

BUILDING RECORDING SALVATION HOUSE RANELAGH ROAD, MALVERN WSM 69253

Rock Davidson Historic Building Consultants DECEMBER 2017



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1. SUMMARY

The current report outlines the results of a programme of archival research and historic building recording Level 3 of Salvation House, Ranelagh Road, Malvern, Worcestershire, WR14 1BQ for Salvation Securities c/o Broadway Heritage 27 Bridge Street Pershore Worcs WR10 1AJ, and has been prepared to provide a record of the site. MHDC Planning Ref. Application No: 16/00149/LBC), regards a planning application approved by Malvern Hills District Council for Conversion of Salvation House from 1 no. to form 6 apartments on the 10th May 2017.

In order to comply with National Planning Policy Framework section 12 paragraph 141, and SWDP 6 and SWDP 24 of South Worcestershire Development Plan 'No development shall take place until a programme of historic building recording, including a Written Scheme of Investigation, has been submitted to and approved by the local planning authority in writing. The scheme shall include an assessment of significance'. (Planning Reference no 16/00149/LBC condition no 3)

Salvation House formerly St Saviours Guest House, formerly St Leonards is one of a group of four pioneering early Queen Anne Revival houses of late 1860s by celebrated architect G F Bodley in Malvern Link assisted by renowned architect Philip Webb. Philip Webb was to take this style further making a significant contribution to the Arts and Crafts movement and influence that followed. Therefore this group of four Queen Anne houses by the architect Bodley are nationally significant. The 4 houses at Malvern Link are only one of four early examples of Queen Anne revival houses in the country by G.F.Bodley. The Queen Anne Neo Georgian revival was a reaction against everything Gothic at the height of the Gothic Revival. Bodley along with Philip Webb and William Morris began this revolt although Bodley later disassociated himself away from this movement and continued with his Gothic church commissions that are highly regarded right into the late 19th Century. Morris and Philip Webb went on to found Society Protection of Ancient Buildings SPAB, and they were seen as a father's of the Arts and Crafts movement. The Queen Anne style was adopted by architects such as Norman Shaw in the 1870s and 1880s to become a national style when Gothic fell from favour.

1.2 Introduction

The Consultants

Jacob Rock MA PGCE PGDip[Dist] HistEnvCons

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Rock- Davidson Associates, Historic Building Consultancy, was formed in 2015 to help and advise on all aspects of the historic environment; legislation, historic buildings pre-1970 and conservation matters. With Masters Qualifications, postgraduate degrees with distinctions, in Historic Environment Conservation from the University of Birmingham, Ironbridge Institute, the consultants are up-to-date regarding current practice in all matters relating to the built environment. This course was accredited by the Institute of Historic Building Conservation (IHBC) and Louisa Davidson is a Full Member of the IHBC and an Affiliate member of the ClfA. The consultants are also members of the Vernacular Architecture Group, the Victorian Society and the C20 Society.

Rock Davidson Associates [RDA] is a consultancy providing professional and independent historical buildings research, architectural recording, conservation plans, heritage statements and assessment of significance, statements of significance; including third party, conservation area appraisals, designation and listed building advice; including local listing, house history research for house owners or for businesses such as hoteliers and publicans.

The Client

Salvation Securities c/o Broadway Heritage, 27 Bridge Street Pershore Worcs WR10 1AJ

Limitations

Building recording was due to commence in June 2017 and a HER search was commissioned and requested during this time. Subsequently there was a problem with the sale and proceedings were halted with no building recording taking place until December 2017 when some archival research had already been undertaken. The house was empty and in places in poor repair. The external elevation survey was undertaken on a different day to the internal due to unforeseen circumstances again regarding the sale of the property. All ground floor windows and doors were boarded up so there was limitation of natural light for photographs, also in some upper rooms there was lack of natural light. No electric light available. There were some limitations for access due to broken glass and debris in most circulation areas. Oriel Bay Room W was saturated with rainwater and had a collapsed ceiling and sodden floor.

Copyright

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No Liability to third parties is accepted for advice and statements made in this report

Acknowledgements

Malvern Local Library Archive, County Archive Worcester Record Office. Authors Gavin Stamp and Michael Hall via personal correspondence with RDA, and Edmund Harris.

1.3 Methodology

Documentary Research

A search was made of all relevant published and unpublished documentary sources including historic maps, title deeds, written descriptions with primary and secondary sources at County and Local archives such as trade directories and local history books. This is a desk and web based assessment using current books and written sources and appropriate websites.

A site visit to **Salvation House, Ranelagh Road, Malvern, Worcestershire, WR14 1BQ** was made on June 15th and 16th 2017 and building recording took place on Dec 4th externally and internally on December 15th 2017

Historic Building Record

The historic building record comprised a detailed visual examination of the exterior and interior of the building and the compilation of a photographic and written record to a level equal to a level 3 record as defined by Historic England A guide to good recording practice (Historic England, 2016) as follows

The Drawn/Visual Record

Pre-existing measured architects plan of principle levels was supplied by the client and checked on site and annotated to indicate significant architectural detail. The original architect plans are with the Appendices.

The Photographic Record

The photographic record comprised of digital photography using a Panasonic DMC-TZ8 Lumia. This was used to record both general and detailed shots and exterior elevations, visible structural and decorative details (interior and exterior) and interior view of principal rooms and circulation areas. All photographs were recorded on pro- forma recording sheets with details of subject, orientation, photographer and date photo number. A record of project photographs is included (See Section 5.1 6.2 7.1 .A register of Photographs) There is gazetteer of photographic plates in Appendix i and ii and High resolution photographs have also been supplied to client and Archives with Photo IDs matching this report.

The Written Record

To accompany the drawn and photographic records, an organised written account of the building was made as free text this forms the basis of the following description. (See Section 5.2 6.2 7.2 8.2)

Assessment of Significance

An analysis to assess the significance was required by LPA MHDC Planning Ref. Application No: 16/00149/LBC Reference Condition No 3 [See Section 4]

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. 'The English Heritage Guidance Conservation Principles on assessing significance sets out the following four areas for consideration:

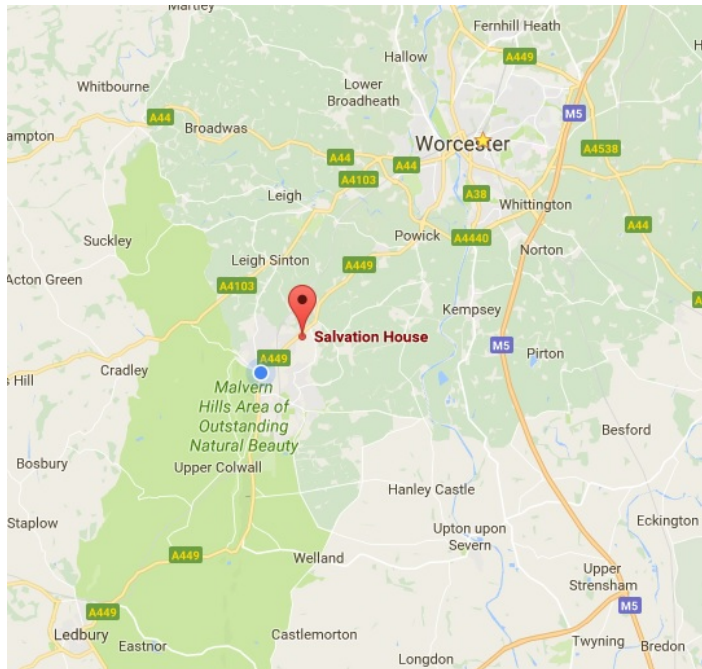
- Evidential value: the potential of a place to yield evidence about past human activity [For buildings this is usually associated with architectural features/phasing]
- Historical value: the ways in which past people, events and aspects of life can be connected through a place to the present – it tends to be illustrative or associative.
- Aesthetic value: the ways in which people draw sensory and intellectual stimulation from a place
- Communal value: the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory

(English Heritage, 2008) English Heritage, 2008. <http://www.englishheritage.org.uk/publications/conservationprinciples-sustainable-management-historic-environment/>.

2. The Site and Location

Site Location: **Salvation House, Ranelagh Road, Malvern, Worcestershire, WR14 1BQ**

Site Grid Reference OS National Grid Reference: National Grid Reference: SO 79066 48034. The site consists of one house in Malvern Link, now named Salvation house, previously St Saviours Guest House and part of a group formerly the Convent of the Holy Name



Source: Googlemaps

2.2 Designations

2.2.1 Statutory Listing

Salvation House, **Ranelagh Road, Malvern, Worcestershire, WR14 1BQ** is Grade II listed as St Saviours Guest House at the Convent of the Holy Name (NHLE 1224099), now known as Salvation House. Date first listed: 04-Jun-1973 NB There are three list entries for the site:

- Chapel and Cloister at the Convent of the Holy Name listed Grade II*(Originally was listed Grade II on 4th June 1973, but was upgraded on 26th October 1988).
- The Convent of the Holy Name (covering Manna House, Harvest House, and Sanctuary House), these are listed Grade II.
- St Saviour's Guest House (also known as Salvation House), and is listed Grade II.

The buildings collectively are noted for their group value. The National Heritage List for England list entry for St Saviours [Salvation House] states:



RANELAGH ROAD 1. 5245 (West Side) **St Saviour's Guest House** at the Convent of the Holy Name SO 74 NE 12/85 4.6.73. II GV 2. 1869. Architect GF Bodley. Two storeys in red brick with hipped tile roof. Sash windows with glazing bars. Louvred shutters. Facing the drive are 4 gables each having a chimney rising from its apex. The entrance front has a Venetian window and a 2-storey porch, the upper floor of which is weatherboarded. The garden front is of 8 bays. Pedimented garden door. Three dormers in the roof (Historic England, Date first listed: 04-Jun-1973)

[Ref National Heritage List England]

PHOTO June 2017

2.2.2 The Convent Buildings and Chapel

Salvation House in Ranelagh Road sits opposite two other listed buildings The Convent of the Holy Name (covering Manna House, Harvest House, and Sanctuary House [12/84 The Convent of the Holy Name RANELAGH ROAD (east side) and **The Chapel and Cloister** as follows:-

English Heritage Legacy ID: 152136 Source ID: 1082746

The List description shall be amended to read:

Convent, formerly partly 2 ranges of houses, one originally of 3 together. 1869 by G F Bodley with large additions and alterations of C20. Red brick with plaintile roofs and brick ridge and end stacks. Georgian style. Mainly 2 storeys and attic, mostly sash windows with glazing bars. Main block facing entrance has 5-panel door with wooden doorcase and open pediment enclosing relief of urn and date 1869. Narrow lights to sides. 3-window range with further part weatherboarded projection to right. Garden front originally of 5 bays was much extended to right early C20 and again mid C20. 2-light dormers. Block to left linked by cloister (qv) is of c1906 and a similar 6-window range contains present dining room which was extended 1950's. Three 2-light dormers. To far left also linked by the cloister (qv) is the other Bodley range formerly of 3 houses, of 5 windows with a small central gabled projection and a Venetian window to far left and right with stone Ionic pilasters and cornice. Large bay window extension to left and further extension to rear. Interior: many of the rooms have been united or altered but some simple fireplaces and plasterwork remain together with 6-panel doors and stick baluster staircases. Bodley was originally commissioned by Rev G Herbert and then Revs Skinner and Hernamen to design 5 houses, the 3rd range is now St Saviour's Guest House (qv). 2 ranges became the Mother House of the Community of the Holy Name in 1879. The chapel and cloister (qv) were added in 1891-3, and the guest house (qv) became part of the convent c1928. (Information from the Convent and from the Victorian Society).

AND the Chapel by J N Comper 1891-3 List description

RANELAGH ROAD

1.

5245

(East Side) The Convent of the Holy Name SO 74 NE 12/84 4.6.73. II GV

2.

1869. Architect G F Bodley. Chapel of 1891-3, architect J N Comper. The convent block is of 2 storeys. Four bays with door with pedimented doorcase. To left and on 1st floor are sash windows with glazing bars, shutters. To right of door is a projecting bay the upper floor of which is weatherboarded. Three dormers behind parapet in roof. The Novitiate wing is of 2 storeys with dormers in roof. Sash windows facing the courtyard are 2 Venetian windows. Chapel is in the Gothic style, built of red brick with stone dressings. Two-light windows with cusped heads. Cloisters with porch on courtyard side. Listing NGR: SO7910548048



The Chapel and Cloister

RANELAGH ROAD

1. 5245 (east side)

SO 74 NE 12/177 4.6.73 Chapel and Cloisterat The Convent of the Holy Name II* (star) GV 2.

Chapel. 1891-3 by Sir Ninian Comper and William Bucknell. Red brick with stone dressings and plain-tile roof. Gothic style single range of 7 bays with 6 2-light windows with simple geometrical tracery facing south. South porch with stone buttresses, banding and statue of Virgin and Child in elaborate niche leads to cloister either side with 3-light windows. Stone parapet and stack to chapel with crocketed octagonal pinnacle to right. North side is similar but with 3 windows. The interior is divided into bays by a shallow full-height arcade the mouldings continuing down to the bases. Moulded shafts also continue upward to meet the moulded braces of the boarded and panelled wagon roof. The 2 bays above the presbytery have elaborately decorated panels in blue and gold. Below is a very finely carved reredos with much gilding and many figures. Gilded statue of Virgin and Child to left under a gilded crocketed canopy. Complete set of finely carved oak stalls around the sides of the chapel and at the west end where there is a gallery with screen beneath, the open arches having elaborate traceried heads. Ogee-headed doorway with double doors. Stained glass in the 4-light east window and 1 north window. The cloister links the chapel to the rest of the Convent of the Holy Name (qv). The buildings were previously listed grade II. Listing NGR: SO7913448052

Photo



2.2.3 The Conservation Areas

Salvation House is within the The Malvern Link Conservation Area that follows the line of the A449 Worcester Road from Great Malvern town east towards the junction with Townsend Way. Salvation House is at the far end of the Malvern Link Conservation Area and not too far from Newland, itself a Conservation Area. The Malvern Link Conservation Area Appraisal and Management Strategy was produced and adopted by Malvern Hills District Council in January 2009. The Malvern Link Conservation Area Appraisal Jan 2009 states:-

“The Worcester Road North character area contains a number of buildings of a high architectural and historic quality, including six listed buildings. 5.6.3 This area has a diverse range of building types and materials, which are unified by the semirural context. 5.6.12 To the south of the street, situated between Ranelagh Road and Goodson Road is the impressive brick-built Day of Salvation Ministries, dating from 1869. It is located at the end of a residential street and is largely screened from public view. This building, however, is Grade II and Grade II listed and forms an important historic element of the conservation area.”* Ref Malvern Link Conservation Area Appraisal.

There are six GDII Listed buildings nearby and the GD I Church of St Leonard and Beauchamp Almshouses at Newland [within Newland Conservation Area]

GDII [Townsend House](#) Malvern, Malvern Hills, Worcestershire, WR14, GD II [The Royal Oak Public House](#) Malvern, Malvern Hills, Worcestershire, WR14, GDII [Premises Occupied by the Malvern Tile Company \(Formerly a Range of Farm Buildings to Townsend House\)](#) Malvern, Malvern Hills, Worcestershire, WR14, GD II [Bath Villa](#) Malvern, Malvern Hills, Worcestershire, WR14, GD II [Eckington Cottage](#) Malvern, Malvern Hills, Worcestershire, WR14, GD II [Rose Garth](#) Malvern, Malvern Hills, Worcestershire, WR14. Also Beauchamp Community lies a short distance East of the Townsend Way Roundabout. Listed Building (GD I) - 1098739 CHURCH OF ST LEONARD, Listed Building (GD II) - 1349272 WESTERN DETACHED BLOCK TO WEST OF BEAUCHAMP ALMSHOUSES

[See HER Report for list descriptions for the above]

The attractive complex for the elderly opposite the entrance to Ranelagh Road is also described by the updated Pevsner Series:-

“ At the NE end of Worcester Road ISOBEL HARRISON GARDENS C1951-2, a generously laid out group of single storey housing for the elderly; hipped pantile roofed centre. Opposite, S in Ranelagh Road, the former Convent” [p483 Pevsner, Alan Brooks and Nicolas, 2007. The Buildings of England: Worcestershire].

2.3 Scope of report

The report has been prepared to RCHME Level 3 of a historic building recording survey of as defined within Understanding Historic Buildings - A guide to good recording practice (Historic England, 2016)

The report was based upon information current to May-Dec 2017. Site recording was undertaken over a period of two days December 4th & 15th 2017 with archival research carried before and after this date.

2.4 Historical background-

Malvern Link

Neither the Link or nearby Great Malvern are listed in the Domesday survey. This may indicate that the settlements were of a limited size in the 11th century. In 1074 William I defined the whole of the area of Malvern Forest as a chase, reserving it for hunting and subjecting the area to Forest Law (LDA 1993, 10). Administration of this large area was centred at Hanley Castle to the southeast. The chase was divided into 'walks' artificial boundaries which served to aid control of the area. The Link formed the most northerly of these and it continued to be administered as such until the 17th century. In the early 17th century the chase was surveyed by Charles I to assess its value prior to the sale of some of the forest rights. The link walk was still defined as the 14 acres of land to the north of the chase under the control of Sir Walter Devereux. Despite local opposition a third of the land was sold off; the remaining two-thirds being retained for common use. This split gives the Link, and indeed much of Malvern its characteristic layout, with areas of common land remaining open, including the large Link Common

Malvern Link is situated to the northeast of Great Malvern and is separated from the spa town by the Trinity Conservation Area, which includes the large Link Common. The conservation area is bounded to the west by the Great Western (Worcester & Hereford) railway line and to the north and east of the conservation area is bounded by 20th century housing

The Malvern Link area developed rapidly from the mid-19th century onwards to provide housing for Malvern's workforce, employed in the neighbouring brickworks and the popular spa at Great Malvern. From the late 18th century however, the reputation of Great Malvern's spring water began to grow and the population began to rise as people visited the area to take the water. The modest size and scale of the majority of properties within this area contrasts with those seen in the neighbouring settlement of Great Malvern and its suburbs. Prior to this expansion, Malvern Link consisted of a distinct rural

settlement concentrated on the junction of Upper Howsell Road and Worcester Road, with a number of additional properties fronting Worcester Road. Views southwest along Worcester Road are dominated by the Malvern Hills, designated as an Area of Outstanding Natural Beauty (AONB). These hills form the wider setting of the conservation area and act as the backdrop for Malvern Link. In 1844 the increasing size of the town led to the creation of a new parish church. Up until this date the Link had been served by the parish church at Leigh. Land for the new church was donated by Earl Somers, who owned much of the Link land. The church of St Matthias was designed by G. G. Scott and seated 330 people (Pevsner 1968, 167). The continued expansion of the Link saw the construction of a large council housing estate in the late 1950s/early 1960s. This early 20th century expansion connected Malvern Link with a number of other settlements in the area, particularly Upper Howsell and North Malvern. The larger settlement was served by a secondary school constructed in 1959 and named after noted local benefactor C. W. Dyson Perrins. This period also saw the demolition of a number of notable Victorian buildings, including the railway station and the associated former hotel building. Late 20th century development focussed on the large industrial estate to the southeast of the town centre. This has provided large retail outlets and a business park, with some associated modern housing further to the south.

[Ref Malvern Link Conservation Area Appraisal Jan 2009]

In 1870-72, John Marius Wilson's Imperial Gazetteer of England and Wales described Malvern Link like this:

MALVERN LINK, a chapelry in Leigh parish, Worcester; on the Worcester and Malvern railway, 1 mile NE of Great Malvern. It was constituted in 1846; it forms an important suburb of Great Malvern, and is rapidly increasing; and it has a post office,† designated Malvern Link, Worcestershire, a railway station, a large and elegant hotel of 1862, and many handsome detached residences. .

[Ref GB Historical GIS / University of Portsmouth, History of Malvern Link, in Malvern Hills and Worcestershire | Map and description, *A Vision of Britain through Time*.

URL: <http://www.visionofbritain.org.uk/place/20365>

Date accessed: 09th June 2017

Newland

“Two miles north-east from Great Malvern, on the high road from Malvern to Worcester, lies Newland. It is quite separated from Malvern, being about a mile north of Madresfield, with the parish of Leigh on its western boundary. The population in 1901 was 221. The site of the ancient chapel of St. Leonard, Newland, is a little to the south of the present church, which is also dedicated to St. Leonard. The church-house of Newland is mentioned in 1608. Burials formerly took place at Malvern, but a burial ground was consecrated here when the new church was built. At the south-east corner of Newland Green, close to Newland Grange and the site of the old chapel, stands an old half-timbered thatched cottage, which has always been called the 'old Vicarage' and belongs to the benefice. It was undoubtedly the Priest's House when Newland was served by Malvern Priory, and may be identical with the church-house mentioned above. [first mentioned in 1608 as Church House until St Leonards and Warden lodge were built, demolished in 1958] <http://www.beauchampstleonard.org/early-history>] The Beauchamp Almshouses form three sides of a quadrangle, one side being filled by the church and warden's lodge, which are connected by a cloister.”

“Newland Green to the north of the village is a large triangular open space, the remains of what was once a large common. It is described in 1814 as a wide common with some picturesque old cottages on its borders. North of the Green is Newland Court and a farm still known as Monkfields.”

'Parishes: Great Malvern with Newland', in A History of the County of Worcester: Volume 4, ed. William Page and J W Willis-Bund (London, 1924), pp. 123-134. British History Online <http://www.british-history.ac.uk/vch/worcs/vol4/pp123-134> [accessed 9 June 2017].

Today Newland is within its own Conservation Area [See HER Report] and the Beauchamp Almshouses form a most attractive group along the southside of Newland Common. St Leonards Church of 1864 architect P C Hardwick lies in the NE corner. James Skinner was the first vicar and warden 1861-77 succeeded by George Cosby White. The Revd James Skinner was the driving force in having the church completed to such exceptional standards of quality. Skinner designed the entire scheme for the famous Clayton & Bell frescoes, raising the money for their completion and also worked tirelessly to maintain the Choir School.

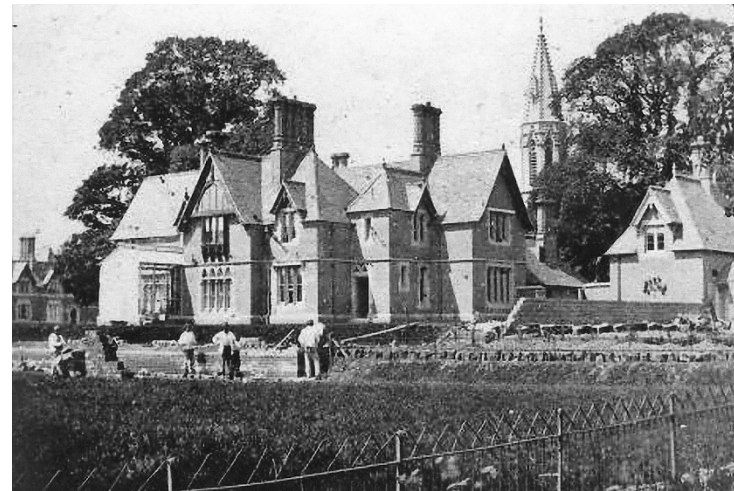
James Skinner may have been in Resident in one of the Queen Anne Houses by Bodley, Ranelagh House, during this time. [ref local archive Malvern Library and letters from G F Bodley to Philip Webb mention a Rev Skinner.]



Entrance to Beauchamp Community today.



