehensively by RDA by comparing the HER documentation with the 1970s Planning Applications, and compared with RDAs Survey July 30th 2022 to what is actually there today with the above limitations. There is scope for improvements to the highlighted **Low Significance** Areas and a chance to enhance this unusual GDII* building, using correct advice, building materials, paint removal techniques, and craftsmanship. RDA would be able to give professional conservation advice in these matters.

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The National Planning Policy [NPPF] updated JULY 2021 Section 16 CONSERVING AND ENHANCING THE HISTORIC ENVIRONMENT

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