October 1862 and these rare photographs show work underway on the Almshouses and Matron's house. Courtesy <http://www.beauchampstleonard.org/early-history>



The vicarage, which was called the Warden's Lodge, nearing completion, together with the adjoining coach house and accommodation for two stable boys [Courtesy <http://www.beauchampstleonard.org/early-history>]

2.6 History of Ownership

DATE	DESCRIPTION	Reference	DATE	DESCRIPTION	ref
1867?	Rev G Herbert who founded the Community of the Holy Name in 1865 as St Peter's Sisterhood in Vauxhall drawing on Catholic and Evangelical teachings. Rev Hernamen took over the ministry. Rev Herbert commissions 4 houses from Architect G.F. Bodley		1869	The Houses are completed but there are exchanges Between Bodley and his architect friend Philip Webb who Bodley on account of his ill health from blood poisoning instructs to finish the buildings in Malvern	1869 Bodley Letters to Webb
1879	Rev George William Herbert in residence in St Leonards Malvern and Vauxhall London SE	1879 Littlebury Directory Pg 303	1879	Newly established House of the good Shepherd institution for females, conducted by the Mission Sisters of the Holy Name, Sister Emma in charge.	1879 Littlebury Directory Pg302
1881	Rev George William Herbert in residence in St Leonards Malvern	Directory Of Worcs	1884	The Diocesan Penitentiary for Fallen women situated here[Malvern link] is under patronage of the Bishop of Worcester and managed by the Sisters of the Holy Name of St peter [Vauxhall London]	Kellys Directory 1884
1888	Herbert Rev at St Leonards and the penitentiary	Kellys Directory 1888	1891	Duke of Newcastle laid foundation stone of new chapel in memory of the late Mother Frances Mary who gave the site for the building. Canon Knox little, Canon Whiddicombe, Revds G .C. White, A Day, W.C Boulter and G Herbert were amongst present and visitors over 100	Glous Chronicle 13 June 1891
1892	Herbert Rev at St Leonards and the penitentiary managed by the Sisters of the Holy Name; an orphanage has been added and a memorial Chapel[1892] being erected	Kellys Directory 1892	1894	Father George William Herbert (born 3 October 1830 – dies 14 November 1894	

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1896	The Diocesan Penitentiary for Fallen Woman situated here managed by the Sisters of the Holy Name, The Bishop of Worcester being visitor:an orphanage has been added, and a memorial chapel to the late lady superior was erected in 1892	Kellys Directory 1896	1901	St Mary, St Monica, Home of the Good Shepherd, Convent of the Holy name; St Leonards Douglas,Pelly Entry in STEVENS ANNUAL	Stevens Pg116 Malvern Library
1902	Ditto. St Leonards Mrs Herbert Entry in STEVENS ANNUAL	Stevens Annual	1905 1915	Ditto. St Leonards Mrs Herbert Entry in STEVENS ANNUAL WWI Military Hospital HER pg85	Stevens Annual SWR11556
1916	St Leonards Mc Clure	Stevens Annual	1917- 1922	Home of the Good Shepherd, Convent of the Holy Name and Rev E. Mc Clure at St Leonards	Stevens Annual
1923	Mrs Macintosh at St Leonards	Stevens Annual	1924	Ivor H Mc Clure St Leonards	Stevens Annual
1924	Plans for Chapel of Ease for St Leonards Single Storey Stud Sheeting/Slate/cement Building Lines [now demolished]	W.R.O BA 9196 282 [xx]	1925	Home of good Shepherd Convent of the Holy Name St Leonards HOSTEL	Stevens Annual
1926- 1932	Home of good Shepherd Convent of the Holy Name St Leonards HOSTEL	Stevens Annual	1933	St Leonards renamed St Catherines . Miss Holland in residence	Stevens Annual
1938	St Catherines . Miss Holland in residence	Stevens Annual	1950	Home of the Good Shepherd [moral training for girls] Sisters of the Community of the Holy name; Convent of the Holy Name	Kellys Directory 1950
1958- 1960	Home of the Good Shepherd [moral training for girls] Sisters of the Community of the Holy name & Convent	Kellys Directory 1958 &1960	1958	Old Coach House /Gatehouse is refurbished. Letters in Worcs Archive Architect Stanley Natusch Bridport Dorset	WRO 705:876 8077/27
1963	St Catherines renamed ST SAVIOURS GUEST HOUSE Ref letters James Builders of Colwall and Mary Teresa Rev Mother	WRO 705:876 8077/27	1963	Painting and distempering of the Kitchen St Saviours [paid for by Sister Catherine] who is now at Little St Edwards west Malvern	WRO 705:876 8077/27

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1965	Defects in decoration at St Saviours Ref letters James Builders of Colwall and Mary Teresa Rev Mother	WRO 705:876 8077/27	1990	The Convent of the Holy Name closed in 1990 and nuns moved to a convent in Derby.	Nash Report 2015
1994- 2006	In 1994 the buildings were purchased, restored and altered by the Day of Salvation Ministries site became known as the 'International Gospel Centre'. Sanctuary House (formerly the penitentiary), Harvest House (formerly the building to the north west of Manna House), and Manna House (formerly Ranelagh House), and St. Saviours to the west was named Salvation House.	Nash Heritage Statement 2015	2006	Christian Conference Centre closes	
2017	Most Buildings have stood empty since 2006		2017	May 2017 Planning Approved and Salvation Securities take ownership	

2.7 Map Regression

A study of historic mapping was undertaken but due to Ordnance Survey copyright restrictions it is not possible to reproduce the maps in this report. However the maps are described below.[Please refer to HER report WSM69253 for 1838 Tithe transcription of Leigh Parish by D. Guyatt, © D Guyatt. 1904-05 2nd Edition Ordnance Survey, © Crown Copyright.[pg 9-14]

The earliest map found was the 1838 Tithe map that shows fields belonging to James Bellars on the site that is now the former Convent of the Holy Name.

Ref HER Holy Name Convent on parcel apportionments 1247 NAME Near Rottens Field Owner James Bellars

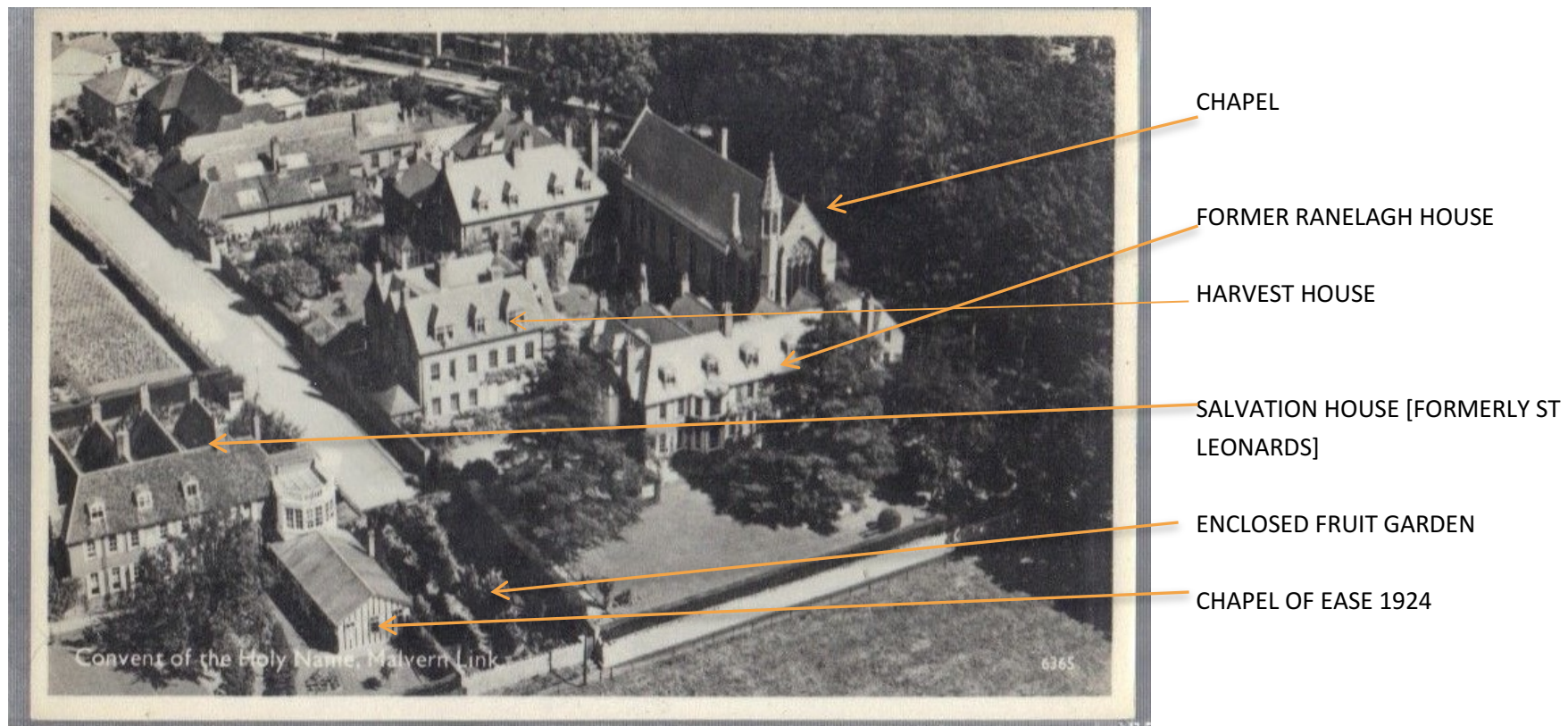
The Ordnance Survey Town Plan 1886 (Landmark (1:500) shows St Leonards on the West side of Ranelagh Road surrounded by open ground laid out with trees and a lawn tennis Ground towards Worcester Road The house with drive to the side {?} is the approach to the front entrance with a circular carriage drive, glass house and other buildings probably the coach house. To the South elevation large laid out gardens, a gazebo building and fountain. On the East side of Ranelagh Road , Ranelagh House and the Diocese Penitentiary, some other smaller buildings and Drying Ground. Ordnance Survey 1st Edition, County Series Original scale:25" (1:2500) Shows the same layout and buildings) Ordnance Survey 2nd 1904 Edition Original scale:25" (1:2:500) shows the same 3 buildings, St Leonards to the West with added Chapel and Ranelagh House buildings named Convent to the East) and Ordnance Survey 1927 Edition, Original scale:25" (1:2500) there has been no change, the same for 1930 1:10,560. The 1938 OS County Series 1:10,560 names St Leonards as St Catherines house. By OS County Serie 1964 1:1,250 and 1972 1:1,250 St Catherines House is now named St Saviours and The Gatehouse are marked. Land is still open and wooded up to Worcester Road on St Saviours side of Ranelagh Road. To the East The Chapel, Convent of the Holy Name and Home of the Good Shepherd are marked by 1974-1991 OS Plan 1:10,000 The area towards Worcester Road has now been built on.

[Ref <https://www.old-maps.co.uk/#/Map/379109/248099/13/100386>]

Modern Satellite Map

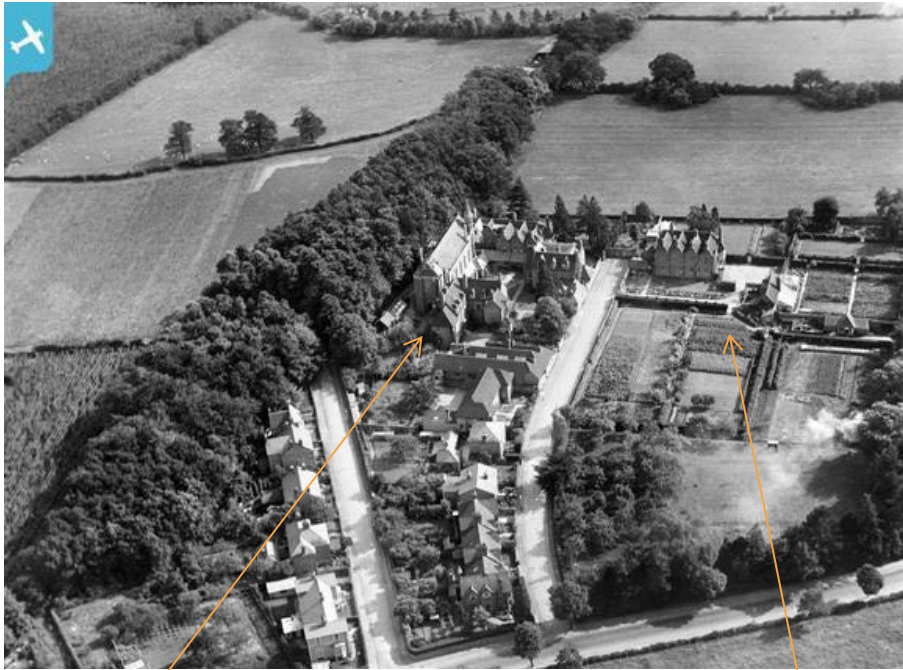
2.8 Phasing

A study of historical maps and historical photographs shows how Salvation House has changed little from when it was built and finished in 1869. The surroundings have changed, originally the house was surrounded by open countryside to the South and laid out gardens to the North with the boundary up to Worcester Road [even in 1933 and by referencing historic maps this area was not built on until at the 1970s]. In 1926 [reference chronology WRO] a single storey pre-fabricated Chapel of Ease was added to the far east corner below the timber oriel bay, this has since been demolished. The gazebo and walling still exist but the fountain has been engulfed in what now is a garden of a property on Merick Road. The hard standing at the end of Ranelagh road was enclosed with walls, once planted probably with fruit trees.



POSTCARD C20



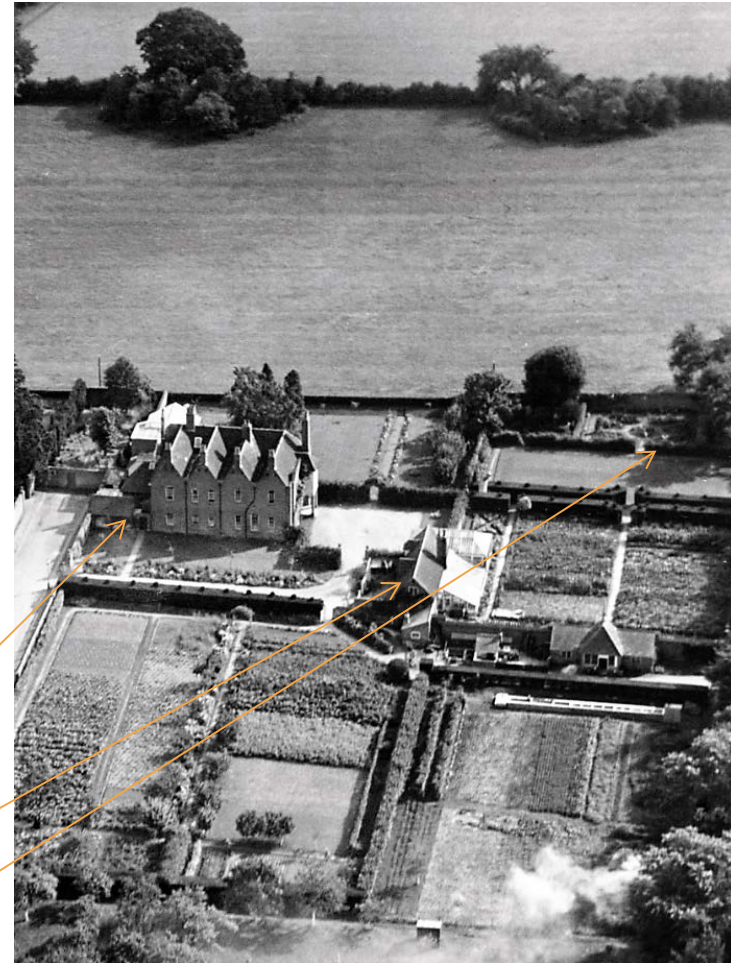


CHAPEL
CONVENT of THE HOLY NAME

ST LEONARDS /St CATHERINES in 1936

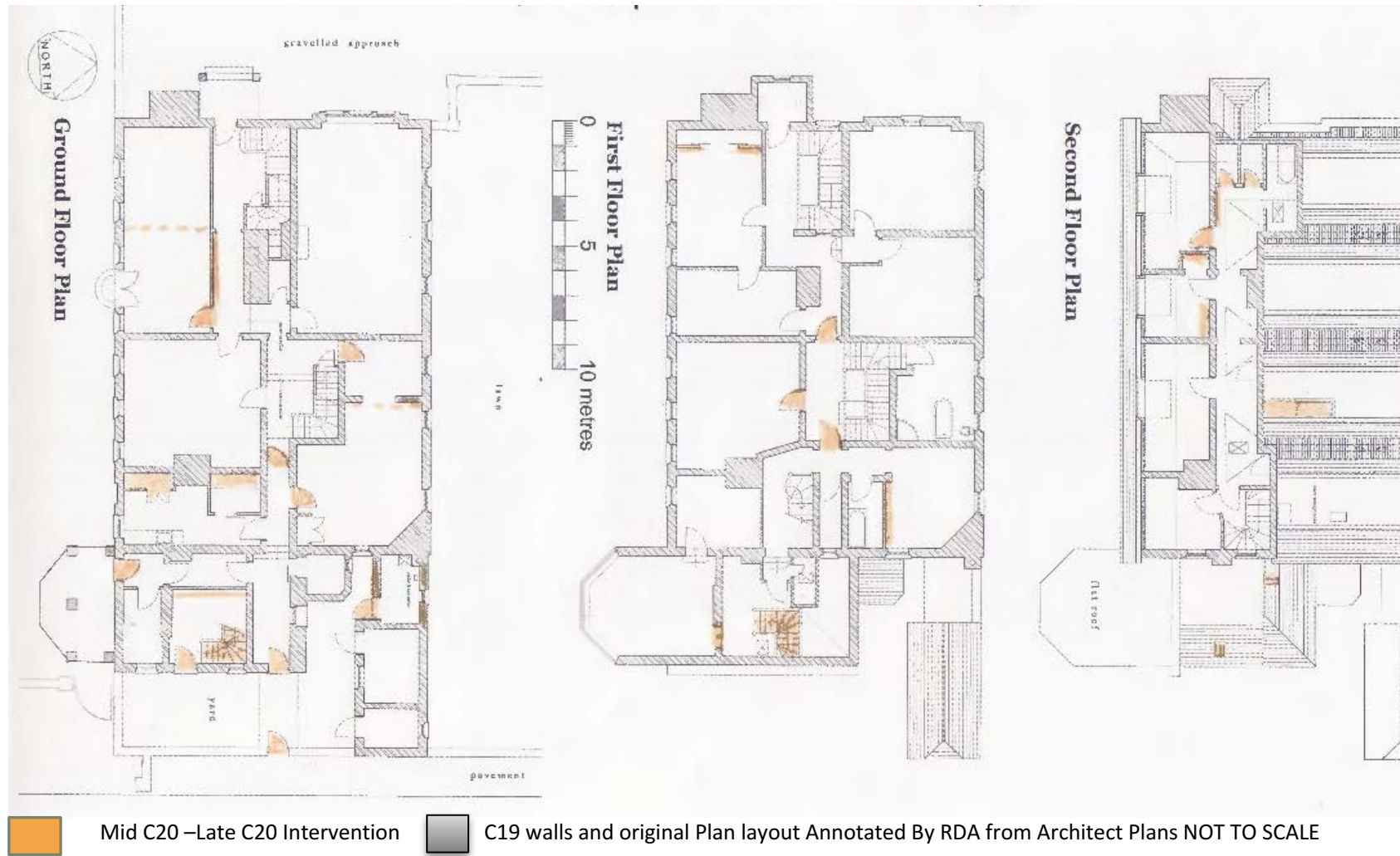
ST LEONARDS /St CATHERINES in 1936

GATEHOUSE
FOUNTAIN



EPW033928 Britain from Above HE

2.8.1 Phasing Plan



3. Architectural Building Analysis

Description

Salvation House formerly St Saviours Guest House, formerly St Leonards is one of a group of four pioneering early Queen Anne Revival houses of late 1860s by celebrated architect G F Bodley in Malvern Link assisted by renowned architect Philip Webb. Philip Webb was to take this style further making a significant contribution to the Arts and Crafts movement and influence that followed.

The convent, an Anglican Order founded by rev George Herbert at Vauxhall, South London, established a Diocesan penitentiary for Fallen women here in 1879. The whole community followed in 1887, eventually taking over four remarkable brick houses, pioneering examples of the Queen Anne style, built, for Father Herbert and others. 1868 -9, by G.F Bodley assisted, during his illness, by Philip Webb. Later additions mostly in keeping have confused the original forms, but their general character, relaxed an unassuming, survives. Bodley 's pupil E.P. Warren thought they possess the charm like that of Jane Austen's heroines. Hipped roofs with dormers, sashed windows with Louvred shutters, projecting weatherboarded bays, other occasional asymmetrical touches, also a few Venetian windows. Within, simple fireplaces, plaster cornices, stick balustered staircases. Salvation House W Herbert's own house, only absorbed in 1924, has four North gables with Apex chimneys. Opposite, Manna House extended by Lewis Sheppard and Son 1901 at right angles to Harvest house much enlarged as the refectory 1896 to 7, formed the Convent entrance court. Sanctuary house further north, the first acquired, forms a second courtyard with the chapel. The Splendid Chapel by Bucknall and Comper 1891 - 3 is linked to the Houses by a low narrow cloister. William Bucknell was largely responsible for the structure, based on Bodley's St. Augustine, Pendlebury Lancashire..... many of Ninian Comper's Furnishings, on which he worked until 1947, are also gilded. Much was damaged from when the convent stood redundant in the 1990s.....

Further north the former laundry a brick accommodation block by Forbes and Tate 1922 - 3 broad half H plan with cross windows and hipped roof and, numbers 1 - 4, a gabled gothic Terrace circa 1867, later an orphanage. All now flats

[Ref Buildings of England Worcs Pevsner & Brooks 2007 pg 458]

What is the original Queen Anne Style?

Wren influenced the design of his houses, both in the town and country, and it was under his influence that, beginning of the 18th century, the characteristic Queen Anne house evolved. To fit the classical way of building to the ordinary world to the well to do gentlemen's house, that is, to build a house that was not a palace but still retained all the simple dignity of a classical design, was the problem solved the first time in the Queen Anne house.

In this title design gables were undesirable, and hipped roofs were used instead, a roof that sloped up from the east of the ridge from all four sites, thus preserving the horizontal eaves line all around the building. The eaves line was treated like a cornice, with small curly brackets in imitation of the carved heads of rafters as found on ancient Roman buildings. If the number of flaws that a certain house needed meant that the house would look too high for its width, that is, too high a shape to conform with the laws of proportion that the design demanded, top floor was put above the eaves in the roof, windows projecting through in the form of dormers, leaving the heavy horizontal line of the eaves or cornice uninterrupted at the lower level. The dormers were often given little pediments, ether curved or triangular. Sometimes they had a miniature steeped pitched roof of their own..... Queen Anne doorways are almost invariably given canopies, supported on characteristic brackets. These canopies were sometimes straight and sometimes curved in the form of pediments. All manner of light-hearted variations were adopted, a frequent and delightful device being to make them so deep and round that their insides could be treated like shells. These doorways are usually made of wood or stone but in town houses the whole elaborate design was sometimes built up in fine brickwork. In this case the pediment was usually supported on half columns instead of brackets.

Inside the houses of the wealthy, the ceilings, if decorated, had heavy plaster garlands of fruit, flowers, and vegetables running round in ponderous geometrical patterns..... Chimney pieces were in the same character as the doors, being heavily framed in marbled deep curly mouldings, and possibly a pediment on top. In later work they were simpler, and relied on wood rather than stone for their effect.

Two 18th Century examples

Pallant House, Chichester



Finchcocks Goudhurst Kent

Pallant House was built in c1712 by Henry Peckham, a local merchant and is now a Grade I Listed Building. It stands on the corner of North Pallant and East Pallant (right). Walter Hussey, the Dean of Chichester Cathedral, left his personal collection to the city in 1977 with the condition that the collection be shown in Pallant House, this Grade 1 listed Queen Anne town house dating from 1712. This has become the Pallant House Gallery, housing a collection of twentieth century British art, and has grown into a new gallery just visible to the left.

Finchcocks Goudhurst Kent is a fine manor noted for its outstanding brickwork, with a dramatic front elevation attributed to Thomas Archer. No architect is known for the house. Traditionally the design has been assigned to Thomas Archer on stylistic grounds and the execution to a local builder who fitted the plan as best he could to the main elevations. Named after the family who lived on the site in the 13th century, the present house was built in 1725 for barrister Edward Bathurst, kinsman to Earl Bathurst. Despite having changed hands many times, the house has undergone remarkably little alteration and retains most of its original features.

Queen Anne Revival C19

‘Queen Anne’ has comparatively little to do with Queen Anne. It was the nickname applied to the style which became enormously popular in the 1870s and survived into the early years of the 20th century. ‘Queen Anne’ came with red brick and white painted sash windows, with curly pediment of gables and delicate brick panels of sun flowers, swipes, or cherubs, with small window panes, steep roofs, and curving bay windows, with wooden balconies and little fancy oriels jutting out where one would least expect them. It was a kind of architectural cocktail, with little genuine Queen Anne in it, a little Dutch, a little Flemish, a squeeze of Robert Adam, a generous dash of Wren, and a touch of François 1er. It can bind all these elements and a number of others into a mixture of had a strong character of its own – particularly when they were mixed with skill and gaiety, as they very often were.

The mixture can easily be savoured today in London, for the style survives in large quantities. Queen Anne covers large stretches of Chelsea, from Pont Street and Cardogan Square down to the Embankment. It can be followed overseas to America, where it was received with enthusiasm and developed rapidly and amazingly into what is known as the Shingle Style.

[Ref SWEETNESS AND LIGHT THE QUEEN AND MOVEMENT 1860 TO 1900 BY MARK GIROUARD 1977 Pg 1]

Queen Anne was the product of a small tightly knit group. For its arrival and while it was germinating, there was a modest and quite separate revival of interest in the late 17th and 18th centuries. It did not amount to very much; it had little of any direct connection with, or even influence on, the artists and architects who produced Queen Anne. In the 1850s when Stewart and Georgian architecture was still generally despised, even by classicists, as being either corrupt or boring, odd little islands of what might be called neo-Georgian stick out unexpectedly from the sea of Gothic and Italianate. In the 1850s and 1860s the Gothic revival appeared to be at the height of its vigour and success. Although it was far from monopolising contemporary architecture, it had enlarged its original mainly ecclesiastical base, and was capturing commissions for town halls, hospitals, hotels and warehouses.... In the 1860s the younger Gothicists began to react both against muscular Gothic in particular, and the idea that everything should be Gothic in general. Delicacy and grace became more sought-after qualities than heaviness and strength; they reacted in the furthest possible direction against early French Gothic and even began to look with favour to English perpendicular and Tudor Gothic, styles which had been despised by the Gothic revival for at least 20 years..... Nearer to home, and with more obvious results in their buildings, they began to look at English vernacular architecture as it has survived almost up to their own day in country cottages, farmhouses, country towns, and in the more old-fashioned areas of London. They began by revising tile hanging, weather boarding, and half timbering; they moved on almost immediately to revive elements from the homely brick architecture of the 17th and 18th centuries.

The move from medievalism and massiveness was initiated by Rosetti and Ford Maddox Brown, perhaps because, although they were older than Webb and Morris, they had escaped the muscular Gothic conditioning of Streets office. It soon involved a sizeable group of architects and artists, either members of the firm connected with them. Among them were Swinburn, the poet and Simone Solomon, the painter; the architect Norman Shaw, W E Nesfields, GF Bodley, George Gilbert Scott, Jr, and ER Robson; and Warrington Taylor.... As early as 1862 everything that was to develop into Queen Anne is present in Taylor's letters not just enthusiasm for products of the Queen Anne 's periods, also hatred of narrowness and commercial vulgarity, against mid-Victorian heaviness and toughness.

In the mid-1860s the results can be seen both in furniture design by Morris & Co, and in buildings designed by Philip Webb and of architects in the circle.

To Nesfield and Shaw on the one hand, and Webb following Butterfield on the other must be added the third group which pioneered Queen Anne, the architects who had been trained in the office of Sir George Gilbert Scott. Of these the first in the field is in the 1860s were GF Bodley and G.G.Scott, Jr, that they were to be joined early in the 1870s by ER Robson.....The pioneer of Queen Anne among them was almost certainly the oldest member of the group, Scott's own brother-in-law, George Frederick Bodley 1827 to 1907.

Ref SWEETNESS AND LIGHT THE QUEEN AND MOVEMENT 1860 TO 1900 BY MARK GIROUARD

"In the 1880s much bigger terraces of much more standard design made the original nuclei into sizeable neighbourhoods. The final great outburst of Queen Anne came in the 1890s, filling gaps and erupting over the suburban fringes. By now Queen Anne was thoroughly commercialised and often only a travesty (and sometimes an enjoyable one) of its origins."

[Reference Sweetness At Home SWEETNESS AND LIGHT THE QUEEN AND MOVEMENT 1860 TO 1900 BY MARK GIROUARD pg 90]

3.1 The Architect G.F.Bodley (1827-1907) Brief Biography

George Frederick Bodley was born in Hull in 1827. The family moved to Brighton following his father's retirement in 1838. In 1845 he became the architect George Gilbert Scott's first pupil, living with him and working in his London office until at least 1852. It was here that Bodley first met George Edmund Street and William White, who became firm allies and whose practices gave rise to many of the key artists and architects associated with the Arts and Crafts movement. Bodley's first independent work of the 1850s is characterized by a typically high Victorian treatment of materials and combination of formal elements drawn from continental medieval examples. This is epitomized in his designs for St Michael and All Angels, Brighton, in Sussex (1858-62), All Saints, Selsey, in Gloucestershire (1858-62) and St Martin's, Scarborough, in Yorkshire (1860-63). These church commissions provided important early opportunities for William Morris' decorative arts firm, Morris, Marshall, Faulkner & Co, founded in 1861.

The 1860s were years of significant transition for Bodley, beginning markedly with his revised designs for All Saints, Jesus Lane, (1861-66) in Cambridge. Ruskinian assemblage of medieval French and Italian-inspired structural polychromy in the mode of G. E. Street and William Butterfield was abandoned in favour of a return to A. W. N. Pugin's design principles, sumptuous painted interior surfaces and a distinctive interpretation of the Gothic with its origins in fourteenth-century England. Additionally, Bodley suffered from a serious illness in 1868-69, which resulted in the formation of an informal but firm partnership with Thomas Garner (1839-1906), who had also trained in Scott's office. Garner and Bodley's subsequent working practice was at times so symbiotic as to be indistinguishable. Highlights of their output in the 1870s and 80s include Holy Angels, Hoar Cross, Staffordshire, (1871-76), St Augustine, Pendlebury, Lancashire (1870-74), and St Swithun's Quadrangle, Magdalen College, Oxford (1879-84).

Bodley's work must be seen in the context of the Aesthetic Movement. He moved in Aesthetic social and artistic circles, styled himself as an artist-architect, was an accomplished musician, and even published a book of poetry in 1899. Towards the close of the nineteenth century Bodley's output centred on an attempt to materially and spiritually embody qualities of 'refinement', which he understood to be the gentlemanly wielding of 'restrained power'. His later work, notably St Mary's, Clumber, Nottinghamshire (1886-89) and Holy Trinity, Prince Consort Road, London (1901-06), attests to this growing concern. Walls were deliberately left austere as rich ornament became increasingly concentrated in furnishings, roofs and sanctuaries.

To this end, and also to exert a more precise control over as many aspects of a building's design as possible, Bodley and Garner partnered with George Gilbert Scott, junior (1839-97) to found Watts and Company in 1874. This decorative arts firm produced a range of textiles, wallpapers and ecclesiastical fittings, furnishings and vestments in order to meet a significant market in both sacred and secular interior design. The interiors for Ham House (1889-90) and vestments for the Coronation of Edward VII (1902) are amongst their most significant commissions during Bodley's lifetime.

Bodley and Garner also worked closely with the firms Rattee and Kett for woodwork, Barkentin and Krall for metalwork, and Burlison and Grylls for stained glass. Charles Eamer Kempe (1837-1907), who had trained in Bodley's office, was also regularly invited to provide glass for Bodley's buildings.

Bodley is most closely associated with the Gothic Revival and with High Anglican aesthetics, but he and Garner were also competent outside this sacred and historicist milieu, transgressing the entrenched positions of others in their circle during what is loosely referred to as 'the battle of the styles' in the late nineteenth century. In addition to Bodley's neo-Georgian houses of the 1860s, the firm's works most clearly embodying this Queen Anne-inspired flexibility are the London School Board Offices (1872-76, demolished), the Master's Lodge at University College (1877-82), Oxford, and the Classical reredos for St Paul's Cathedral, London (1887, destroyed in WWII and removed).

Garner converted to Roman Catholicism in 1896 and as a result the partnership amicably dissolved. Bodley continued to produce designs independently for another decade. Seen as the leader of a second generation of Victorian Gothic Revival architects, Bodley's unique style gave rise to a school of sorts, the main exponents of which are Charles Robert Ashbee (1863-1942), John Ninian Comper (1864-1960), and Henry Vaughan (1845-1917). The latter went on to America, where he carried out the bulk of Bodley's 1906 design for Washington National Cathedral, finally completed in 1989.

In addition to this last work in Washington DC, Bodley was also responsible for the cathedral in Hobart, Tasmania and extensions to cathedrals in Lahore and Nagpur. He was also involved in smaller ecclesiastical projects in South Africa, Italy and Switzerland. Bodley was supervising architect for Southwark Cathedral, York Minster, and Peterborough Cathedral. He was elected ARA in 1882, received the RIBA Royal Gold Medal in 1899, made a Royal Academician in 1902 and awarded a DCL from Oxford University in 1903. He died in 1907.

[Reference <http://www.victorianweb.org/art/architecture/bodley/bio.html>]

3.1.2. G.F. Bodley's Queen Anne Revival Houses of the 1860s

A study of available literature on Bodley's Queen Anne Revival Houses finds the four houses at Malvern Link mentioned not only in 'The Buildings of England Worcestershire' updated Pevsner Series by author Alan Brooks in 2007 [See 3 for Architectural Building Description] but with text and photos in the book 'SWEETNESS AND LIGHT THE QUEEN AND MOVEMENT 1860 TO 1900 BY MARK GIROUARD 1977/1984' and 'THE ENGLISH HOUSE 1860 TO 1914 THE FLOWERING OF ENGLISH DOMESTIC ARCHITECTURE by GAVIN STAMP AND ANDRE GOULANCOURT 1986'. The Author Michael Hall in his '*Rise Of Refinement Of G F Bodley All Saints Cambridge And Return To English Models In Gothic Architecture Of The 1860s*' in 1993 mentions the Malvern Link Houses on pg 120 Michael Halls 1993 Article Ref www.academicroom.com/article/rise-refinement-g-f-bodleys-... and the same author Michael Hall published in 2014 'GEORGE FREDERICK BODLEY AND THE LATER GOTHIC REVIVAL IN BRITAIN AND AMERICA' that includes in Chapter 8 'A New Domestic Ideal', his Queen Anne Houses, including a section on the Malvern Link houses. A PHD thesis [18188] 31st October 1992 by David Mark Collins Peterhouse Cambridge, Ref University Library Cambridge on '*The Architecture of George Frederick Bodley and Thomas Garner*' also has a section on the Malvern Link Houses pg 138-144 with plates 76 Appendix B, a List of nearly all ecclesiastical Works, but the domestic Malvern Link Houses are listed on pg 30. Another PHD Thesis 1990 by Sheila Kirk on '*Philip Webbs Domestic Architecture*' Newcastle University Thesis L3709 also mentions the Malvern Link Houses, Philip Webb helping with the final stages when Bodley was sick [pg 165.] The letters from Bodley to Webb published by John Brandon-Jones have also been verified by RDA.

Did the early Queen Anne Revival begin with Bodley or Philip Webb? Certainly Philip Webb is usually associated with the Arts & Crafts movement but his involvement in some of Bodley's designs in the late 1860s may have had a big influence on him. Bodley on the other hand, after this brief encounter with domestic architecture, continued mostly with commissions for churches. The author Gavin Stamp in his book states:-

GF Bodley [1827 to 1907] was the greatest late Victorian church architect. He is not generally thought of as a domestic architect. Nevertheless in the 1860s Bodley designed a number of avant-garde houses whose reticent, vernacular manner makes them as interesting as the contemporary work of Philip Webb. Indeed when Bodley was seriously ill in 1868 - 9, his friend Webb supervised the construction of some of these houses and it may be wondered whether Bodley's early use of Georgian detailing may have influenced Webb's work rather than vice versa. Later, the two men grew apart, Webb remarking after Bodley's death that "he was a man of some taste and discrimination, and for a while I had at one time pleasure in his companionship: it died away under the restoration (i.e. the campaigns of the Society of the Protection of Ancient Buildings SPAB) separator of friendly familiarity, his respectability increasing and mine going going gone" [Ref 'The English House 1860 To 1914 The Flowering Of English Domestic Architecture' By Gavin Stamp And Andre Goulancourt.1993]

Bodley's Queen Anne Buildings

There are only FOUR surviving buildings {TWO are listed GDII*}, counting all houses at Malvern Link as ONE, although he was a pioneer of this style, Bodley did not build many in this domestic style. The Vicarage at Pendlebury and the Old Board School London were demolished.

The earliest of them is probably the vicarage of St Martin Scarborough dated 1867 on the fabric and perhaps designed in 1866.

The vicarage of St Martin Scarborough 1867 Last Amended: 10 November 1983 Grade: II*Source: Historic England English Heritage Legacy ID: 444566



List Description:-

By G F Bodley associated with his St Martin's Church but entirely in red brick Norman Shaw Queen Anne style. Fine example of the manner circa 1863 but probably later as there is glass by Kempe of 1889 inside. 2 storeys and attic with gable end tiled roof with corniced and diagonal set paired chimney stacks. Close set tall flush framed sash windows set in 3 slight projections, with pediments over 1st floor, continued up through eaves to attics with gables. over. Brick string over ground floor. Door set in very slight projection with carved panel set over and steep brick pediment set high above

"This façade is dominated by three tall, narrow, asymmetrically placed square bays with chamfered corners that rise boldly without break into gabled dormers. At first floor and dormer level, the windows are grouped under pediments of moulded brick, triangular apart from that of the centre gable, which is elliptical. There is another triangular gable over the front door" Ref Michael Hall

Next was the vicarage in Pendlebury [demolished] and the houses at Malvern Link. The latter a bigger grander scheme, of four houses for the clergy. *"The other non-Gothic houses known to have been designed by Bodley in 1860s include the vicarage at St Augustin's, Pendlebury near Manchester (which has*

been demolished) and a group of houses at Malvern Link built for the Rev George Herbert or his family and finished in 1869. Father Herbert was the founder and first vicar of JL Pearson's holy Trinity, Vauxhall 1863. His father was a builder, and it was possibly for him that Bodley designed the four houses at Malvern Link. One was the Herbert family house, one (dated 1869 over the door) was lived in by Canon Spooner, vicar of St Leonard's, at Newland. The other two were built as private houses, but in 1879 were taken over by the community of the holy name, an order of Anglican nuns founded by Father Herbert in Vauxhall. The convent later expanded to take in the other two houses, and all four appear to have been added to in the same style as the original work. They have hipped roofs with dormers, sash windows of wooden external shutters, projecting weather boarded bays, a sprinkling of Venetian Windows, and the by now familiar mixture of symmetry and asymmetry". [Ref SWEETNESS AND LIGHT THE QUEEN AND MOVEMENT 1860 TO 1900 BY MARK GIROUARD]

The Convent of The Holy Name, Salvation House [St Saviours] Manna House, Sanctuary House and Harvest House Malvern Link built 1869



POSTCARD C20 St Saviours [Salvation House]



PHOTO 2012 Salvation House Courtesy Harris

2012
photos



Above Photos Salvation House courtesy Edmund Harris 2012



Above Photos Manna & Harvest House, Sanctuary House courtesy Edmund Harris 2012

“Four houses in Ranelagh road, Malvern Link, Worcestershire, were built for Rev George Herbert, founder and first vicar of the slum church of St Peter’s, Vauxhall, as a retreat from London. Philip Webb supervised the construction and they were completed in 1869. These houses are not really ‘neo-Georgian’ as they are artful and unprecedented compositions of sash windows, weatherboarding, Palladian Windows and classical porches, but they are certainly one of the earliest and most subtle revivals of the elegance of Georgian domestic architecture. Edward Warren wrote of them in 1910 that “their charm is that of Jane Austen’s heroines it is an affair of character and stage refinement combined with a certain little area of differential dignified propriety” in 1879 there were taken over by the (Anglican) and nuns of the community of the holy name. In 1893 Ninian Comper added a chapel”. [Ref THE ENGLISH HOUSE 1860 TO 1914 THE FLOWERING OF ENGLISH DOMESTIC ARCHITECTURE GAVIN STAMP AND ANDRE GOULANCOURT]

The Old Vicarage Valley End Chobham Surrey 1868 Listing Date: 19 July 1984 Grade: II Source: Historic England English Heritage Legacy ID: 287171

The old vicarage at Valley end, in remote Surrey heathland near Windlesham, was built to serve a little hamlet where Bodley erected a church in 1867. The brick church is Gothic; the vicarage is not, and if 1866 was not visible on a gable, it would be very difficult to date. With its simple brickwork and Georgian sashes, freely disposed, the house has a totally convincing anonymous and provincial character; only the three hipped gables towards the garden -a motif later used by Webb – hint at the hand of a very subtle architect



List Description

House. 1868 by G.F. Bodley. Red and brown brick with steeply pitched plain tiled roofs; hipped to left and on right hand return front. Two storeys with attic in gable end bay to right; square part rendered stack to front and rear right, further stacks to rear left. 12 pane glazing bar sash windows, one to first floor left, 2 on ground floor right under cambered heads. 3 windows to first floor of gable bay, 2 under cambered heads. 6 panel door to right of centre in gabled brick porch.

Right hand return front: 3 projecting hipped roof bays rising through two storeys. 1 double cambered head glazing bar sash window on first floor outer bays, sash windows to centre. Central wooden angle bay to ground floor with casement doors.

Cefn Bryntalch near Welshpool Listing Date: 26 October 1953 Last Amended: 14 July 1997 Grade: II* Source: Cadw Source ID: 7714



Cefnbryntalch_-geograph.org.uk_-_203602

List Description

Dating from 1869, the house is by G.F. Bodley with possible assistance from Philip Webb, who may have completed the project. It was built for Richard Edward Jones who had made a fortune in the flannel trade. His descendants occupied it for several generations including the composer Peter Warlock (formerly Philip Heseltine) b. 1894, who lived here intermittently from 1903 until his death in 1930, and wrote much of his music here.

Exterior

The design of the house skilfully fuses a vernacular vocabulary with elements of an early Georgian revival to create a harmonious and expressive composition. The plan is arranged around a central stair hall; the 3-bay garden front is to the S, with the entrance front to the E, and the W wing projecting towards the rear (N). Constructed of red brick under tile roofs with 5 tall red brick stacks, arranged asymmetrically, and each with 4 or 6 diagonally set shafts. Two storeys with attics and cellar.....

Reasons for Listing

Listed grade II* as a major and well preserved example of G.F. Bodley's work in domestic architecture, considered innovative for its use of neo - Georgian style, which is worked into the expressive forms of brick vernacular revival to create a house of remarkable refinement. The house is of considerable historic interest as being the home of the composer Peter Warlock. It forms part of a tightly designed group with its service buildings to the rear.

<https://www.britishlistedbuildings.co.uk/300007714-cefn-bryntalch-hall-llandyssil/maps#.WUKdWmjvDc>

3.2 Cefn Bryntalch List Description for Reference

Bodley's house in Wales is probably the nearest in similarity to the Malvern Link houses. Below is its List description for reference, and a link to Estate Agents details showing some of the interior.

History

Dating from 1869, the house is by G.F. Bodley with possible assistance from Philip Webb, who may have completed the project. It was built for Richard Edward Jones who had made a fortune in the flannel trade. His descendants occupied it for several generations including the composer Peter Warlock (formerly Philip Heseltine) b. 1894, who lived here intermittently from 1903 until his death in 1930, and wrote much of his music here.

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The garden front is the most formally C18 in its detail, with an overall symmetrical arrangement, though a balanced asymmetry controls the detail. Articulated as 3 bays by a range of attic gables, and with outer 2-storeyed bay windows, canted by chamfered angles. These have painted 8-pane flush framed sash windows on each floor, and moulded string courses - the lower one continuing across the elevation, and its return elevations to E-W. Between these advanced bays, there is a central doorway, a narrow, glazed door with integral overlight between a small bracketed canopy. This is flanked by an asymmetrical arrangement of small-paned windows, but symmetry is asserted by the placing of a Palladian window over the doorway at 1st floor level, with its flanking small-paned casements. Casement windows of 2 and 3 lights to attic, above deeply marked string course.

The 3-bay entrance front demonstrates an imaginative combination of the Georgian revival and vernacular styles, blending a partially timbered storeyed porch with a classical Georgian symmetry and brickwork detail. The narrow projecting 3-storey gabled porch is centrally placed. Its upper storey is timber framed with diagonal struts and is surmounted by a bell tower. The brick lower storeys are articulated by angle pilasters, with triangular pediment above the round-arched entrance, and a segmentally arched pediment clasped between the pilasters above the first floor window. Immediately below the

hoodmould is a sandstone shield displaying a date of 1869. On the S side of the porch at first floor level is an oval window with quadrant stays. Curved stone steps rise to the front entrance. The panelled half-glazed front door has a round-arched top within a moulded wooden frame with a central 'keystone'. The parapet, string course and a brick plinth continue across the range from the garden front. The outer bays have narrow sash windows as on the garden front, generally of 8 panes and set flush with their moulded frames. There are 3 attic gables set back from the parapet containing 3-light casements with diamond glazing.

The W elevation is an informal composition which explores the potential of brick architecture in a domestic revival spirit to create a highly expressive, picturesque grouping. At the S end, the parapet and drip mould continue round from the garden front, and there is a pair of 8-pane sashes to the dining room with two widely spaced 6-pane casements above. Beyond, is an asymmetrical gable anchored by a large eaves stack with 3 diagonally set brick shafts on its S side. To the N, the roof of the main range is hipped, and a short cross wing with a partially tile hung gable end projects from this. The main range continues beyond a further large stack with grouped shafts to the N at a lower level, with a catslide roof extending almost to the ground. The windows are 3, 4 or 5-light transomed casements under brick arched heads and with diamond quarries. The floor levels in the servants quarters are lower than in the main part of the house.

To the rear a small courtyard is formed between the advanced E and W wings. Set back in the centre is the rear of the stair hall, with a Palladian window offset at first floor level, (aligned with the similar window on the garden front). At ground level, is a 3-light transomed casement with square leaded lights, and a wood planked door under a segmental arched head. A rendered gablet is set back behind the parapet with a five-light window containing diamond quarries. The west range, containing the servants quarters, extends further than the east range. The W side has a catslide roof to its rear (W), but the E side is of 2 storeys and attic and has transomed casement windows with small quarries under segmental brick arches as elsewhere. One has been altered to form a doorway. The gable end has a modern door into the W side, a 4-pane casement under a relieving arch in the attic and a ground floor window as elsewhere. The E range has a central gable stack. To its E, the parapet and drip mould finish approximately 0.5m from the NE angle, while there are small windows W of the stack.

Dating from 1869, the house is by G.F. Bodley with possible assistance from Philip Webb

Interior

The interior is consistently neo-Georgian in style and detail. The main E door leads into a small entrance hall. From here the interior is dominated by a central stair hall and an imperial staircase, which rises to a galleried landing with raised ceiling above. The main reception rooms and bedrooms are located along the garden front at ground and first floor levels, respectively. On the ground floor, there are 3 reception rooms entered from an open corridor; the door to the central room is located centrally to the stair and has a scrolled pediment. Opposite, at the top of the first flight of stairs the Palladian window is set within a recessed arch. The dining room is at the W end, and its door faces E towards the entrance. Supporting the upper flights of stairs are two arcades aligned north-south. They have square panelled piers with mouldings, each supporting 2 basket arches. The hall has a roughly triangular plan, the apex being formed by the staircase which has recessed openings to each side. The staircase has turned balusters and there are 2 per tread. The newel posts are made up of 4 turned balusters and the hand rail has cavetto mouldings. There are 3 front bedrooms accessed from the galleried, balustraded landing, each with a dressing or wash room.

The service area is located in the W wing and the attic, and is large compared with the rest of the house. There is access at all levels between the service and main areas of the house. The attic rooms are entered from a U-shaped corridor which follows the external plan of the ranges. There are dry and damp cellars beneath the house. The dry cellars are subdivided and include wine cellars, all accessed via openings with brick arched heads.

Joinery in the house is consistently detailed, including C18-style panelled doors with moulded architraves, some with round arched heads. There is panelling below dado level, except on the south side of the hall where it continues to picture rail level. There are moulded cornices throughout, panelled recesses and shutters to the windows

[Ref Source: Cadw Source ID: 7714 CADW Listing]

<https://www.britishlistedbuildings.co.uk/300007714-cefn-bryntalch-hall-llandyssil/maps#.WUKdWmijvDc>

Ref Estate Agents details

<http://www.rightmove.co.uk/property-for-sale/property-52833569.html>

3.3 Philip Webb Connection to Bodley's Houses at Malvern Link

Brief Biography

Philip (Philippe) Speakman Webb was born in Oxford, the son of a doctor and grandson of the medallist, Thomas Webb. He was educated at an old foundation grammar school in Northamptonshire, where he was not happy, and soon after his father's death when he was only fifteen he was articulated to a Reading architect, John Billing. After a short unhappy period spent as an assistant to an architect in Wolverhampton he returned to Oxford to enter the office of G. E. Street as chief assistant; here he was joined in 1856 by William Morris, who was to become one of his life-long friends and with whom he was to be associated in the founding of Morris & Co. Webb remained in Street's office until 1859 when he set up his own practice, one of his first commissions being the designing and building of Red House for Morris. He designed furniture for Morris and for D. G. Rossetti as well as for Morris & Co. Webb never took articulated pupils into his practice, but he employed one, or even sometimes two assistants. In the early 'eighties this post was filled by George Jack, who carried out a number of Webb's designs after he had effectively retired from the practice in 1900. For the last fifteen years of his life Webb lived penuriously but contentedly in the country, having abandoned architecture at the onset of the 'concrete' age, with which he could feel no sympathy. Webb and Morris formed an important part of the Arts and Crafts movement, and founded the Society for the Protection of Ancient Buildings in 1877. With Morris he wrote the SPAB Manifesto, one of the key documents in the history of building conservation. He attended over 700 SPAB Committee meetings as well as undertaking numerous site visits. Webb also joined Morris's revolutionary Socialist League, becoming its treasurer.



Webb's Red House designed for William Morris



Webb's Red House

William Morris's [Red House](#) in London designed by Philip Webb. Completed 1860, it is one of the most significant buildings of the Arts and Crafts Movement

Other Notable Webb Houses

1 Palace Green, Kensington Palace Gardens

91-101 Worship Street, London

Morris Cottages, Kelmscott, Oxfordshire

39, Glebe Place, Chelsea (home and studio for George Boyce)

Correspondence Bodley's letters to Webb

Due to the correspondence that survives between Bodley and Philip Webb in the form of Bodley's letters written when he was ill in 1868-9 and he asked help from his friends, we know Webb visited the Malvern Link site. He drew up plans and designs for an oriel window for Rev Hernaman that may never have been executed but that hasn't been proven. A Servants Hall does appear to have also been drawn by Webb but there was an issue over cost. It is not totally clear whether Rev Hernaman is residing in St Leonards or Ranelagh House in 1869. Bodley refers to Hernaman as the inhabitant of the larger house and Rev Skinner needing the addition of the Servants hall. It would appear Rev Herbert who commissioned the houses didn't actually reside in any of them until 1879. By which time he was definitely the inhabitant of St Leonards, on and off with his London address, with his wife who continued to live there after his death until at least 1905.

"The entrance front of the large house on the opposite side of the road is a variant on the design of the Herberts', with a full-height bay, weather-boarded on the first storey; its principal feature is the front door, capped by a broken pediment. The houses were intended for domestic use; Bodley allows himself a rare expression of asperity in his description of Hernaman, occupant of the larger house: 'the Parson is a compound of conceit – ignorance & vulgar taste & is doing what he pleases with the house.'"

[Ref Michael Hall 'George Frederick Bodley and the Later Gothic Revival in Britain and America' 2014]

"Webb designed an oriel window for one of the houses, but thanks it seems to the capriciousness of the annoying Revd Mr Hernaman it was not executed."

[This fact has not been proven; they may have come to some arrangement and executed Webb's design for the oriel window or instructed Mc Canns the builders at Gt Malvern to build something similar. Certainly there is a Large Oriel Timber Bay, very deep, attached to the South elevation at Salvation House, commanding the view]

4. Assessment of Significance Salvation House

4.1 Assessment of Significance reference of values Conservation Principles

An analysis to assess the significance was required by LPA MHDC Planning Ref. Application No: 16/00149/LBC Reference Condition No 3

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. 'The English Heritage Guidance Conservation Principles 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 [For buildings this is usually associated with architectural features/phasing] This can also mean archaeological evidence.
- 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.
- Aesthetic value: the ways in which people draw sensory and intellectual stimulation from a place
- Communal value: the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory

(English Heritage, 2008) English Heritage, 2008. <http://www.englishheritage.org.uk/publications/conservationprinciples-sustainable-management-historic-environment/>.

4.2 TABLE OF SIGNIFICANT INTERNAL FEATURES TAKEN FROM REGISTER OF PHOTOS AND REFERS TO PLATES IN APPENDIX ii

NB All External fittings and architectural detail including ALL windows are significant due to this building being designated GDII NHLE. This Table refers to internal architectural significance not previously described in its listing and fulfils the analysis to assess the significance that was required by LPA MHDC Planning Ref. Application No: 16/00149/LBC Reference Condition No 3, and the RDA WSI condition 4.5 & 4.6 May 2017. See phasing plan [2.8.1] for significant C19 panelled doors, as all doors that are later C20 are coloured orange on this plan, those not coloured, appear to be the C19 original panelled doors. Most original C19 joinery remains intact including dado rails GF, and picture rails FF. In the main circulation areas/rooms on the ground floor most ceilings have plaster moulded cornices. There is a full plaster decorated geometric patterned ceiling in Room D.

Photo ID	Direction Orientation	Description [photographs with 2 m poles as scale]	Position
		Ground Floor Hall & Stairs A	
P1100797	E	Stairs and Balusters	798
P1100804	S	Panelling and Balusters	
P1100806	W	Decorative Cornicing	
P1100816	N	Wall niche	816
P1100817		Hexagonal terracotta tiles inner hallway	817
		Ground Floor South Facing Room B	
P1100821	N	Double leaf external C19 timber doors	821
P1100822		Plaster ceiling cornicing	822
		Ground Floor Corridors & Cupboard C	
P1100825	S	Doorway to Room D Decorative pediment above door	825
		Ground Floor North and East facing Room D	
P1100827	E	This is the most significant room; Palladian window with frieze to West, Windows with friezes to North; Timber fireplace surround , decorative plaster ceiling	

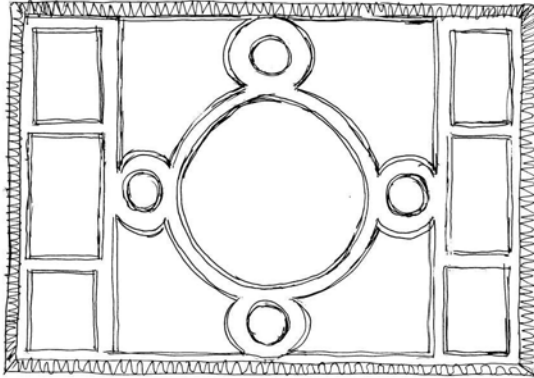
Photo ID	Direction Orientation	Description [photographs with 2 m poles as scale]	Position
P1100835		Ceiling details	
		 <p>Sketch of Design by RDA</p>	
		Ground Floor South facing Room E	
P1100840	S	South windows ; internal 6 panelled doors	840
P1100845		Ceiling with plaster corncicing	845
P1100842/43/44	W	Decorative C19 Timber fire surround	842
		Ground Floor Inner hall and Stairs F	
P1100847/48/49	E	Inner Hall; stairs; newel post and terracotta floor tiles.	847

Photo ID	Direction Orientation	Description [photographs with 2 m poles as scale]	Position
		Ground Floor Kitchen & Cellar G	
P1100850	S	Door entrance with arch to Kitchen; panelled cellar door to right	850
P1100855	N	C19 Timber panelled full height cupboards	855
		Ground Floor Kitchen Scullery H	
P1100861	N	Circular window detail	861
P1100860	S	Niche in brick wall South	860
		Corridor from East Entrance plus Room off I	
P1100864	W	Corridor entrance and East entrance door with light above; terracotta floor tiles	864
		Corridor to South Entrance J	
P1100868	N	Corridor to South with terracotta floor tiles	868
P1100870	W	Room off this corridor with later probably 1930s Winder Stair to connect with room above	870
		First Floor Stairs West and landing plus Room over Portico K	
P1100877	E	Newell post on staircase on winder steps	877
P1100876	N	Landing balustrade and handrails	876
P1100885		Top of flat topped handrails	885
P1100882	N	Plaster Ceiling Cornice detail on Landing	882
		Room L SW off landing K	
P1100888	NE	Room View Windows Picture Rails SW Fireplace	888

Photo ID	Direction Orientation	Description [photographs with 2 m poles as scale]	Position
		Room M South Off Room L	
P1100892	N	Room M View facing South to Window Picture Rails	892
		Corridor N off Galleried landing to Rooms O & P	
P1100896	S	Corridor to Room O & P Arched opening with timber steps	896
P1100897	N	Corridor from steps facing S Oval portal with 50cm pole	897
P1100908	E	Corridor Facing West to Oval portal timber architrave	908
		Room O North	
P1100898	SW	Room O facing NE Picture rails / fireplace in NE corner	898
		Room P NW off Room O	
P1100903	SE	Room P facing NW Pictures rails fireplace NW corner	903
P1100906		Room P facing door and panelling to lobby wall	906
P1100907		Best preserved Fireplace and surround detail	
P1110017		Best preserved original Fire grate	
		Landing and Stairs Area Q	
P1100910	E	Balustrade/ stick balusters cavetto handrail and Landing area facing West	910
P1100918	N	Split level stairs half landing	918
P1100919	N	Steps and Archway to Bathroom [Room S] off half landing	919
P1100925	E	Stairs down to winder steps decorative Dado rails	925
P1110012	N	Stairs surviving dado boarding and dado rail	012
P1100912	N	Galleried Landing stick balusters	912
P1100924	N	Dado rail moulding detail	924

Photo ID	Direction Orientation	Description [photographs with 2 m poles as scale]	Position
		Room R South	
P1100914		Room R facing South East Picture rails Windows and fire place	914
		Room S Bathroom	
P1100921	SE	Bathroom facing NW Picture rails Fireplace and panelled door	921
P1100923	N	Timber C19 corner cupboard and panelled door	923
		Room T with Bathroom and Toilet U NE	
P1100927	SE	Room T facing NE corner Picture rails blocked fireplace NE may contain opening but not fire surround	927
P1100932	W	Toilet off corridor with C19 circular sash window E	932
P1100937	W	C19 6/6 open light above door/ architrave moulding	937
P1100934	W	Circular Sash window facing East detail	934
P1100935	W	Circular Sash window detail with 50cm pole	
		Timber FF Oriel Bay Room W	
P1100944	NW	View Oriel Bay Room SE from Door way of Room V	944
P1100947	N	Oriel Bay window detail facing South	947
P1100949	S	LH Recessed arch detail timber moulding on timber corbels	949
P1100952	S	The Two recessed arches in North wall and central fireplace With original fire surround	952

Photo ID	Direction Orientation	Description [photographs with 2 m poles as scale]	Position
		Winder staircase to Attic Space X Y Z	
P1100989	N	Staircase and Stick Baluster rail looking up	989
P1100966	S	C19 Door/window to flat roof removed and placed on landing	966
		Area X 2nd Room area off South facing window	
P1100969	N	2 nd Room timber ledged C19 door	969
		Area Y 3rd Room off false partition corridor	
P1100972	W	Corridor and evidence of small area of C19 panelling facing East	972

4.3 Assessment of Significance

Architectural /Evidential Value [See also TABLE above to identify significant fixtures and fittings]

This group of Queen Anne Revival houses by G. F. Bodley assisted by Philip Webb are recognised as nationally architecturally significant, they are designated GDII on the National Heritage List for England. The Malvern Link group of houses are only one of four early surviving examples of Queen Anne Revival houses in the country by G. F. Bodley. Salvation House is an excellent example of this type and style of early Queen Anne Revival. The materials and decorative details survive; original staircases; fireplaces; internal joinery, doors, architraves, dado and picture rails; one plaster geometric decorative ceiling and there are plaster moulded cornices to ground floor in most main rooms and hallways.

The Queen Anne Neo Georgian revival was a reaction against everything Gothic at the height of the Gothic Revival. Bodley along with Philip Webb and William Morris began this revolt although Bodley later disassociated himself away from this movement and continued with his Gothic church commissions that are highly regarded right into the late 19th Century. Morris and Philip Webb went on to found Society Protection of Ancient Buildings SPAB, and they were seen as a father's of the Arts and Crafts movement. The Queen Anne style was adopted by architects such as Norman Shaw in the 1870s and 1880s to become a national style when Gothic fell from favour. *"But Queen Anne succeeded not because it was sensible because it was pretty, and because by the 1870s it exactly suited the mood of the public. All over London outbursts of red brick began to interrupt the smooth expanses of stucco. Soon the style was erupting all over of the country. Queen Anne had become the fashion"* [Ref Theory Let Us Have Artists Chapter 'Queen Anne Goes Public' pg 63 SWEETNESS AND LIGHT THE QUEEN ANNE MOVEMENT 1860 TO 1900 BY MARK GIROUARD]

Therefore Bodley, perhaps in avertedly, and Philip Webb were pioneers of the neo Georgian Queen Anne style for domestic architecture and had an influence on the later Arts and Crafts Architects and these houses at Malvern Link are indeed fine early architectural examples.

When discussing the Malvern link houses the author Michael Hall states:-*"Bodley's domestic architecture of the 1860s comes to a climax, and a conclusion, with a vicarage, five villas and a small country house, all designed by 1868, and closely related in design. Less evidently vernacular in inspiration than the Valley End or Scarborough vicarages, these houses are indeed neo-Georgian, more purely, perhaps, than the Queen Anne movement was to be for some time..... Bodley's involvement in the development of English domestic architecture comes to an end; other hands, most notably his friends Shaw, Webb, George Gilbert Scott Jr and J.J. Stevenson, would take the story on from the point where he let it drop.....The clear evidence of the lead that Bodley's houses gave to other architects in the 1860s makes it all the more curious that he should have given up designing them just at the point when English domestic architecture was embarking on a period of unparalleled creativity that would continue well into the 20th century..... When in 1896 Bodley was*

asked by F.M. Simpson about these houses, he was characteristically self-deprecatory, but nonetheless aware that 'I was early in the field'. Although there is an obvious risk in looking at Bodley's domestic work in the 1860s through the lens of hindsight – when Cefn Bryntalch was completed he may well have anticipated receiving future domestic commissions that never in fact materialised – it is tempting to wonder whether he was aware as early as 1870 that the pace of British architecture was being set by houses and not by churches. If so, the near-exclusive focus on ecclesiastical architecture that he maintained for the rest of his career was a loyal but self-denying declaration of allegiance to his beloved Gothic. [Ref Hall, Michael 'George Frederick Bodley and the Later Gothic Revival in Britain and America' 2014]

With the Malvern Link houses architectural significance survives externally and internally, particularly so at former St Leonards, later named St Catherines, St Saviours, and now named Salvation House, albeit in a vulnerable and continuing degraded state. This RDA Building recording exercise is the first time this building has had a comprehensive assessment of its internal fabric and its significance. The other houses, over the road, former Ranelagh House, now Manna House, Harvest House, and Sanctuary House on the site have not as yet had an in depth survey analysis of the fabric to assess their internal significance.

Salvation House has hipped and gabled roofs; brick facades and pediments; white timber boarding; quirky west facing porch with classical columns; symmetrical south facing elevations with central door with timber carved pediment, a projecting timber bay that may or may not have been designed by Philip Webb, [not proven] but the Hernaman's certainly got their bay window with a view that looked out to the Malvern Hills. [Ref Bodley & Webb Letters]

"Make a working drawing for the Oriel window as you have sketched it-it is very much what I had thought of keep it as deep as you think well-they want to command the view, the moldings could be tolerably rich. They would look well painted white" Bodley writing to Webb [Ref Collins, David PHD thesis [18188] pg142]

Internally **[Refer to section 4.2 and Appendix ii]** like at Bodley's house at 'Cefn Bryntalech' [Ref List description] some good architectural evidence survives.

For example on the Ground floor; C19 terracotta hexagonal floor tiles adorn the front hallway; rectangular C19 rectangular terracotta tiles in the inner hall, and corridors. The front hallway staircase is rather grand with turned balusters rising to a galleried landing, sweeping handrail ending with an [an early Georgian feature] newel post. [E.g. The newel posts are made up of 4 turned balusters and the hand rail has cavetto mouldings.] This staircase is lit by a fine arched sash window, and an internal unglazed oval portal in the internal wall above the stairs. Ceilings in the hallways and main rooms have plastered moulded decorative cornices. There is some timber wall panelling; a decorative wall niche with a concave hood, that due to the floor being timber boards

and a later inserted stud wall, would probably have once been part of the South facing Sitting/Parlour Room.

The second South facing Sitting Room/Drawing Room has a timber fire surround with carved motifs. Throughout there are some 6 panelled doors with moulded timber architraves **[Refer to Phasing Plan 2.8.1 all doors NOT coloured orange are C19]**; the doorway to the North facing Drawing Room, or most probably the Dining Room, has a fine pediment. This very fine room has a geometric patterned plastered ceiling with plaster moulded cornicing. Two windows, one triptych and one Palladian, with decorative panelled friezes above light the room; there is a large central fireplace with C19 timber fire surround.

A further central staircase with split landing has plainer stick balusters but with the same cavetto handrails, it rises to a galleried landing with raised ceiling above. Other C19 fire surrounds in first floor rooms are plainer but all are in the same matching style. The service area is located in the E wing and the attic. There is a C19 panelled recessed cupboard in the Kitchen and the Kitchen scullery has an unusual circular sash window and a small gothic niche in the wall. The 1st floor is accessed from both staircases with a central corridor where the main 3 bed rooms each had a separate dressing or wash room and all have original C19 plain style timber fire surrounds some with cast iron grates and stone insets including the current bathroom; there are some further 6 panelled doors and all doors have decorative moulded architraves; there is a further C19 timber panelled cupboard in the bathroom and a further circular matching sash window that now seems to be within a room with toilet. This floor leads via a curved corridor to a winder staircase to the attic rooms but also leads to the unusual room with large projecting timber bay window; with timber panelling for window seats. This room has two recessed arches with decorative surrounds either side of a central fire place with a similar style fire surround to others in the house. One arch has been knocked through probably sometime during C20. Behind this wall is an area where a further, probably later mid C20, staircase has been inserted from the ground floor. The 2nd floor attic rooms were probably the servants quarters in the C19 and early C20 reached by the C19 winder stairs and landing area, where there is an arched window/door with access to an external balcony with timber rail. The attic rooms themselves have since been divided from West to East with a C20 stud partition but there are two C19 ledge timber doors remaining and further fireplaces.

Generally, the joinery in the house is consistently detailed, including C18-style six panelled doors with moulded architraves. There may have once been panelling below dado level but decorative timber dado rails and picture rails remain on the ground floor and timber picture rails adorn the first floor.

Although little interior painted and wallpaper decoration schemes survive internally there could be archaeological historical evidence of the original scheme, although it is unclear in the quote below whether the 'large house' refers to Salvation formerly St Leonards or Manna House. Certainly, indigo coloured wood survives on the door pediments with motifs on both sites.

“Interiors-When finalising with Webb the detail of the decoration of the ‘large house’ at Malvern Link in August 1869, Bodley suggested, ‘The “stone colour ground Trellis” for “Saloon” & staircase, the “white fruit pattern” for the indigo coloured wood in the little morning room. For the large drawing room I thought of a white ground paper of Arthurs, an old design & good – I dare say you know it. If they will paper some bedrooms – the daisy pattern – dark & light & the “Venetian”. ‘Arthurs’ was Thomas Arthur, ‘Paper-hanger, Decorator &c to the Queen’ at No 3 Sackville Street, whose papers were also used by Butterfield, but all the other papers are by Morris: ‘Trellis’, ‘Daisy’ and ‘Fruit’ (also known as ‘Pomegranate’) were the firm’s first three papers, issued between 1864 and 1866/7. The ‘Venetian’ paper is part of a small group of patterns issued by Morris in the late 1860s that were adapted from historic models. One of these, ‘Indian’, was almost certainly designed by George Gilbert Scott Jnr; it is possible that ‘Venetian’ was designed by Bodley, who was said after his death to have ‘designed one or two of William Morris’s early wall-papers’. His instructions about colour suggest schemes in which dark-painted woodwork was set off by papers with white or light grounds. The reference to ‘indigo-coloured wood’ at Malvern Link is echoed in Bodley’s specification on a working drawing for internal doors at Cefn Bryntalch, ‘to be painted dark plum all over’. The design for the library in E.S. Wilson’s house appears to show an overmantel with shelves and niches, presumably for the display of ceramics. Bodley’s drawing survives for a similar feature, which does not survive, at Cefn Bryntalch, capped with a broken pediment annotated ‘blue spice jar or bust to stand here’. For the chimney surrounds, he specified ‘blue & white Dutch tiles’, probably supplied by Thomas Elsley of Great Portland Street, whose tiles he often used. Aesthetically, these houses were up-to-the-minute”.

[Ref Michael Hall ‘George Frederick Bodley and the Later Gothic Revival in Britain and America’ 2014]

These Houses at Malvern Link are nationally significant but also certainly significant locally as the only 1860s buildings in Malvern of this building style. Malvern, a Victorian Spa town, has predominately Regency Classical and Gothick Villas, and stucco Italianate. However, Malvern has architectural styles of variety, a battle of the styles, with no street the same. Streets interspersed with C19 stone Gothic and C19 Italianate.

Historical Value

The Queen Anne Revival Buildings at Malvern Link are significant historically as they have associative value with important nationally known Architects, G.F. Bodley and Philip Webb. In 1892 they were added to with a Chapel 1891-3 by Sir Ninian Comper and William Bucknell both who would have been on site. The buildings have a historical illustrative value, particularly Salvation House, which has been largely unaltered; it can still be read with its room layout and arrangement as a large Vicarage for a gentleman vicar. Evidence suggests it was inhabited as such right up until the 1920s by the Herbert family. Father Herbert, a religious figure, is also of historical associative significance, he was the founder of the Order of Holy Name originally based in Vauxhall. The Order of Holy name and the Anglican Nuns in 1879 left London and made this site their Mother House.

[Ref https://en.wikipedia.org/wiki/Community_of_the_Holy_Name]

Historically overall the site has associative historical significance with renown architects but also for being the Mother house of the Convent of the Holy Name, it was the home to the Anglican order of nuns, until they left in the 1990s. One of Bodley's houses Sanctuary House became a penitentiary for fallen women and an orphanage. William Bucknell and particularly Ninian Comper, nationally renowned architects later added a Memorial Chapel in 1892 on the site.

Aesthetic value

The group of buildings and Chapel still retain high aesthetic value through result of their design. Although their setting, with the previous open views and manicured surroundings, have been lost with subsequent modern development. The buildings and their facades are still highly important although ALL in need of repair and attention. They are all buildings on the National Heritage List for England at GDII and the Chapel is GDII*. They all make an important contribution to the Malvern Link Conservation Area.

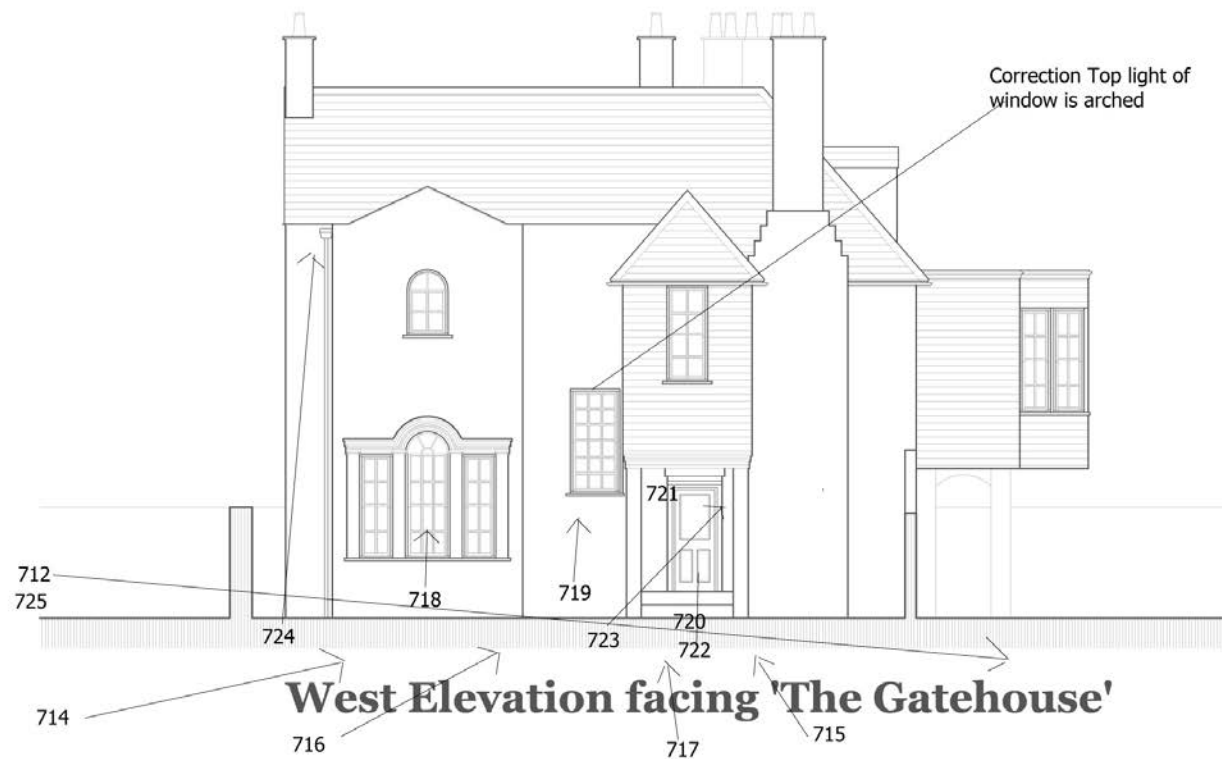
Community Value

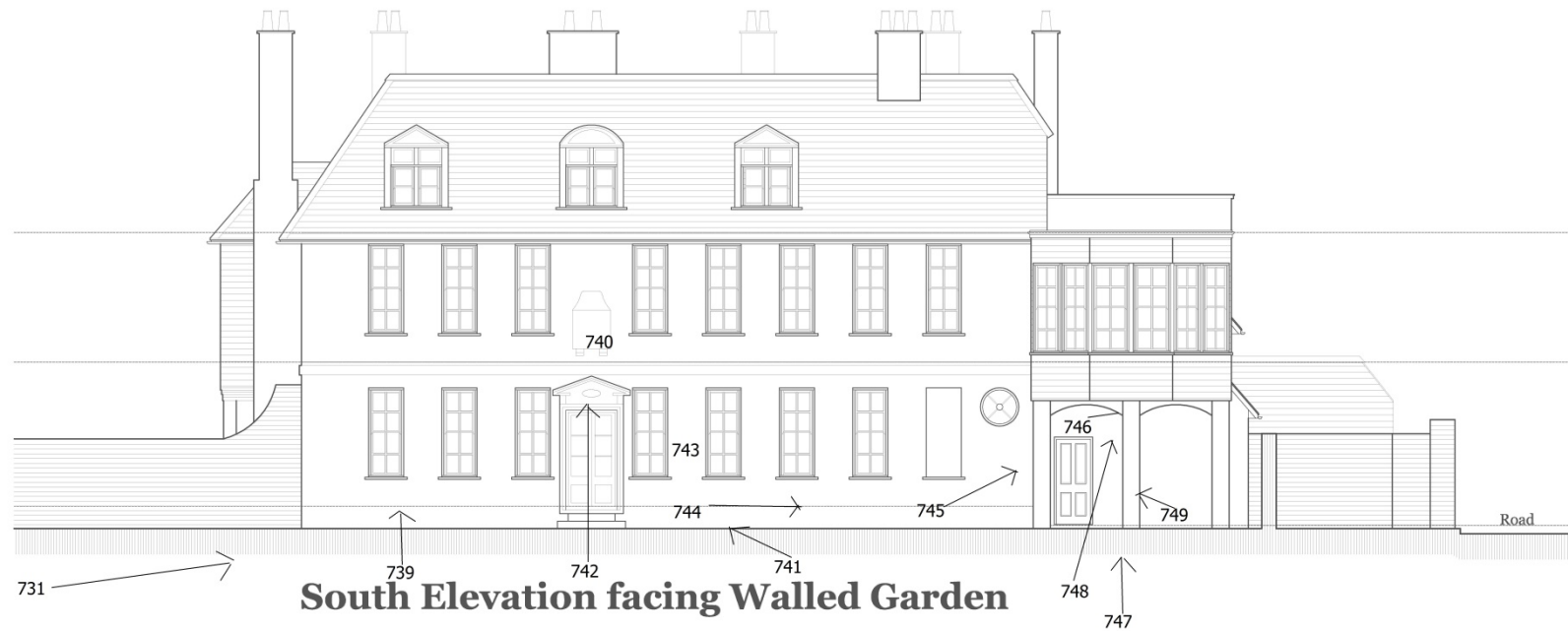
The group of buildings have communal significance having been inhabited by Reverend Herbert and the Nuns of the Holy Order who influenced the lives of many people. Rev Herbert actually resided in Salvation House from 1870s until his death. Also there are collected memories for the Anglican order of nuns of who up to 250 lived on the Malvern Link site at one time. There will be those where the community value and memories are significant as past inmates of the penitentiary and the children in the orphanage, *The House Of The Good Shepherd*.

Salvation House itself was used as a military hospital convalescent home in WWI so will hold some community value for those who were cared for there and their families and staff of the Red Cross. More recently, late 20th century, Salvation House will hold some community value for the many people who attended conferences there when it was used as *The International Gospel Centre* in the 1990s to 2004.

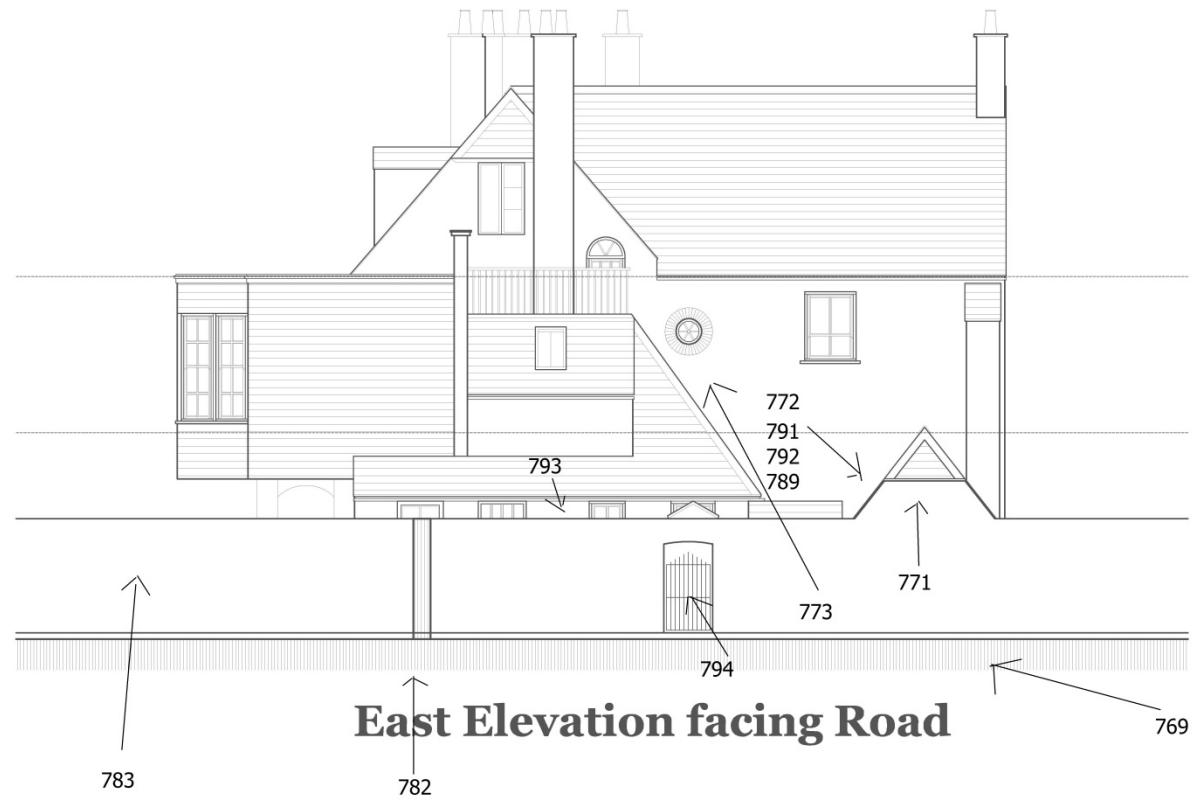
5. Exterior Elevation Position of Photos Plans

West Elevation facing The gatehouse [SEE APPENDIX FOR PHOTOGRAPHS]



South Elevation

North Elevation

East Elevation Ranelagh Road

5.1 Register of Photographic Record Exterior Elevations

Photo	Photo ID	Direction Orientation	Description [photographs with 2 m poles as scale]	Position	Page Num APPENDIX
			West Elevation facing the Gatehouse		1
1.	P1100712	NE	Oblique view of W Elevation with Carriage area and brick garden wall with pointed arch entrance.		
2.	P1100714	NE	W Elevation with Carriage area in front	714	
3.	P1100717	E	W Elevation	717	2
4.	P1100718	E	Palladian window with stone surround	718	
5	P1100719	E	Arched 9/9 sash window	719	3
6 & 7	P1100720 & P1100723	E	Front door entrance/portico porch/ timber columns [2 m pole and 1 m pole]	720 723	
8	P1100721	E	Timber panel doorcase front entrance door	721	
9	P1100722	E	Doorcase front entrance door and architrave	722	
10	P1100724	E	Cast iron hopper with spout	724	
11	P1100725	S	C19 Garden Wall and entrance		3
			South Elevation facing Walled Garden		
12	P1100738	N	C19 Garden Wall and entrance		4
13	P1100731	NE	Oblique view of South Elevations	731	4
14	P1100729	N	Straight on view of South Elevation	729	5
15.					5
16	P1100739	N	Upper Elevation with louvred timber shutters	739	6
17	P1100741	N	Central door with pediment	741	
18	P1100740		Central door with pediment	740	
19.	P1100742	N	Pediment with cartouche	742	

20	P1100743	W	Iron brackets for shutters	743	
21	P1100740 [1]	N	1890s Sun Dial attached to South Elevation	740 [1]	6
22	P1100744	E	Two storey timber Oriel Bay	744	7
23	P1100747	N	Two storey timber Oriel Bay	747	7
24	P1100745	E	Two storey timber Oriel Bay detail	745	8
25	P1100748	N	Two storey timber Oriel Bay detail	748	
26	P1100746		Two storey timber Oriel Bay bracket	746	
27	P1100749		Two storey timber Oriel Bay post [50cm pole]	749	
28	P1100726	NW	View of South Elevation from Ranelagh Road car parking area		8
	P1100726	NW	View of South Elevation from Gates Ranelagh Road car parking		
			Gazebo in the South facing garden facing North		
29	P1100733	S	Brick Gazebo open fronted		9
30	P1100737	SW	Brick Gazebo open fronted with mono pitch clay tile roof		9
31	P1100734	SW	Niche attached to wall		10
32	P1100735	SE	Open door and timber column detail Gazebo		10
			Gatehouse and Conservatory		
33	P1100787	W	View of drive to Gatehouse Ranelagh Road		11
34	P1100713	W	C19 Conservatory attached to Gatehouse		
			North Elevation facing Driveway		
35	P1100751	SE	Oblique view of North Elevation	751	12
36	P1100760	S	Straight on view of North elevation from drive	760	13
37	P1100761	SW	Oblique view of North Elevation	761	14

38	P1100763	S	Two 6/6 sash windows lower storey North Elevation	763	15
39	P1100764	SE	Two windows, one arched, lower storey North Elevation	764	15
40	P1100765	S	Upper storey and cast iron hopper and downpipes	765	16
41	P1100765[1]	S	cast iron hopper and spout	765[1]	
42	P1100767	S	cast iron bracket on downpipe	767	16
43	P1100768	S	Gabled building and C20 building attached by roadside	768	17
			East Elevation facing Ranelagh Road		
44	P1100769	W	East elevation [2 metre poles]	769	18
45	P1100782	W	East elevation [2 metre poles]	782	19
46	P1100783	W	East elevation side of timber oriel with tiled wall	783	19
47	P1100780	N	Car parking area end of Ranelagh Road [former fruit garden]		20
48	P1100771	W	Gable end of gabled building [former wash house]	771	21
49	P1100772	S	Elevation of former wash house building off courtyard	772	21
50	P1100773	W	Details on East Elevation circular sash etc	773	22
51	P1100794	W	Lower storey East elevation with boards	794	23
52	P1100793	W	Lower storey East elevation with boards	793	23
53	P1100791	S	North Elevation of gable East	791	24
54	P1100792	W	Roof of outbuilding attached	792	24
55	P1100789	S	Door and entrance to C20 Boiler House	789	25
56	P1100790	S	Inside C20 Boiler house		25

5.2 Written Description Exterior Elevations for Building Recording

West Elevation facing gatehouse {Appendix I for all Photographic Plates}



This elevation in the C19 was the principal front elevation approached via the side driveway to a carriage way area opposite the former Gatehouse/Coach House.[P1100787]

In a typical Queen Anne Revival style of red brick and white painted sash windows the two storey West elevation[P1100712][P1100714] has a hipped tiled roof with over hanging eaves, an external brick full length chimney stack, stepped brick at eaves, built on stone plinth [P1100717] ; top 7 courses of stack replaced probably C20. English Bond brick façade with a pointed gable parapet, cast iron downpipe with unusual hoppers [P1100724]. Entrance front has a Palladian window; timber sashes 6/6 with an arched fan, side sash windows 4/4 [P1100718] decorated with a carved capitals stone surround, x1 arched 9/9 sash window lighting the inner stair to its right. Below a half submerged basement window.[P1100719] , x1 arched sash window 4/2 above. The 2-storey porch with hipped clay tile roof with tiled copings ; iron curly brackets, the upper floor of which is weather boarded, painted white, with a 4/4 timber

sash window, supported on two brick columns. There are rear columns inside the enclosed portico [P1100720 & P1100723] with timber fluted columns with ionic capitals on stone pedestals. Enclosed porch approached by two stone steps, floor; stone flagstones. Front entrance half glazed timber door[P1100721] [probably replaced C20 glazing with C20 door handle and letterbox] 4 lower panels to timber door with cast iron knob set in decorative timber panelled door case, architrave and frame [P1100721] [P1100722]

There is access to the garden and South Elevation via a original 1860s brick Arch entrance within the 1860s brick wall [P1100725] The gatehouse still has original C19 Conservatory.

[P1100713]

South Elevation {Appendix I for Photographic Plates}

Typical Queen Anne Revival style. The South elevation [P1100731] faces the walled garden. Two storeys, hipped clay tiled roof; overhanging eaves; right hand brick chimney stack ; three dormer windows; two with pointed gables, lead roof coverings. The central dormer has curved roof and gable. All with timber side panels painted white; timber casement windows with x2 hinged lights above. [P1100739] English Bond brick façade with raised brick string course. Eight upper window openings to eaves; 4/4 timber sash windows with timber louvred outer shutters; stone window sills. A feature Stone 1890s Sun Dial [P1100740 [1]] fixed to wall above the door to lower storey. Lower storey English Bond brick with 7 window openings with stone sills; rubbed brick lintels; containing x7 4/4 timber sash windows and timber louvred outer shutters [removed at time of survey] [P1100741] Ironmongery remains for shutters [P1100743]. [Windows either side of door have x1 timber louvred outer shutter each. There is a further blind window and unusual sliding sash circular bullseye window of x4 lights to the East near the timber oriel bay.

The rear door is a rather grand affair with a decorative timber open pediment painted blue featuring carved cartouche of vase, foliation and bird motifs painted blue on an oval white background. Recessed panelled doorcase on stone plinths; decorative architrave. [P1100742] Two leaf double timber doors with x3 upper lights and x1 lower timber panel per door. C20 door furniture; brass lever handle. Approached by two semi-circular brick steps from raised tile and brick terrace also approached by two brick steps. Evidence of raised floor to lower storey; ventilation grilles. To the East a two storey projecting timber oriel bay [P1100744] with decorative timber central bracket[P1100748] [P1100746]; flat roofed; built on five timber square posts/columns with decorative timber arches featuring a timber carved keystone.[P1100745] Bay itself timber boarded painted white with x6 4/4 sash windows. Square columns with beaded mouldings [P1100749] all built on carved stone plinths set on raised brick and tile terrace beneath. Access to a further entrance door.[P1100747]

North Elevation

Facing the drive are 4 gables [P1100751] each having a chimney rising from its apex. Roof of clay tiles. [P1100760] Each gable has a valley gutter [P1100765] served by unusual cast iron hopper with spout and downpipes [P1100765[1]] P1100767]. Upper storey brick façade of English Bond has 5 window openings with brick lintels and stone sills. Upper storey E to W , X1 6/6 timber sash, x3 4/4 timber sash. Lower storey 6 window openings with rubbed brick lintels and stone sills. E to W x1 8/8 sash window, second Gable x2 6/6 smaller sash windows [P1100763], x1 third Gable 4/4 followed by a tall arched 6/6 sash window with rubbed brick arch lintel lighting the inner stairwell [P1100764], fourth gable x1 4/4 timber sash window. Attached to this North Elevation to the East is a building with single glazed window that housed former boiler with C20 brick flue; attached to that a single storey building with gabled tile roof; former wash house/Laundry with single glazed window. [P1100768]

East Elevation Ranelagh Road

The East Elevation [P1100769] is the service end of the house enclosed by an over 2 m high matching brick wall fronting the pedestrian pavement incorporating the gable end with gablet [P1100771] of the former Laundry building. The wall has an arched brick opening with a C20 iron gate. [P1100794] This entrance leads to a small courtyard area [P1100794] with access to the gabled Laundry building of two rooms with two timber doors. [P1100772] The laundry has attached a C20 mono pitched corrugated roof brick building that contains the boiler. [P1100789] [P1100790] The main house is accessed by two rear accesses, panelled doors, one with timber pediment painted white. [P1100793] [P1100774] Main Roof of clay tiles of south facing gable with intersecting half hipped gable with X2 light casement window facing East with external brick chimney stack. [P1100769] On the upper storey there is a small upper balcony [P1100773] with timber rails accessed via an arched x6 light door/window.

Below is a series of gables of clay roof tiles, white timber boarding and a parapet brick wall, rear of extended oriel bay room ; wall of clay hung tiles to East [P1100775] [The Oriel Bay room can be seen from the South elevation] Similar to the South elevation there is a another unusual sliding sash circular bullseye window [P1100773] with rubbed brick circular surround. The lower storey has C19 timber sash windows covered by boards.

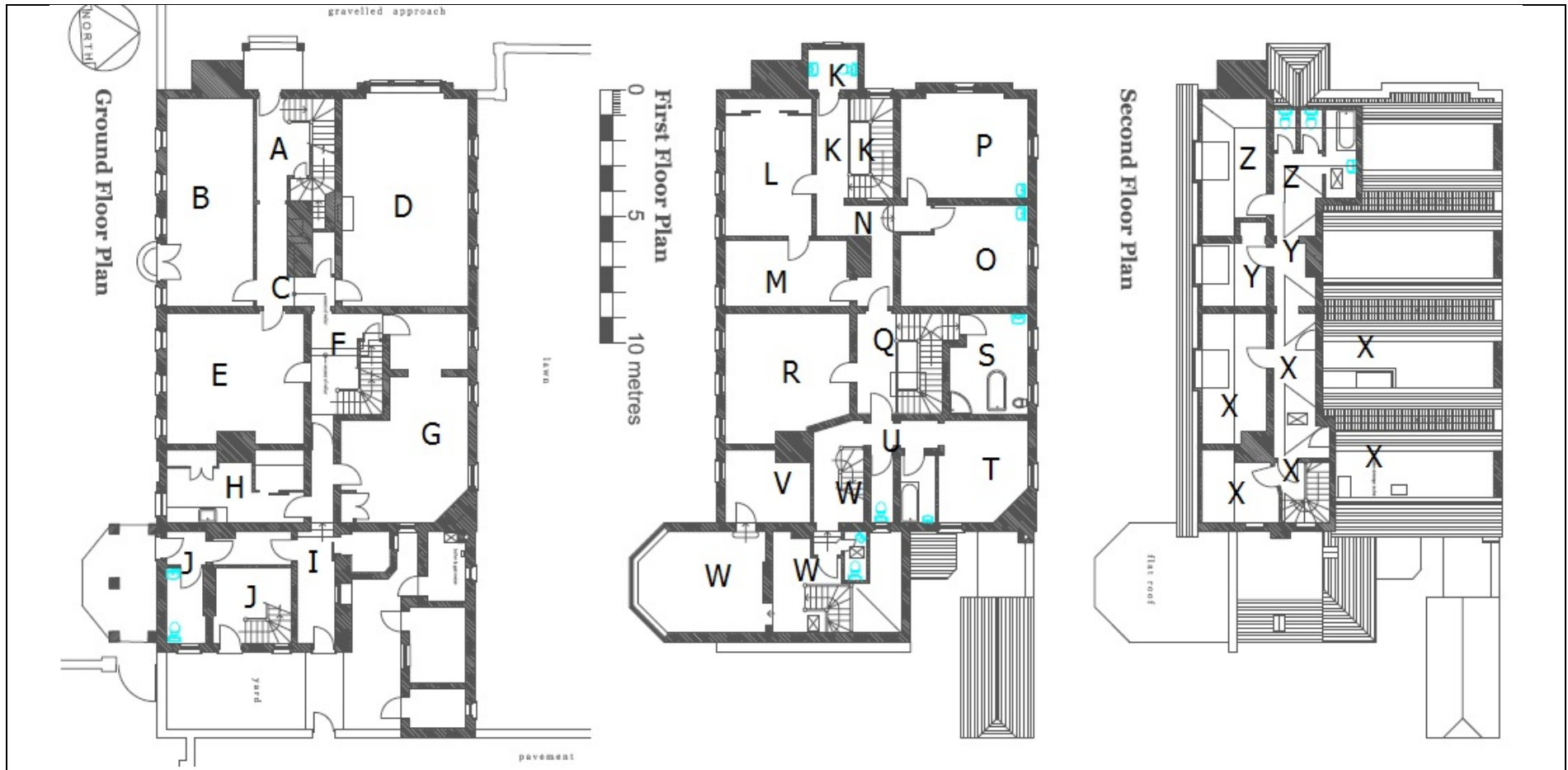
5.2.1 Written description Garden Gazebo



Situated in the SW corner of the South facing garden is a Gazebo. [P1100733] [P1100736]
 Constructed of brick with mono pitch clay tiled roof with decorative bargeboards. The Gazebo is open fronted flanked either side by brick piers on stone plinths with half a timber fluted column with ionic capitals[P1100735] similar to those found on the main house West portico.
 Approached by 3 stone steps; the Interior floor is of clay tiles. Interior walls painted plaster; ceiling timber boards. The rear wall has a framed recess that did house a mirror. The East Wall an open doorway with architrave but no door. [P1100735] The West wall has a surface mounted wall niche with a shell motif probably for a statue [P1100734]

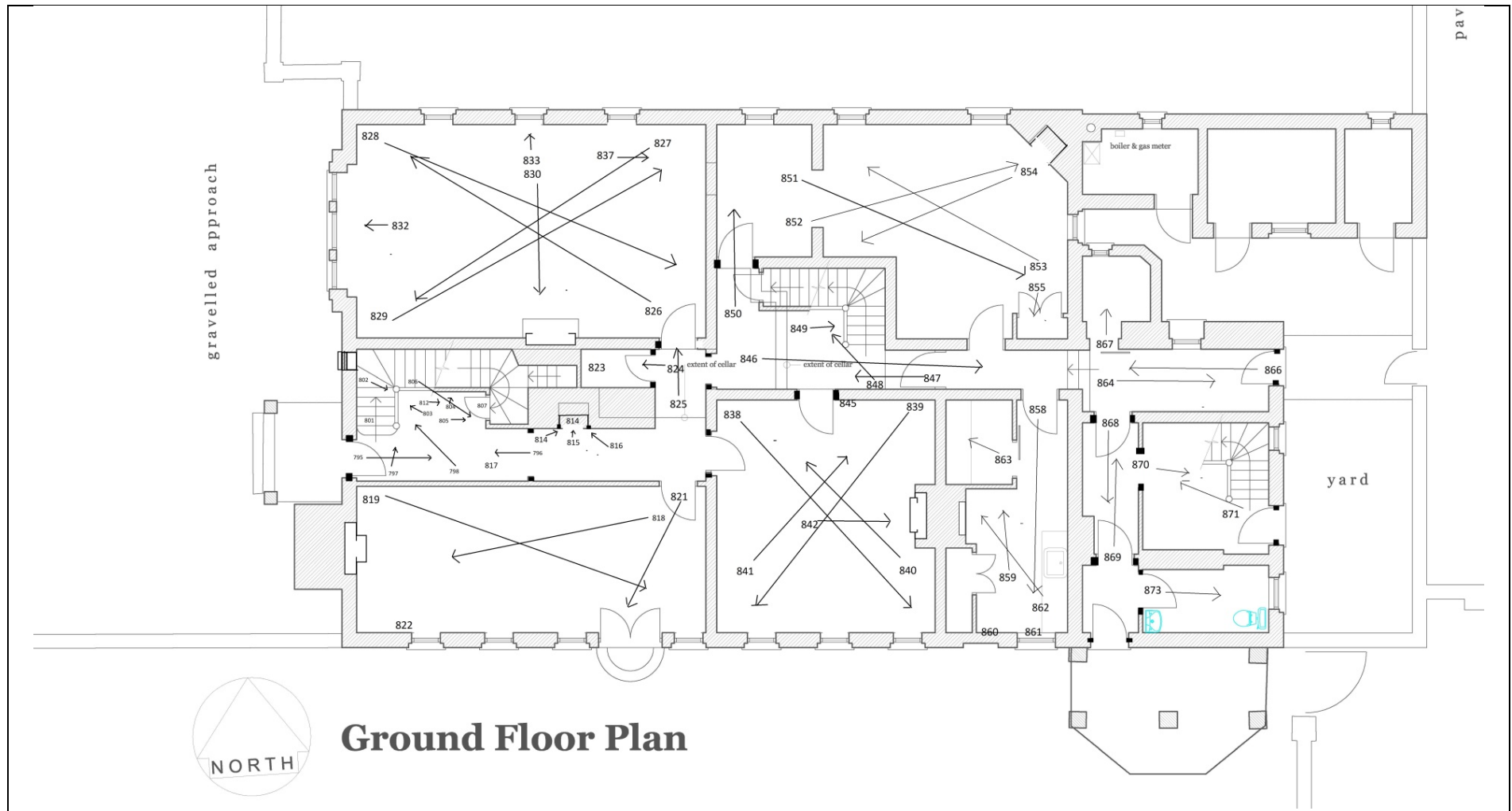
6 Interior

A plan for ease of reference, each area or room has been given an alphabet letter. NOT TO SCALE



6.1 GF Position of Photos Plan

Annotated from Architects Plans NOT TO SCALE



6.2 Register of Photographic Record Interior [Ground floor]

Photo	Photo ID	Direction Orientation	Description [photographs with 2 m poles as scale] unless stated	Position	Appendix PAGE
			Ground Floor Hall & Stairs A	795	27
57	P1100795	W	Hall to Corridor	796	
58	P1100796	E	Corridor to Hall	797	
59	P1100797	S	Stairs and Balusters	798	
60	P1100798	E	Stairs and Balusters	801	
61	P1100801	S	Stair treads	802	
62	P1100802	N	Stair Newell Post	803	
63	P1100803	E	Stair Newell Post		
64	P1100812	W	Under stair panelling and 3 panelled door to Cellar		
65	P1100804	S	Panelling and Balusters		
66	P1100805	W	Ceiling and balusters		
X67	P1100806	W	Decorative Cornicing		
68	P1100807	W	Entrance to cellar stairs		
69	P1100808	E	Cellar		
70	P1100809		Cellar		
71	P1100811		Cellar and shelving		
72	P1100810		Cellar and shelving		
73	P1100814	N	Wall niche	814	
74	P1100816	N	Wall niche	816	

75	P1100815	N	Hood of Wall Niche		
76	P1100817		Hexagonal terracotta tiles inner hallway	817	
			Ground Floor South Facing Room B		30
77	P1100818	E	Towards fire place	818	
78	P1100819	W	From Fireplace to double leaf external doors	819	
79	P1100821	N	double leaf external doors	821	
80	P1100822		Plaster cornicing	822	
			Ground Floor Corridors & Cupboard C		31
81	P1100825	S	Doorway to Room D Decorative pediment	825	
82	P1100824	E	6 panel door to cupboard off corridor	824	
83	P1100823	E	Inside cupboard off corridor	823	
			Ground Floor North and East facing Room D		32
84	P1100826	E	West to Palladian window decorative plaster ceiling	826	
85	P1100827	E	West to Palladian window, fireplace, decorative plaster ceiling	827	
86	P1100828	W	East to door entrance, fireplace and decorative plaster ceiling, timber floor boards	828	
87	P1100829	S	North East windows, plaster ceiling, timber floor boards	829	
88	P1100830	N	Timber Fire surround	830	
89	P1100832	E	Palladian window with frieze pediments above	832	
90	P1100833	S	North wall windows with frieze pediments above	833	
91	P1100836		Ceiling detail and cornicing		

92	P1100835		Ceiling details		
93	P1100837	W	Floor with corner NW of terracotta tiles	837	
			Ground Floor South facing Room E		36
94	P1100838	N	Towards South windows	838	
95	P1100839	N	Towards South windows	839	
96	P1100840	S	From South windows to internal 6 panelled doors	840	
97	P1100841	S	From South windows to internal 6 panelled doors	841	
98	P1100845		Ceiling plaster cornicing	845	
99	P1100842	W	Timber fire surround	842	
100	P1100843		Timber fire surround detail		
101	P1100844		Timber fire surround detail		
			Ground Floor Inner hall and Stairs F		38
102	P1100846	W	Inner Hall. staircase towards East external entrance	846	
103	P1100847	E	Inner Hall terracotta floor tiles.	847	
104	P1100848	E	Inner Hall. staircase and Newell post	848	
105	P1100849	S	Inner Hall. Staircase and Newell post 1 m pole	849	
			Ground Floor Kitchen & Cellar G		40
106	P1100850	S	Door entrance to Kitchen; cellar door to right	850	
107	P1100851	W	Towards East	851	
108	P1100852	W	Towards East	852	
109	P1100853	E	Towards West	853	

110	P1100854	E	Towards West	854	
111	P1100855	N	C19 Timber full height cupboards	855	
112	P1100856		Cellar with brick vaulted ceiling		
113	P1100857		Cellar steps		
			Ground Floor Kitchen Scullery H		41
114	P1100858	N	Towards South Circular sash window	858	
115	P1100859	S	Towards North and brick partition wall with fixed window	859	
116	P1100861	N	Circular window detail	861	
117	P1100862	S	Towards North and brick partition wall and fire opening	862	
118	P1100860	S	Niche in brick wall South	860	
119	P1100863	E	Inside partitioned off area	863	
			Corridor from East Entrance plus Room off I		44
120	P1100864	W	Corridor entrance and East entrance door with light	864	
121	P1100866	E	Corridor looking west and terracotta floor tiles	866	
122	P1100867	S	Small room off corridor North with narrow window	867	
			Corridor to South Entrance J		45
123	P1100868	N	Corridor to South with terracotta floor tiles	868	
124	P1100869	S	Corridor to North with terracotta floor tiles	869	
125	P1100870	W	Room off this corridor with Winder Stair	870	
126	P1100871	E	Room off this corridor with Winder Stair	871	

127	P1100872	W	Small room off this corridor small C19 window	872	
128	P1100873	W	Small room off this corridor 6 panel door	873	

6.2 Written Description Interior GF

Ground Floor Hall & Stairs A

The main entrance to the house West is via a front entrance half glazed timber door [P1100721] [probably replaced C20 glazing with C20 door handle and letterbox] with 4 lower panels in the timber door with cast iron knob set in decorative timber panelled door case, architrave and frame [P1100721] [P1100722]. The entrance hall floor is laid to 9 inch [228mm] C19 terracotta hexagon tiles [P1100795] [P1100817] it leads to an inner corridor; timber floorboards with arch entrance with moulded architraves, doorway with no door, although there is evidence there was a door by hinge marks. The hallway; C19 plaster walls with timber dado rail 3 ¾ inch [95mm wide 30mm depth] incorporates an open well rectangular staircase with four newel posts [P1100804]; timber treads; staircase ends GF with a quarter winder turn and curtail step, with timber C19 panelling beneath the stairs that incorporates a 4 panelled timber door with C19 ironmongery [P1100812] that is the entrance to a small cellar beneath. Balusters of C18 in style; turned, two per tread; carved brackets under tread ends. The flat topped cavetto ramped handrail ends with a GF newel post made up of 4 turned balusters. [P1100797 P1100798 P1100801 P1100802 P1100803 P1100812 P1100804] Staircase lit by a 9/9 arched sash window leads to a galleried landing. The ceiling of the Hallway is C19 lath and plaster with plaster decorative cornice [P1100806] with acanthus motifs. The small cellar beneath the stairs is approached by brick steps lit by a small external window that faces west. The cellar has brick painted walls and some stone and slate shelving. [P1100807 P1100808 P1100809 P1100811 P1100810]

The inner corridor; timber floor boards [P1100795] [P1100796] was probably once part of Room B but sometime in the C20 a stud partition wall has divided this space. The North facing wall has original C19 lath and plaster walls with timber dado rail 3 ¾ inch [95mm wide 30mm depth]; timber 6 inch [150mm] skirting boards. An important feature here is a timber niche with concave hood incorporating a shelf and mirror inset into the wall, probably once for an ornament and part of Room B. [P1100814 P1100815 P1100816] Ceiling lath and plaster with some plaster decorative cornice with acanthus motifs to North wall.

Ground Floor South Facing Room B

Room with restricted access. [P1100818 P1100819] Carpet to timber suspended floor. South facing walls C19 plaster with four 4/4 timber sash windows; two flanking a full height double leaf timber door with 3 lights [P1100821]; C19 decorative moulded architrave door surround; timber dado rail 3 ¾ inch [95mm wide 30mm depth]; timber 6 inch [150mm] skirting boards. West wall C19 plaster with timber dado rail 3 ¾ inch [95mm wide 30mm depth] and C20 reproduction fire surround replacing or hiding original C19 fireplace.

East wall C19 plaster ; timber dado rail 3 ¾ inch [95mm wide 30mm depth]; timber 6 inch [150mm] skirting boards. Ceiling probably C19 lath and plaster C19 plaster acanthus cornicing same as Hallway A. [P1100822] North wall C20 stud partitioning with restricted views to photograph.

Ground Floor Corridors & Cupboard C

[P1100825] Internal corridor timber floorboards C19 plaster to walls ; timber dado rail 3 ¾ inch [95mm wide 30mm depth]; timber 6 inch [150mm] skirting boards. Timber decorative moulded architraves 4 inch [100mm] to doorways including cupboard under stairs [P1100824] room E & D and inner hallway. Door to Room D has decorative scrolled timber pediment above [P1100825]. 6 panel timber C19 door to cupboard [P1100824] with two top panels glass. Interior solid walls and a shelf [P1100823]

Ground Floor North and East facing Room D

Room D has decorative timber pediment above its entrance door [P1100825] and original C19 moulded architraves to doorway and C19 door that was adapted in C20 to include a glass panel. Room D was the grandest ground floor room of the house. [P1100826-P1100829] Timber floor boards to floor apart from a small square [approx. 1 m] of terracotta square tiles [unexplained] to the NE corner [P1100837]. Walls; C19 plaster to walls ; timber dado rail 3 ¾ inch [95mm wide 30mm depth]; timber 6 inch [150mm] skirting boards. North wall x3 large C19 windows; central window arched 9/9 timber sash flanked either side by tall thin 4/4 sash windows. Two, with a decorative plaster oval frieze pediment, above. [P1100833]. West wall has a large Palladian/ Venetian window [P1100832] with decorative plaster oval frieze pediment above. Room D has a decorative plaster ceiling patterned with simple geometric patterns [P1100836] [P1100835] including plaster moulded acanthus cornicing throughout in the same design as Hall A and Room B. [P1100836] The South wall C19 plaster; timber dado rail 3 ¾ inch [95mm wide 30mm depth]; timber 6 inch [150mm] skirting boards, it has a large central fireplace with C19 timber surround with marble [probably later C20] inset. [P1100830]

Ground Floor South facing Room E

[P1100838-41] This South facing room has two entrances one from the Corridor C and one from inner Hall F. Floor carpeted over floorboards, suspended floor. All walls original C19 lath and plaster with additional C19 timber picture rails; timber dado rail 3 ¾ inch [95mm wide 30mm depth]; timber 6 inch [150mm] skirting boards. South wall [P1100838 P1100839] has x3 4/4 timber sash windows. North and West walls timber 6 panelled original doors and moulded timber architraves. [P1100840 P1100841] East wall with central chimney stack with fireplace; timber C19 fire surround with geometric flower motifs; C20 marble inset and fire grate. [P1100842 P1100843 P1100844] Ceiling lath & plaster with plaster decorative acanthus cornices [P1100845]

Ground Floor Inner hall and Stairs F

The house has an inner hall [P1100846 P1100847 P1100848 P1100849] and further staircase similar to Staircase in Hall A. C19 plaster walls with timber dado rail 3 ¾ inch [95mm wide 30mm depth] This hall incorporates an open well rectangular staircase; timber treads; staircase ends with a quarter winder turn, with timber C19 plank panelling beneath the dado rail ; Stick Balusters, two per tread, carved brackets under tread ends Staircase rises to a split landing with a further winder steps to a galleried landing. The flat topped cavetto ramped handrail ends with a square newel post GF. The hall floor is laid to rectangle brick C19 terracotta tiles 10 inch by 5 inch [250mm x125mm] Ceiling lath & plaster with moulded plaster acanthus cornice. [P1110013 Aii other] A 4 panelled timber door with C19 ironmongery is the entrance to another small cellar beneath the stairs. [P1100850]

Ground Floor Kitchen & Cellar G

There is an inner lobby with arch to the Kitchen entrance North, and to the East a C19 four panelled timber door beneath the staircase which is the entrance and access to another small cellar beneath. [P1100850] The cellar has a painted brick vaulted ceiling [P1100856] approached by brick steps [P1100857]. Walls cement rendered.

Kitchen [P1100851- P1100854] Door C20 with C19 moulded timber architrave; leads to a Room G; floor probably tiled, with covering of lino; with a 4/4 sash timber window . This room has an opening to ceiling height to the east [a C20 intervention] to create a bigger room G. The larger room facing North and East has floor, probably tiled with covering of Lino; timber 6 inch [150mm] skirting boards; X3 timber sash windows 6/6 and 8/8. A brick corner fireplace opening with brick fireback remains in the NE corner [P1100852] There is a C19 timber field and panelled, floor to ceiling height, fitted cupboard [P1100855] SE corner; a further C20 door with C19 moulded timber architrave leads to a corridor and opposite is the entrance door to a Scullery Room H.

Ground Floor Kitchen Scullery H

[P1100858] Entered via C20 door; floor rectangle brick C19 terracotta tiles 10 inch by 5 inch [250mm x125mm] similar to hallway; painted brick walls; wall to W with chimney stack and brick open fire place with brick arch lintel [P1100862]; C20 cupboards; brick dividing wall with fixed C19 2/2 timber window as a separated area within the room [P1100859], containing some plainer style timber cupboards and shelving [P1100863]. South wall C19 original circular sash window [P1100861] and brick pointed arch niche in brick wall probably for a candle. [P1100860]

Corridor from East Entrance plus Room off corridor I

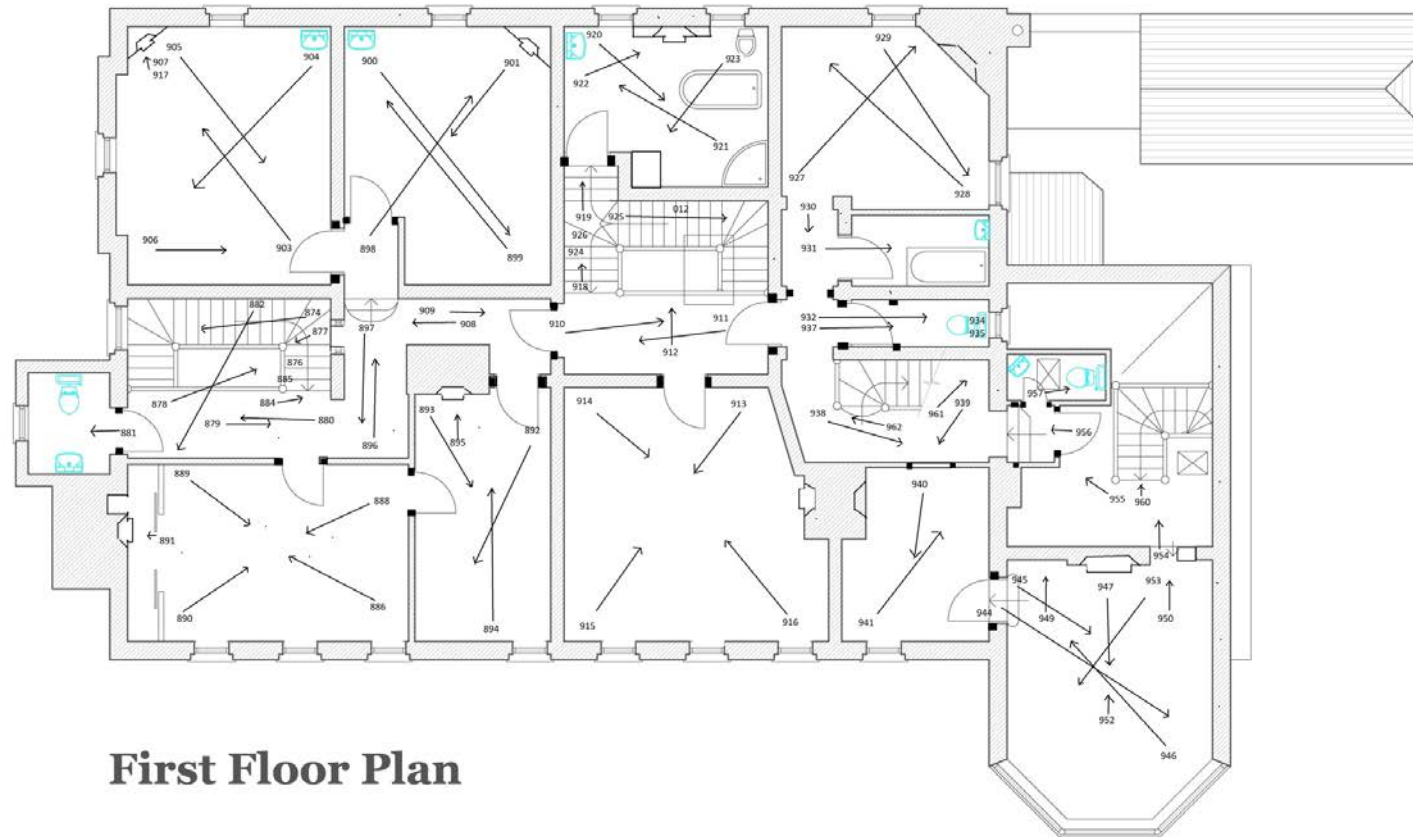
The service entrance to the House East is served via this **corridor I** from Ranelagh Road with an entrance door, with C19 glazed overlight above 6/6 [P1100864]; Floor rectangle brick C19 terracotta tiles 10 inch by 5 inch [250mm x125mm] with terracotta tiles for skirtings. [P1100866] There is a small room off North ;C19 timber moulded architrave with a narrow 4/4 sash timber window containing frosted glass also with floor of rectangle brick C19 terracotta tiles 10 inch by 5 inch [250mm x125mm]. [P1100867] The corridor continues West towards the inner hallway via 3 steps [P1100866] that are probably stone that have been painted red. Floor; rectangle brick C19 terracotta tiles 10 inch by 5 inch [250mm x125mm] with terracotta tiles for skirtings. There is another corridor that leads from this South to **area J**

Corridor to South Entrance J

[P1100868 P1100869] Corridor leads South to a lobby with doorway with timber moulded architrave and back entrance door to garden, floor laid to terracotta square floor tiles 6 ¾ inch [155mmx155mm]. Off this corridor are two rooms [P1100869] The first room with C19 window is also accessed via street entrance from Ranelagh Road via half glazed panelled door with a C19 glazed overlight above, 6/6. [P1100870] [P1100871]. This room has an inserted [probably Mid C20 timber] painted white newel staircase P1100871 , it was probably originally open, laid to terracotta square floor tiles 6 ¾ inch [155mmx155mm] It now has an inserted partition wall and C20 door, this room is divided by a solid masonry wall where there is a further small room lit by a small C19 window, [P1100872] with moulded C19 timber architrave, that is accessed from the corridor with doorway; 6 panelled C19 door with timber moulded architrave [P1100873] Exterior door a later C20 panelled door.

7. FF Interior Position of Photos Plan

Annotated from Architects Plans NOT TO SCALE



7.1 Register of Photographic Record FF

Photo	Photo ID	Direction Orientation	Description [photographs with 2 m poles as scale] unless stated	Position	Appendix PAGE
			First Floor Stairs West and landing plus Room over Portico K		47
129	P1100874	E	Staircase view W to arched timber window 1 m pole	874	
130	P1100877	E	Newell post on staircase on winder steps	877	
131	P1100878	S	Balustrade on landing	878	
132	P1100884	W	Top stairs newell posts and landing	884	
133	P1100879	W	Landing facing East	879	
134	P1100880	E	Landing facing West door to Room over Portico porch	880	
135	P1100876	N	Landing balustrade and handrails	876	
136	P1100885		Top of flat topped handrails	885	
137	P1100882	N	Plaster Ceiling Cornice detail on Landing	882	
138	P1100881	E	Inside Room above Portico Porch	881	
			Room L SW off landing K		51
139	P1100886	E	Room View to West	886	
140	P1100888	NE	Room View Windows Picture Rails SW Fireplace	888	
141	P1100891		Fireplace detail	891	
142	P1100889	W	Room View South East	889	
143	P1100890	W	Room View North East	890	

			Room M South Off Room L		53
144	P1100892	N	Room M View facing South to Window	892	
145	P1100893	NW	Room M View facing SE to Window	893	
146	P1100894	S	Room M View facing North to panelled door & Fireplace	894	
147	P1100895	S	Room M View facing North fireplace 1 m pole	895	
			Corridor N off Galleried landing to Rooms O & P		55
148	P1100896	S	Corridor to Room O & P Arched opening with timber steps	896	
149	P1100897	N	Corridor from steps facing S Oval portal with 50cm pole	897	
150	P1100908	E	Corridor Facing West to Oval portal timber architrave	908	
			Room O North		56
151	P1100898	SW	Room O facing NE Picture rails / fireplace in NE corner	898	
152	P1100899	SE	Room O facing NW	899	
153	P1100900	NW	Room O facing SE	900	
154	P1100901	NE	Room O facing SW with timber panelled door	901	
			Room P NW off Room O		58
155	P1100903	SE	Room P facing NW Pictures rails fireplace NW corner	903	
156	P1100904	NE	Room P facing South West corner	904	
157	P1100905		Room P facing door	905	
158	P1100906		Room P facing door and panelling to lobby wall	906	
159	P1100907		Best preserved Fireplace and surround detail 2m & 1m pole		
160	P1110017		Best preserved original Fire grate		

			Landing and Stairs Area Q		61
161	P1100909	W	Corridor to Landing facing East	909	
162	P1100910	E	Balustrade/ stick balusters cavetto handrail and Landing area facing West	910	
163	P1100911	E	Balustrade/ stick balusters cavetto handrail Landing facing West	911	
164	P1100918	N	Split level stairs half landing	918	
165	P1100919	N	Steps and Archway to Bathroom [Room S] off half landing	919	
166	P1100925	E	Stairs down to winder steps decorative Dado rails	925	
167	P1110012	N	Stairs surviving dado boarding and dado rail 1 m pole	012	
168	P1100926		Ceiling above galleried landing and skylight	926	
169	P1100912	N	Galleried Landing stick balusters	912	
170	P1100924	N	Dado rail moulding detail	924	
			Room R South		65
171	P1100913		Room R facing SW	913	
172	P1100914		Room R facing South East Picture rails Windows and fire place	914	
173	P1100915		Room R facing North East	915	
174	P1100916		Room R facing North	916	
			Room S Bathroom		67
175	P1100920	W	Bathroom facing E	920	
176	P1100921	SE	Bathroom facing NW Picture rails Fireplace and panelled door	921	

177	P1100922	W	Bathroom fireplace North wall 1 m pole	922	
178	P1100923	N	Timber C19 corner cupboard and panelled door	923	
			Room T with Bathroom and Toilet U NE		69
179	P1100927	SE	Room T facing NE corner Picture rails blocked fireplace NE may contain opening but not fire surround	927	
180	P1100928	SW	Room T facing NW	928	
181	P1100929	W	Room T Facing E	929	
182	P1100930	N	Corridor from Room T serving Bathroom & Toilet	930	
183	P1100931	W	Room T Bathroom facing E	931	
184	P1100932	W	Toilet off corridor with C19 circular sash window E	932	
185	P1100937	W	C19 6/6 open light above door/ architrave moulding	937	
			Circular Sash window in Room with toilet U		70
186	P1100934	W	Circular Sash window facing East detail	934	
187	P1100935	W	Circular Sash window detail with 50cm pole		
			Room V facing South off Corridor with Winder stairs to Attic		
188	P1100938	W	Corridor leading to Winder stairs and E rooms facing E	938	
189	P1100939	W	Entrance to Room V off corridor	939	
190	P1100940	N	Room V facing South with window	940	
191	P1100941	S	Room V facing North and panelled Door	941	

			Oriel Bay Room W		73
192	P1100944	NW	View Oriel Bay Room SE from Door way of Room V	944	
193	P1100945[1]	NW	Bay window facing SE	945	
194	P1100947	N	Oriel Bay window detail facing South	947	
195	P1100953	NE	Oriel Bay window seat SW 1m pole 50cm pole	953	
196	P1100946	E	Doorway W with steps to Room V x1 recessed arch	946	
197	P1100949	S	LH Recessed arch detail timber moulding on timber corbels	949	
198	P1100950	S	RH Recessed arch and fireplace	950	
199	P1100952	S	The Two recessed arches in North wall and central fireplace With original surround	952	
			Lobby Room behind Room W with stairs to ground floor		77
200	P1100954	S	View North through RH recessed arch	954	
201	P1100956	E	Lobby to WC and steps facing West 1m pole	956	
203	P1100955	E	View to WC and steps facing West	955	
204	P1100960		Top Newell staircase to lower floor	960	
			Corridor and WC to Winder stairs leading from Lobby W		79
205	P1100957	S	Small WC off corridor with skylight	957	
206	P1100961	S	Under Winder staircase to Attic Rooms facing North	961	
207	P1100962	E	Bottom of winder staircase to Attic Rooms	962	

7.2 Written Description Interior FF

First Floor Stairs West and landing plus Room over Portico K

The main rectangular open well staircase is off the West Hallway. The flights of stairs rise against the respective wall enclosures, [P1100874], and are the grander of the two in the house. The stair treads are with exposed riser ends; carved brackets under tread ends. The stairs follows the internal wall with closed a string and a dado rail with a two turns incorporating kite winder steps to a full galleried landing [P1100876]; timber floorboards. Stair balusters are turned, two per tread, with newel posts at the bottom with a curtail step; another at the winder turn and top newel on the landing [P1100877]. The dado rail ends here with a half newel post against the wall. [P1100878 P1100879] The cavetto handrail is flat topped and ramped [P1100880 P1100885]; a popular feature of C18 and characteristic of this style and revived here by Bodley in the Queen Anne Revival. The stairs and landing area is lit by an arched timber 9/9 sash window [P1100874]. The stairs are also lit by an internal oval unglazed portal with a decorative timber moulded architrave [P1100878.] Probably used by the past occupants and servants to view who was entering the hallway below. Ceiling lath & plaster with decorative acanthus moulded plaster cornice. [P1100882] Off the galleried landing is a small room over the timber portico below, with 6 panelled C19 door with decorative timber moulded architraves. [P1100881] It has a 4/4 timber sash window and is presently used as a WC with sink. A further 6 panelled C19 door leads to Room L.

Room L SW off landing K

6 panelled central door with decorative timber moulded architraves leads to one of the principle former bedrooms facing South [P1100888] with x3 4/4 timber sash, recessed in the south wall, windows. Timber floorboards; timber 6 inch [150mm] skirting boards. Walls lath & plaster with picture rails. Ceiling lath & plaster. The west wall has a fitted C20 wardrobe concealing the west wall [P1100886] with original picture rail and a C19 timber surround fireplace within. This bedroom has a room off [Room L] with 6 panelled corner door [P1100890] with decorative timber moulded architrave that would have been a dressing room and wash room, also accessed from the landing/corridor for a servant by a further door.

Room M South Off Room L

Room M [P1100892] would once have been a dressing room and wash room for Room L, also accessed from the landing/corridor. X2 6 panelled doors with decorative timber moulded architraves. Timber floorboards; timber 6 inch [150mm] skirting boards. Walls lath & plaster with picture rails. Ceiling lath & plaster. X1 recessed 4/4 timber sash window to the South P1100892, to the North a chimney breast and wooden fireplace surround P1100894 but with mantel shelf and grate missing. P1100895

Corridor N off Galleried landing to Rooms O & P

The landing ends where there is a ladder on the wall [P1100897] to gain access to a hatch to second floor; this probably was a later C20 intervention. A corridor leads off left from the landing through a lath & plaster archway. [P1100896]. Timber floorboards; timber 6 inch [150mm] skirting boards. Walls and ceilings lath & plaster. To the right and West is the wall with the oval portal [P1100897 P1100908] with view down the stairs. Directly ahead are 3 timber steps with a further lath & plaster archway above [P1100896]; bottom step curved, leads to two further bedrooms via a lobby with x2 C19 6 panelled doors North and West and a wall of C19 panelling to the East. [P1100896 P1100906]

Room O North

This room is immediately ahead of the timber steps and inner lobby and has a C19 6 panelled door with decorative timber moulded architraves, and a small wall of C19 panelling to the east. This room may have interconnected via the lobby with Room P and have been a further dressing room and wash room for Room P. It may also have been children's bedrooms and a nursery. Timber floorboards; timber 6 inch [150mm] skirting boards. Walls and ceilings lath & plaster with picture rails. Wall to West has some moulded vertical timbers [P1100899] intersecting lath & plaster walls. [P1100902] In the NE corner is a corner chimney stack [P1100898] and C19 fireplace with C19 timber surround; grate intact.

Room P NW off Room O

This room [P1100903] is immediately left [West] of the timber steps and inner lobby and has C19 decorative timber moulded architrave door case, but is without a 6-panelled door. [P1100905 P1100906] Timber floorboards; timber 6 inch [150mm] skirting boards. Walls and ceilings lath & plaster with picture rails. Outer wall to West has a recessed wall with an arched 4/2 timber sash window. [P1100904] The East the inner wall has some moulded vertical timbers intersecting lath & plaster walls. [P1100905] There is a further 4/4 timber sash window in the North wall and in the NW corner there is a corner chimney stack and C19 fireplace with C19 timber surround; grate intact. [P1100903 P1100907]

Landing and Stairs Area Q

The corridor from the oval portal [P1100908] has access to Room M [P1100892] to the South but via a C20/ C21 fire door leads to the inner landing Q and stairs. [P1100909 P1100910]. Timber floorboards; timber 6 inch [150mm] skirting boards. Inner galleried landing area ceiling is high and is lit via a C20 skylight [P1100926].

Central in the house, another rectangular open well staircase, with galleried landing; balustrade of stick balusters; flat topped cavetto handrail and top newel post. [P1100910. P1100911] Staircase; open rectangular well with exposed riser ends, carved brackets under tread ends, follows the internal wall with closed string and a dado rail. C19 dado rails [P1100924] and C19 timber boarding to dado [P1100925] with a corner timber newel post to ceiling at the quarter winder step landing. The stairs continue down to GF from a split-level winder step landing [P1100918] with further winder steps. On the first winder step landing there are a further 5 timber steps to the North; walls lath & plaster with original dado rails that lead to a Bathroom via a timber lintel archway and lobby area [P1100918. P1100919]

Room R South

Room R [P1100914] would once have been a large bedroom with x3 4/4 recessed timber sash windows with timber panelling below, overlooking the South gardens. Timber floorboards; timber 6 inch [150mm] skirting boards. Walls and ceilings lath & plaster with picture rails. Central door has C19 decorative timber moulded architrave door case but is without a 6 panelled door. [P1100915] C19 Fireplace with timber surround, grate intact to East wall.

Room S Bathroom North

On the winder step landing there are a further 5 timber steps to the North; walls lath & plaster with original dado rails that lead to a Bathroom via a timber lintel archway and lobby area [P1100918. P1100919]. This room is currently used as Bathroom [P1100920]; Timber floorboards; timber 6 inch [150mm] skirting boards. Walls and ceilings lath & plaster with picture rails. [P1100921] X2 4/4 timber sash windows flanking chimney breast with C19 Fireplace with timber surround, grate intact. [P1100922] 6 panelled C19 door and decorative timber moulded architrave door case with a x2 panelled door cupboard inserted above lobby. [P1100923] In the SW corner a C19 timber tall cupboard with 4 panelled doors, 2m to door height, with decorative timber architrave cornice. [P1100923]

Room T with Bathroom and Toilet U NE

Room T [P1100927] once was larger as it has been divided with a stud partition and plasterboard wall with borrowed light openings at ceiling level [P1100929] sometime in the C20, to incorporate a Bathroom [P1100931]. This has meant that C19 doors have been moved. [P1100930] The original C19 6 panelled door has been moved to the entrance to this room with a C20 doorframe, but its original position can be seen as is in evident by the C19 decorative timber moulded architrave door case off the corridor. [P1100930] The room itself has timber floorboards; timber 6 inch [150mm] skirting boards. Walls and ceilings lath & plaster with picture rails, the picture rail itself continues into the bathroom on the outer walls [P1100931]. Room T has x1 6/6 timber sash window [P1100927] to the North and a smaller 4/2 timber sash window to the East wall [P1100929]. The room has a corner NE chimney breast, fireplace blocked in. [P1100927].

Circular Sash window in Room with toilet U

This small room with WC and sink [P1100932] has had its 6 panelled C19 door moved forward towards the corridor, it once would have hung on the C19 decorative timber moulded architrave door case with 6/6 open light above, with the timber moulded architrave. [P1100934] This small room has the second unusual circular sash window similar to the GF Scullery [P1100935]

Room V facing South off Corridor with Winder stairs to Attic

The entrance to Room V is via the corridor [P1100938] that leads to the winder stairs to the attic rooms. It has a central 6 panelled C19 door with decorative timber moulded architrave with a plain 6/6 open light above. [P1100939 P1100941] South wall X1 4/4 timber sash window. Timber floorboards; timber 6 inch [150mm] skirting boards. Walls and ceilings lath & plaster, no picture rails. Wall to West is fibre board [See **P1100942 Aii Other**] covering timber panelling that may have also been a doorway to interconnect with **Room R**. If this was the case this room may have been a dressing and wash room for Room R. This room has a chimney breast with a fireplace blocked in.

Leading off this room is the entrance down to the Oriel Bay **Room W** [P1100944] via 3 timber steps

Oriel Bay Room W

The original access to this room in the C19 was probably from **Room V** via 3 timber steps, bottom step curved. [P1100946] In the C19 this may have been a Ladies Drawing Room. Sometime, it would seem in the C20, access was also made from behind this room by knocking through one of the recessed arches. Room W has a 6 panelled C19 door with decorative timber moulded architrave leading to timber steps within a doorcase with timber moulded architrave [P1100946]. Southern aspect with large projecting timber oriel bay window [P1100944 P1100947] with x6 4/4 timber sash windows with timber panelling window seats below. [P1100953] Timber floorboards, walls and ceilings lath & plaster, picture rails to W and E. N wall; central chimney breast with timber fireplace surround, possibly C19, with a C20 fire inset. Either side of fireplace two recessed semi-circular arches ,2m+ to floor, [P1100952] probably used in C19 for display or with shelves for books. Both arches have timber moulded bands, archivolt, with a timber keystone, smooth soffits supported on timber corbels. [P1100949]. Arches echo the external arches supporting the Oriel Bay at ground level outside. RH rear wall of arch recess has been knocked through, probably sometime C20, with a smaller arch probably with C20 gypsum plaster, to the room behind. [P1100952 P1100954]

Lobby Room behind Room W with stairs to ground floor

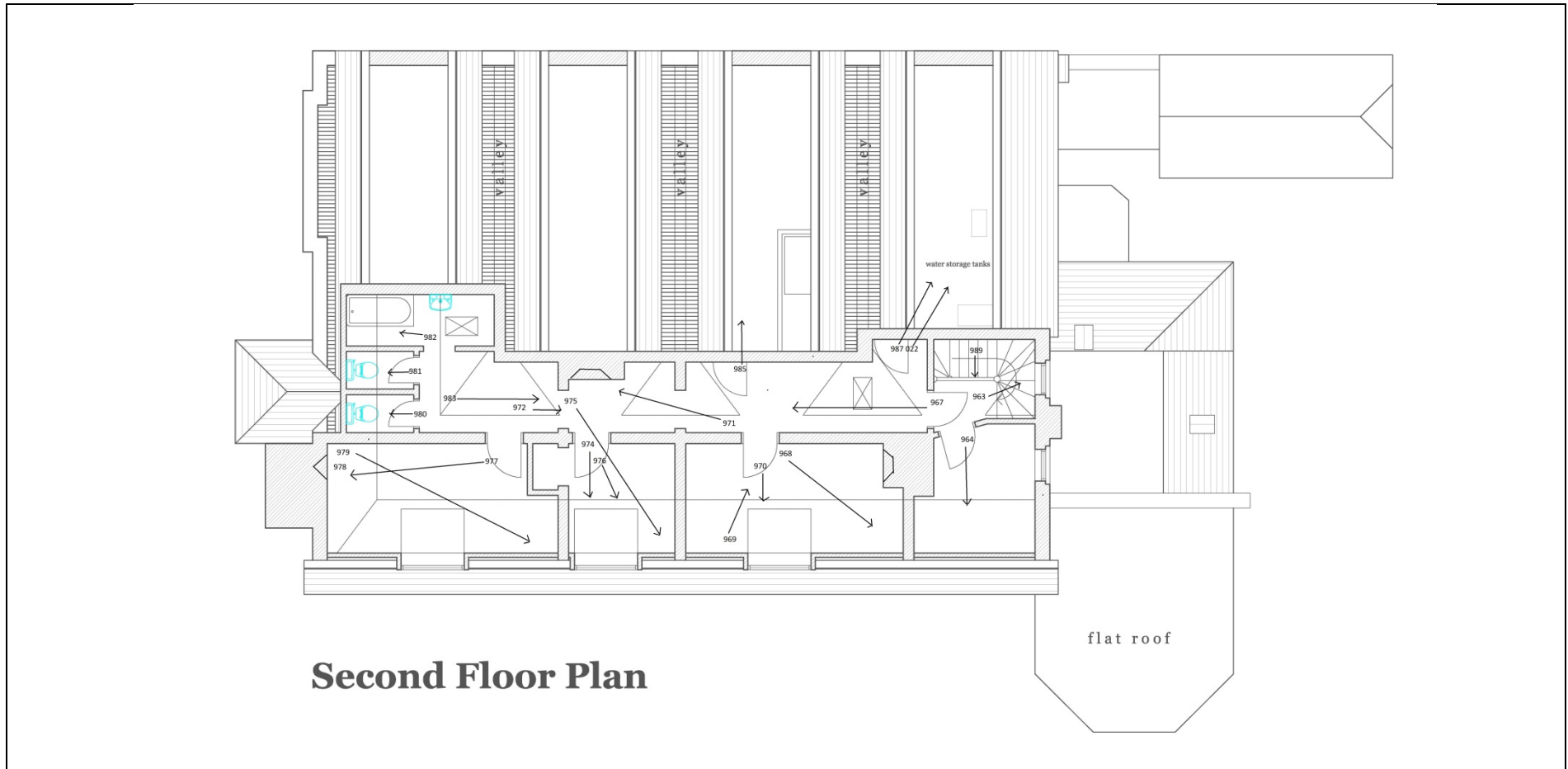
This area is lit by a C20 skylight in roof slope [P1100954] to East. C20 stud walls to North. Timber floorboards. To the North there is an inserted staircase probably dating to Mid C20 [P1100960] with square newel posts, and wide planking acting as banisters. This leads to **Room J** below. To the West a door with broken glass panels [P1100955] leads to lobby [P1100956] that leads to a WC North.

Corridor and WC to Winder stairs leading from Lobby W

A lobby [P1100956] leads to a WC North lit by a C20 skylight. [P1100956 P1100957]. Timber floorboards. To the W four timber steps [P1100956] lead to the corridor opening with doorcase with a timber moulded architrave and the winder staircase to Attic Rooms. There is an open recess under the stairs, lath & plaster ceiling with coat hooks on E wall [P1100961]. The winder stairs, timber treads are enclosed with a lath & plaster walls, inner wall with a timber circular handrail. [P1100961]

8. SF Interior Position of Photos Plan

Annotated from Architects Plans NOT TO SCALE



8.1 Register of Photographic Record Interior SF

Photo	Photo ID	Direction Orientation	Description [photographs with 2 m poles as scale] unless stated	Position	Appendix PAGE
			Winder staircase to Attic Space X Y Z		80
208	P1100963		Top of winder staircase looking down	963	
209	P1100989	N	Stick Baluster rail looking up	989	
			Area X Landing 1st Room off East and removed arched window/door Corridor in Roof space		81
210	P1100966	S	C19 Door/window to flat roof removed and placed on landing 1m pole	966	
211	P1100964	N	1 st Room off landing facing South	964	
212	P1100967	E	Corridor to Attic Rooms facing West	967	
			Area X 2nd Room area off South facing window		82
213	P1100968	W	2 nd Room E fire surround blocked fire opening	968	
214	P1100969	N	2 nd Room timber ledged C19 door	969	
215	P1100970	N	2 nd Room dormer window	970	
			Area Y 3rd Room off false partition corridor		83
216	P1100971	S	Fireplace on North Wall within partition corridor	971	
217	P1100972	W	Corridor and C19 panelling facing East	972	
218	P1100974	N	3 rd Room Dormer window facing South	974	
219	P1100975	NW	3 rd Room facing SE corner	975	
220	P1100976		3rd Room false partition wall	976	

Photo	Photo ID	Direction Orientation	Description [photographs with 2 m poles as scale] unless stated	Position	Pg
			Area Z 4th Room		85
221	P1100983	W	4 th Room off false partition wall		
222	P1100977	E	View towards End gable West		
223	P1100978	E	Evidence of fireplace End Gable West		
224	P1100979	W	View towards East wall		
			Area Z x2 Toilets and bathroom		86
225	P1100980	E	Toilet 1 facing West	980	
236	P1100981	E	Toilet 2 facing West	981	
227	P1100982		Bathroom	982	
			Roof Areas 1 and 2		87
228	P1100985	S	Roof void N 1	985	
229	P1100987	S	Roof void N 2	987	
230	P1110022	S	Roof void N 2	022	

8. 2 Written Description SF

Winder staircase to Attic Space X Y Z

Winder staircase enclosed by lath & plaster walls; timber treads. Off the 5th winder step down from landing there is access to an external flat roof area with a timber balcony, via an arched timber 9 light casement window/door with hinged brackets. [P1100966] Galleried landing with square newel post; banisters and flat-topped handrail; stick balusters. [P1100963 P1100989].

Area X Landing 1st Room off Corridor in Roof space

Directly off this landing is a small room with timber floorboards, with C19 timber ledge & brace door with C19 ironmongery. Sloping eaves; lath & plaster walls. Timber casement window to E. P1100964. A corridor divides the attic space E to W [P1100967]

Area X 2nd Room South

Small room timber floorboards, with central C19 timber ledge & brace door with C19 ironmongery [P1100969]. Sloping eaves; lath & plaster walls. Timber casement dormer window to South [P1100970]. Chimney breast E with blocked fireplace; timber fireplace surround. [P1100968]

Area Y 3rd Room South off false partition corridor

This Room has been divided by a thin stud wall [P1100976 P1100975] sometime in C20 so the fireplace, blocked, but with timber surround, appears to be in a corridor [P1100971] but would have once been within the room. The C19 timber ledge & brace door with C19 ironmongery was most likely repositioned. Timber floorboards, sloping eaves; lath & plaster walls, casement dormer window to South. [P1100974]

Area Z 4th Room South

This Room has also been divided by a thin stud wall with top lights. [P1100983] Entrance door, timber 4 square panelled door, probably dating from Mid C20 [P1100979] . Fireplace, blocked in, gable end wall. [P1100977 P1100978] Timber floorboards, sloping eaves; lath & plaster walls, casement dormer window to South.

Area Z x2 Toilets and bathroom

A corridor probably created in the C20 leads to two Toilets and one Bathroom. Timber floorboards, walls of sloping eaves. Doors; timber 4 square panelled probably dating from Mid C20 [P1100980 P1100981 P1100982]

Roof Areas 1 and 2

There are four gabled roof spaces with valley gutters. Two of these have access doors to view interior [P1100985 P1100987 P1110022]

9. Register of Photographs other/ materials some with measurements

Photo	Photo ID	Description [photographs with 2 m poles as scale] unless stated	Appendix PAGE
			88-93
231	P1100883	Architraves 4inch	
232	P1110004	Architraves 4inch with Steel rule	
233	P1110015	Architraves with 1 metre pole	
234	P1100992	Skirting 9 inch with Steel rule	
235	P1110005	9inch terracotta tile with Steel rule	
236	P1100902	Room O Example of Earth Lime Plaster internal wall	
237	P1100917	Room R Timber recess detail below window 50cm pole	
238	P1100942	Room V Fibre board covering over timber panelling	
239	P1100986	Timber Hatch door to Roof Void 1	
240	P1110009	Square Terracotta Tile 6 inch Area J with Steel rule	
241	P1110010	Staircase construction in Room J	
242	P1110011	Example of Guttering Bracket found on site.	
243	P1110013	Acanthus Cornice example Ceiling Inner Hallway	

RDA Building Recording Salvation House Ranelagh Road Malvern WSM69253

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Red box collection

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<http://www.victorianweb.org/art/architecture/homes/qar.html>

<http://www.academicroom.com/article/rise-refinement-g-f-bodleys-all-saints-cambridge-and-return-english-models-gothic-architecture-1860s>



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Website : www.historicbuildingheritageconsultants.co.uk

Email: rockdavidson@googlemail.com

Appendix I External Plates

Separate PDF

Appendix ii Internal Plates

Separate PDF

Annotated Architects Plans as existing by RDA

Separate PDF

Architects Plans as existing

Separate PDF

APPENDICES FOR BUILDING
RECORDING SALVATION HOUSE
RANELAGH ROAD MALVERN
WSM69253

Rock Davidson Historic Building Consultants

*DECEMBER 2017 EXTERNAL
AND INTERNAL RECORD OF
PHOTOGRAPHIC PLATES*

Appendix I Exterior Elevations Plates

West Elevation facing the Gatehouse



1. P1100712



2. P1100714



3. P1100717



4. P1100718



5. P1100719



6. P1100720 & 7. P1100723



8. P1100721



9. P1100722



10. P1100724



11. P1100725

South Elevation facing Walled Garden**12. P1100738****13. P1100731**

Details of windows & door needed



14. P1100729



15. P1100820 [15th December 2017]



16. P1100739



17. P1100741



18. P1100740



19 P1100742



20. P1100743



21. P1100740 [1]



22. P1100744



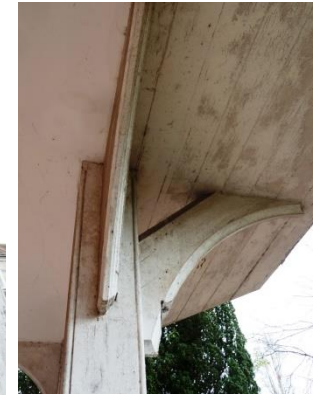
23. P1100747



24 P1100745



25. P1100748



26.P1100746



27. P1100749



28. P1100726 from Ranelagh Road



[from Ranelagh Road gates]

Gazebo in the South facing garden facing North

29. P1100733



30. P1100737



31.P1100734



32. P1100735

Gatehouse and Conservatory

33. P1100787



34. P1100713

North Elevation facing Driveway

35. P1100751



36. P1100760



37. P1100761



38. P1100763



39. P1100764



40. P1100765



41. P1100765[1]



42. P1100767



43. P1100768

East Elevation facing Ranelagh Road

44. P1100769



45. P1100782



46.P1100783



47.P1100780



48. P1100771



49.P1100772



50. P1100773



51 P1100794



52. P1100793



53. P1100791



54. P1100792



55. P1100789



56. P1100790

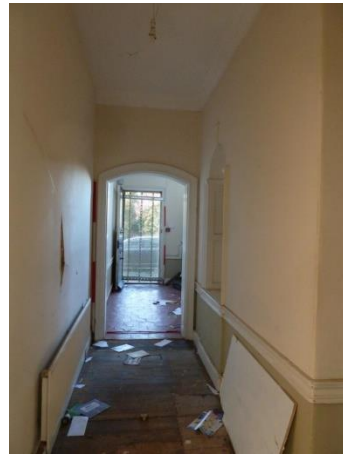
Appendix ii Interior Plates



Plan with Room IDs [See also each floor plan with photo IDs]

Ground Floor Hall & Stairs A

57. P1100795



58.P1100796



59.P1100797



60.P1100798



61.P1100801



62.P1100802



63.P1100803



64.P1100812



65.P1100804



66.P1100805



67.P1100806



68. P1100807



69.P1100808



70.P1100809



71.P1100811



72.P1100810



73.P1100814



74.P1100816



75.P1100815



76.P1100817

Ground Floor South Facing Room B**77.P1100818****78.P1100819****79.P1100821****80.P1100822**

Ground Floor Corridors & Cupboard C**81.P1100825****82.P1100824****83.P1100823**

Ground Floor North and East facing Room D**84.P1100826****85.P1100827**



86.P1100828



87.P1100829



88.P1100830



89. P1100832



90.P1100833



91. P1100836



92.P1100835



93. P1100837

Ground Floor South facing Room E

94.P1100838



95.P1100839



96.P1100840



97.P1100841

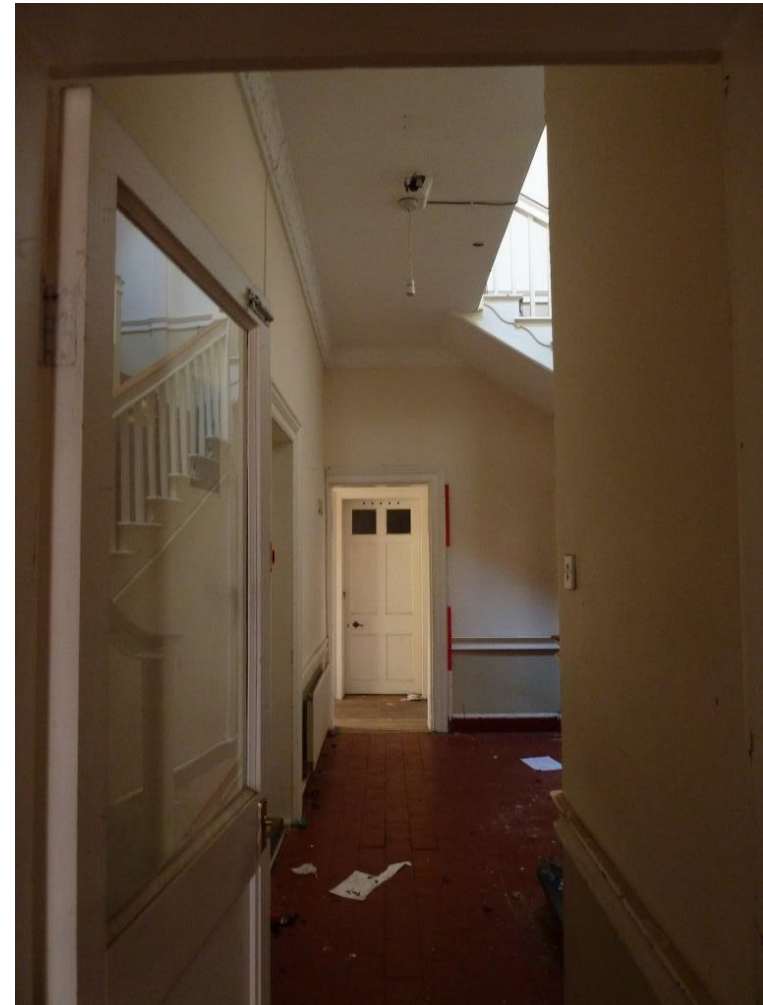


98.P1100845



99.P1100842

**100. P1100843****101.P1100844**

Ground Floor Inner hall and Stairs F**102.P1100846****103.P1100847**

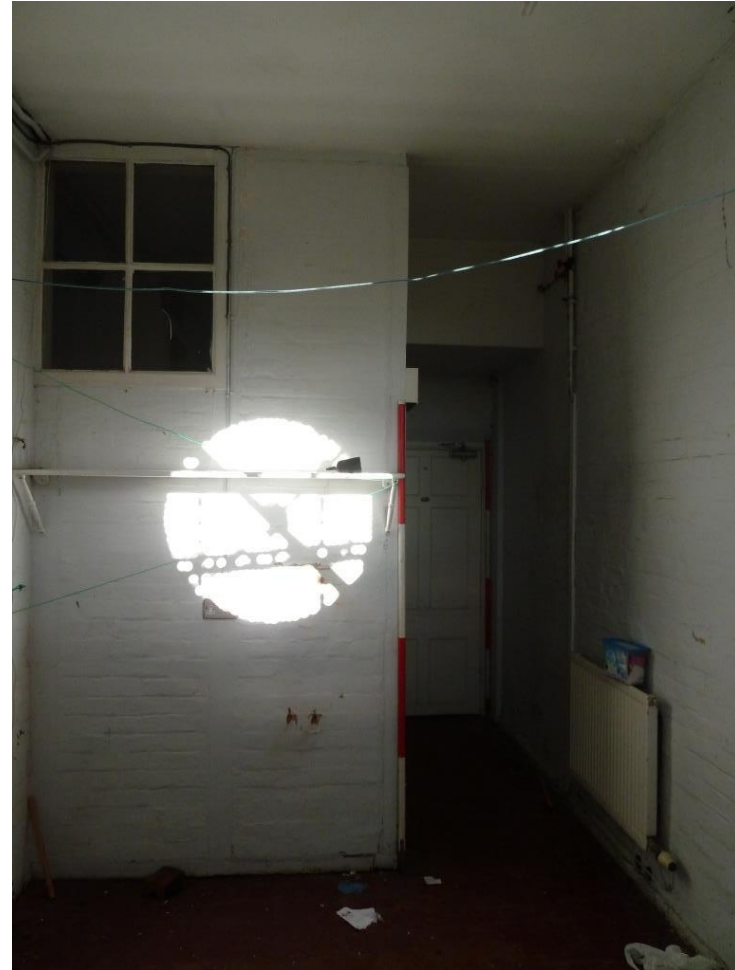


104.P1100848



105.P1100849

Ground Floor Kitchen & Cellar G**106. P1100850****107. P1100851****108. P1100852****109. P1100853****110. P1100854****111. P1100855****112. P1100856****113. P1100857**

Ground Floor Kitchen Scullery H**114. P1100858****115. P1100859**



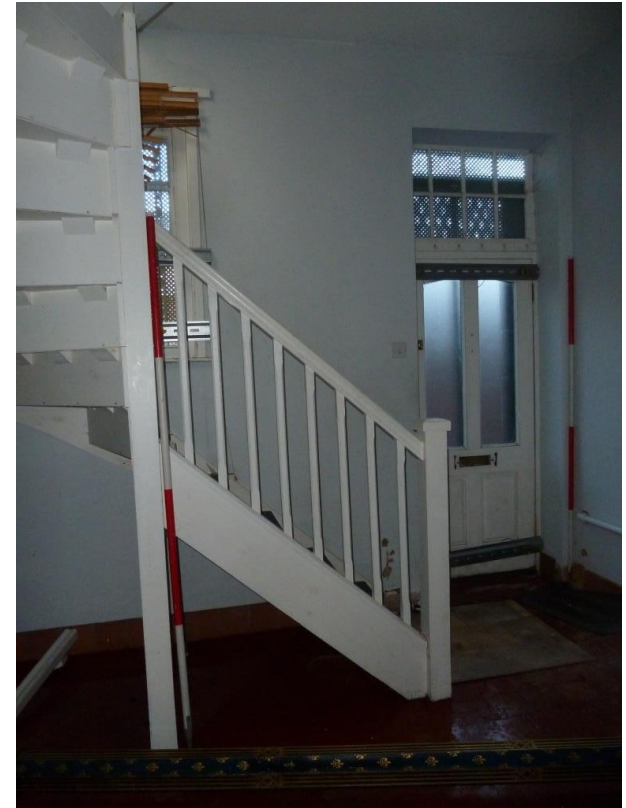
116.P1100861



117.P1100862

**118. P1100860****119.P1100863**

Corridor from East Entrance plus Room off I**120.P1100864****121.P1100866****122. P1100867**

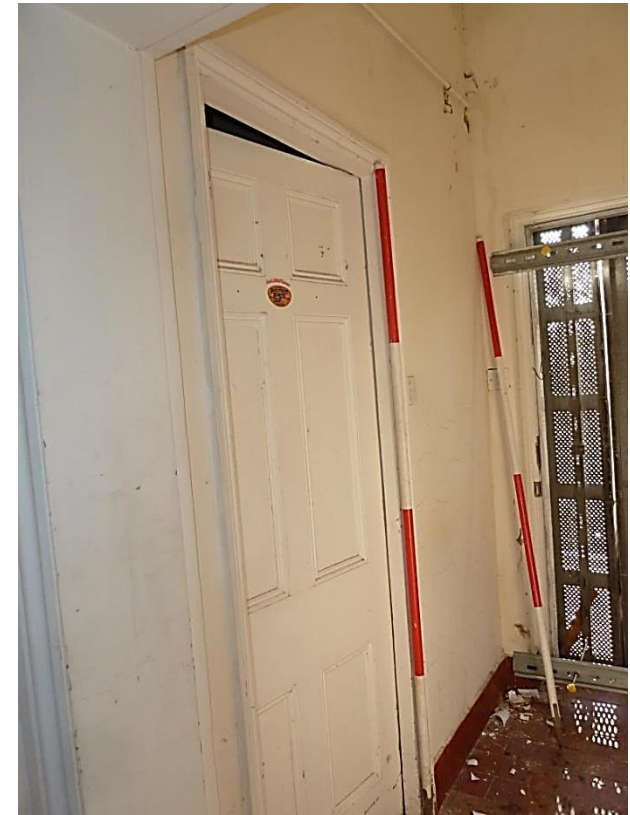
Corridor to South Entrance J**123. P1100868****124.P1100869****125.P1100870**



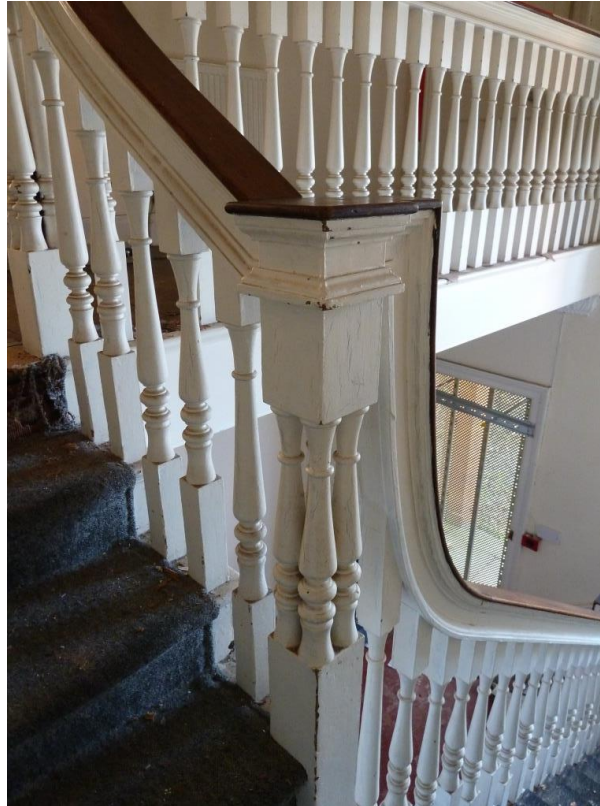
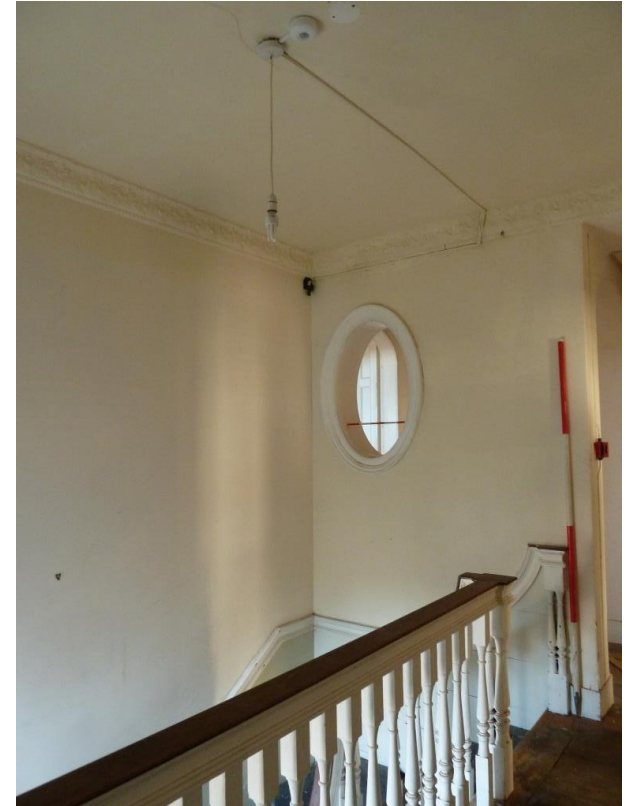
126.P1100871



127.P1100872

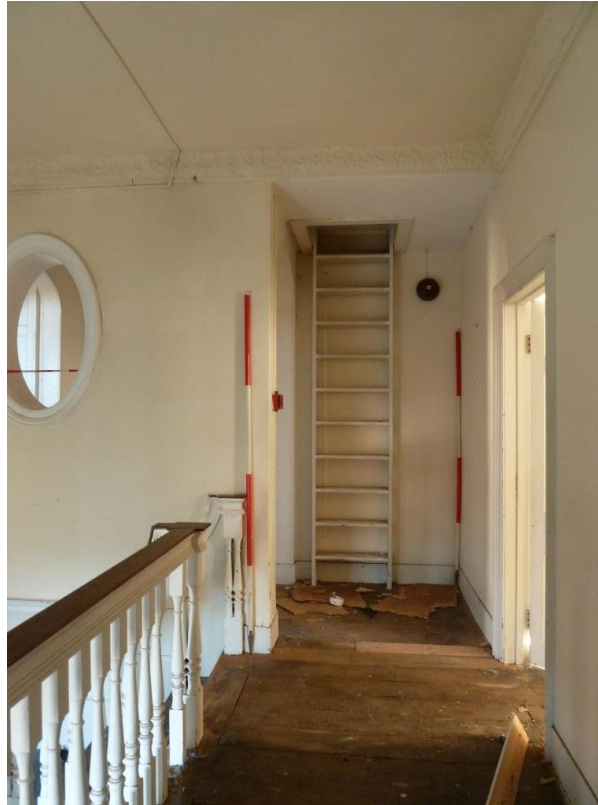


128.P1100873

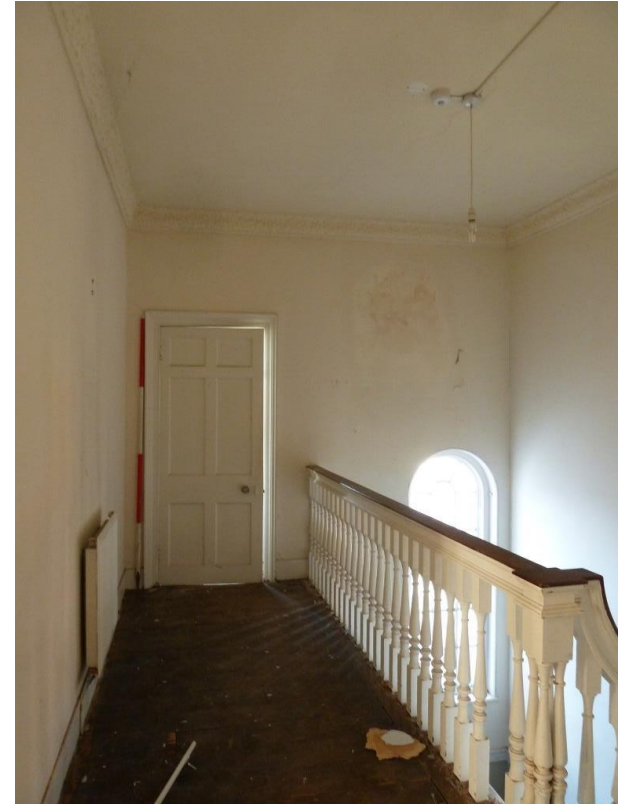
First Floor Stairs West and landing plus Room over Portico K**129.P1100874****130 P1100877****131. P1100878**



132.P1100884



133.P1100879



134.P1100880



135.P1100876



136.P1100885

**137. P1100882****138.P1100881**

Room L SW off landing K**139. P1100886****140.P1100888****141.P1100891**



142.P1100889



143. P1100890

Room M South Off Room L**144. P1100892****145. P1100893**



146.P1100894



147 P1100895

Corridor N off Galleried landing to Rooms O & P

148.P1100896



149.P1100897



150. P1100908

Room O North

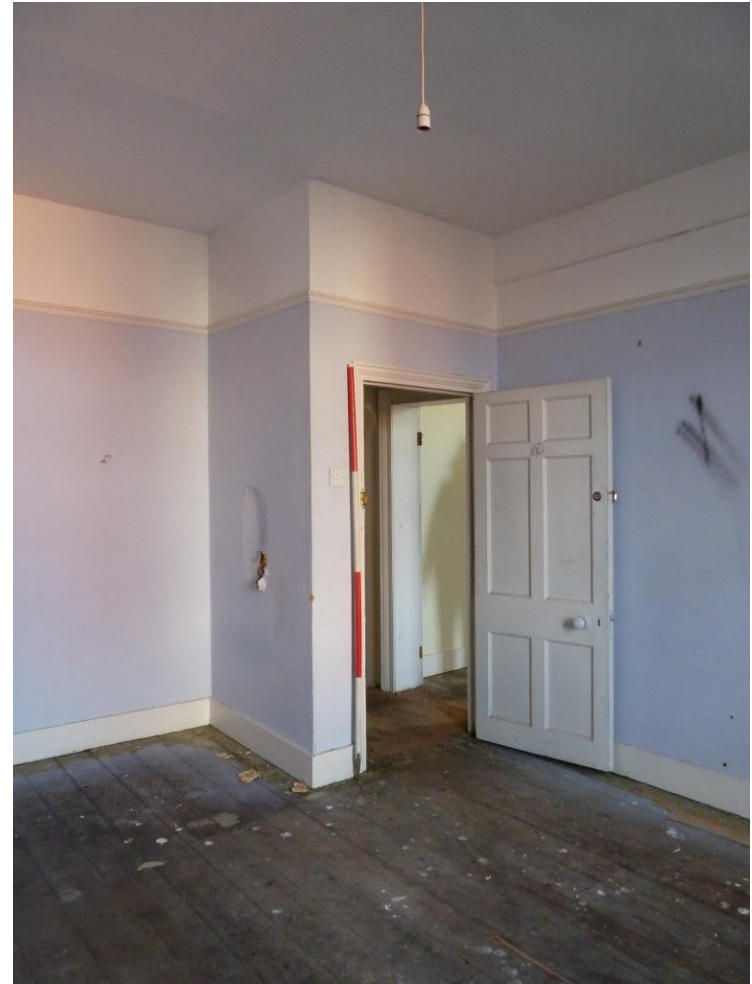
151.P1100898



152. P1100899



153.P1100900

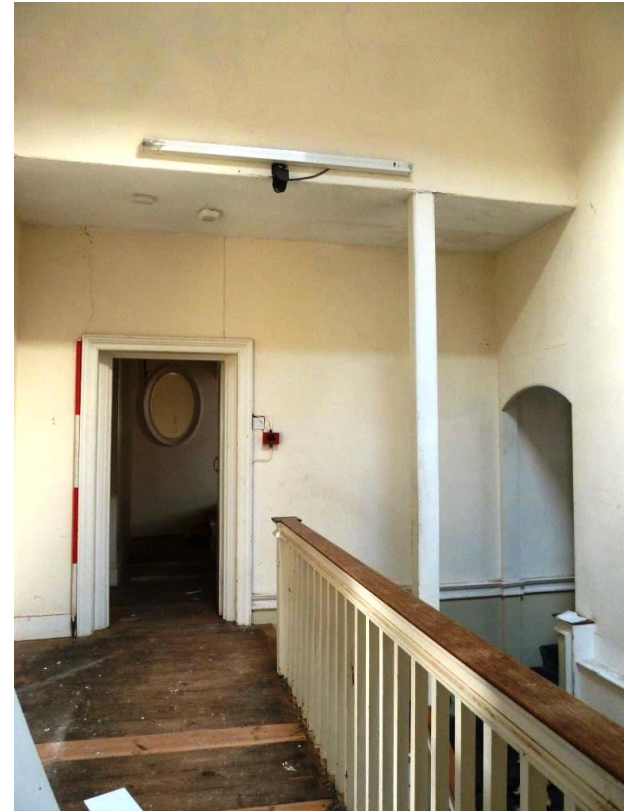


154. P1100901

Room P NW off Room O**155.P1100903****156.P1100904**

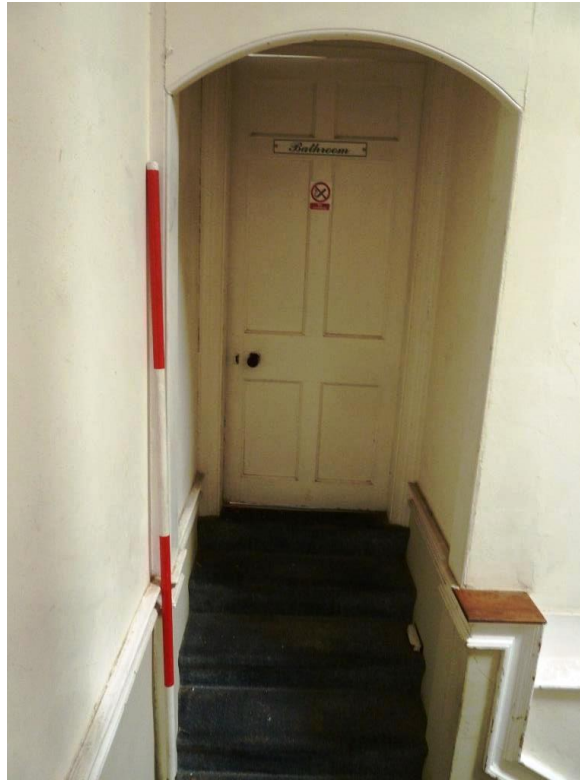
**157. P1100905****158. P1100906**

**159. P1100907****160. P1110017**

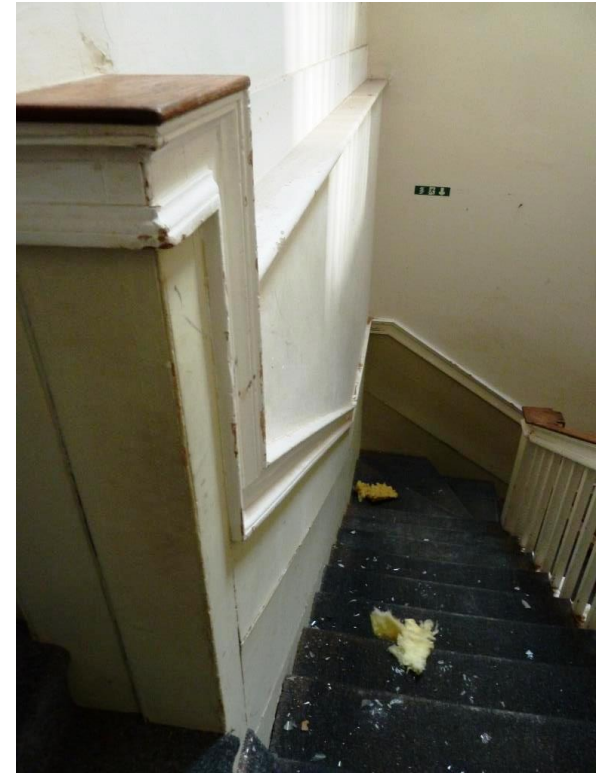
Landing and Stairs Area Q**161.P1100909****162.P1100910****163. P1100911**



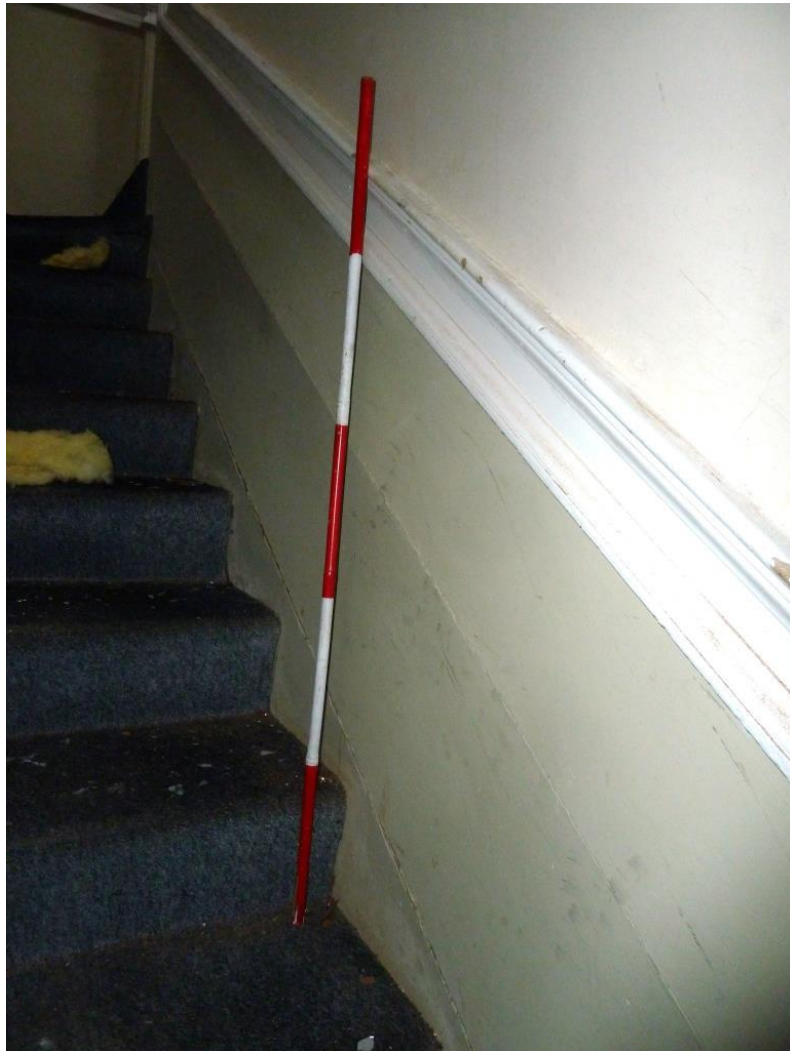
164.P1100918



165.P1100919



166.P1100925



167.P1110012



168. P1100926



169. P1100912



170.P1100924

Room R South**171.P1100913****172.P1100914**



173.P1100915



174.P1100916

Room S Bathroom**175.P1100920****176. P1100921**



177.P1100922



178. P1100923

Room T with Bathroom and Toilet U NE**179.P1100927****180.P1100928****181.P1100929****182.P1100930****183.P1100931****184.P1100932****185.P1100937**

Circular Sash window in Room with toilet U**186. P1100934****187. P1100935 50 cm pole**

Room V facing South off Corridor with Winder stairs to Attic

188.P1100938



189.P1100939



190.P1100940



191. P1100941

Timber FF Oriel Bay Room W

192.P1100944



193.P1100945[1]



194.P1100947



195.P1100953



196.P1100946



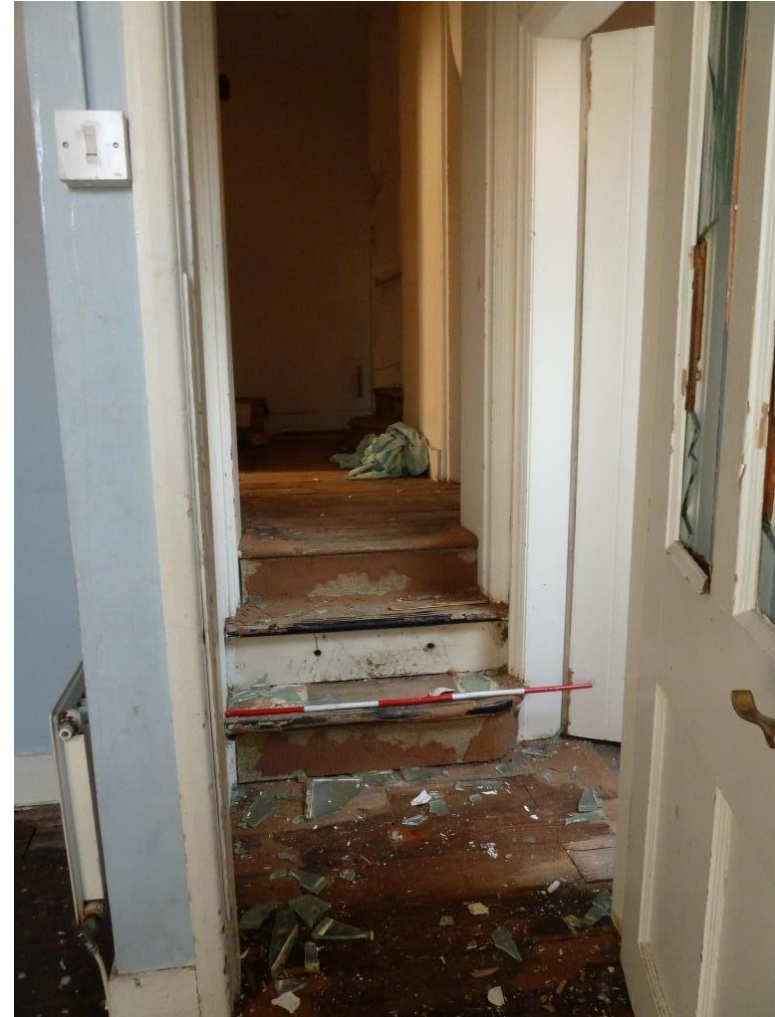
197.P1100949



198.P1100950



199.P1100952

Lobby behind Room W with stairs to ground floor**200.P1100954****201.P1100956**



203.P1100955



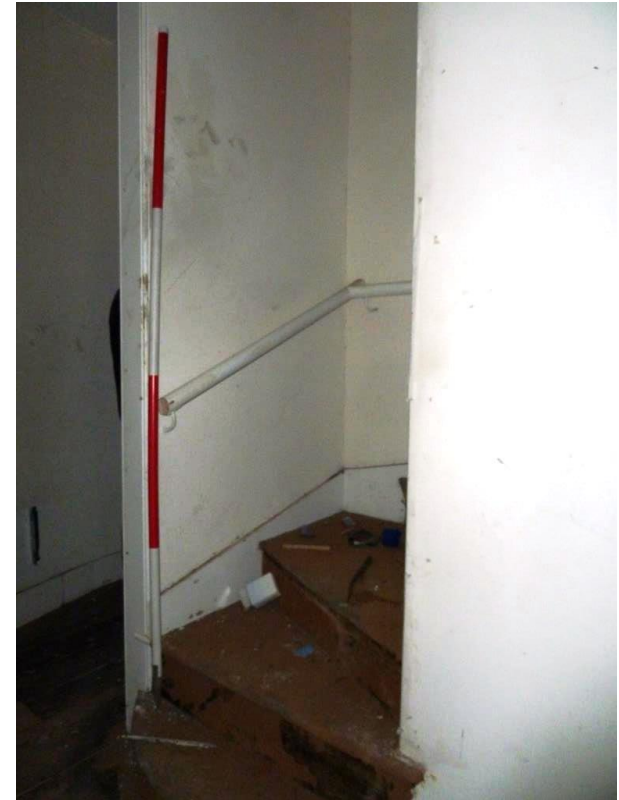
204.P1100960

Corridor and WC to Winder stairs leading from Lobby W

205.P1100957



206. P1100961



207.P1100962

Winder staircase to Attic Space X Y Z

208.P1100963



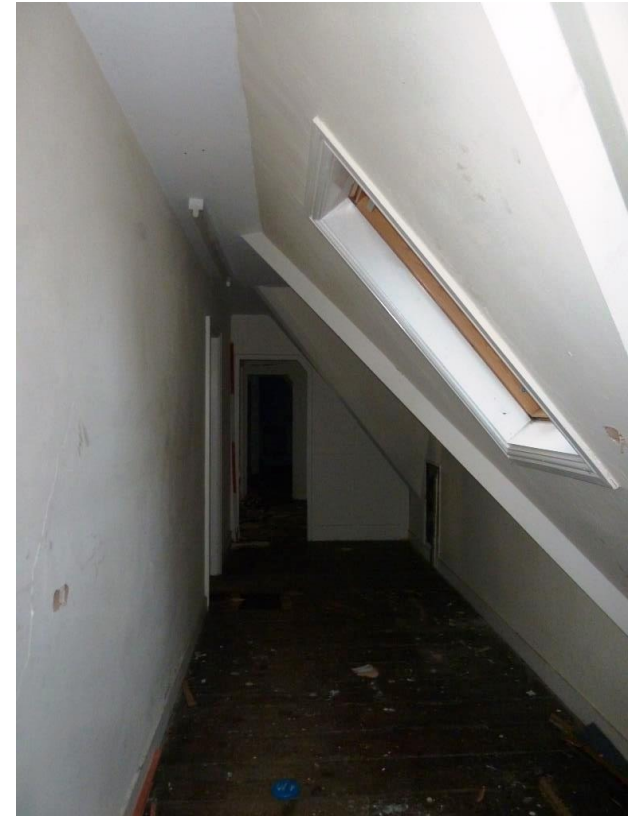
209.P1100989

Area X Landing 1st Room off East. Corridor in Roof space

210.P1100966



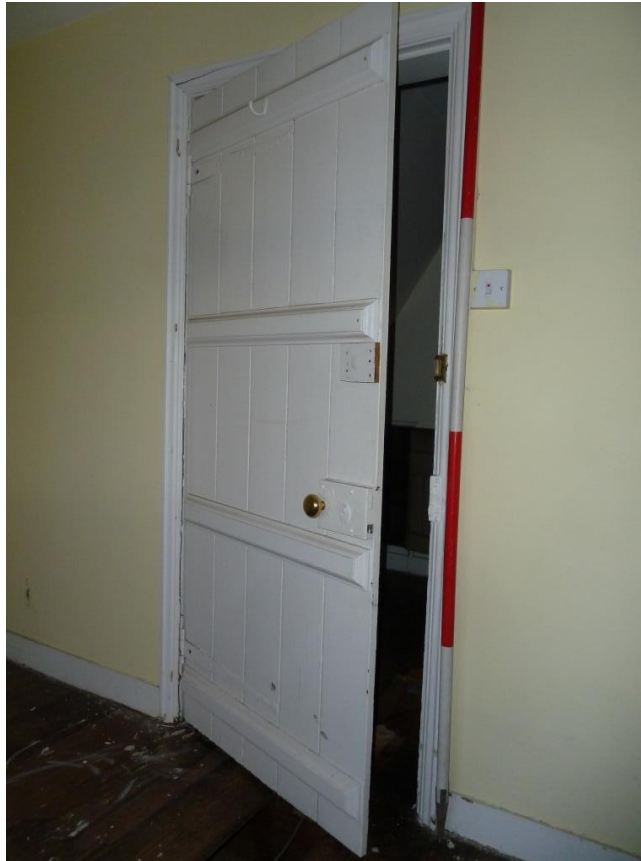
211.P1100964



212.P1100967

Area X 2nd Room area off with South facing window

213.P1100968



214.P1100969



215.P1100970

Area Y 3rd Room off stud partition corridor

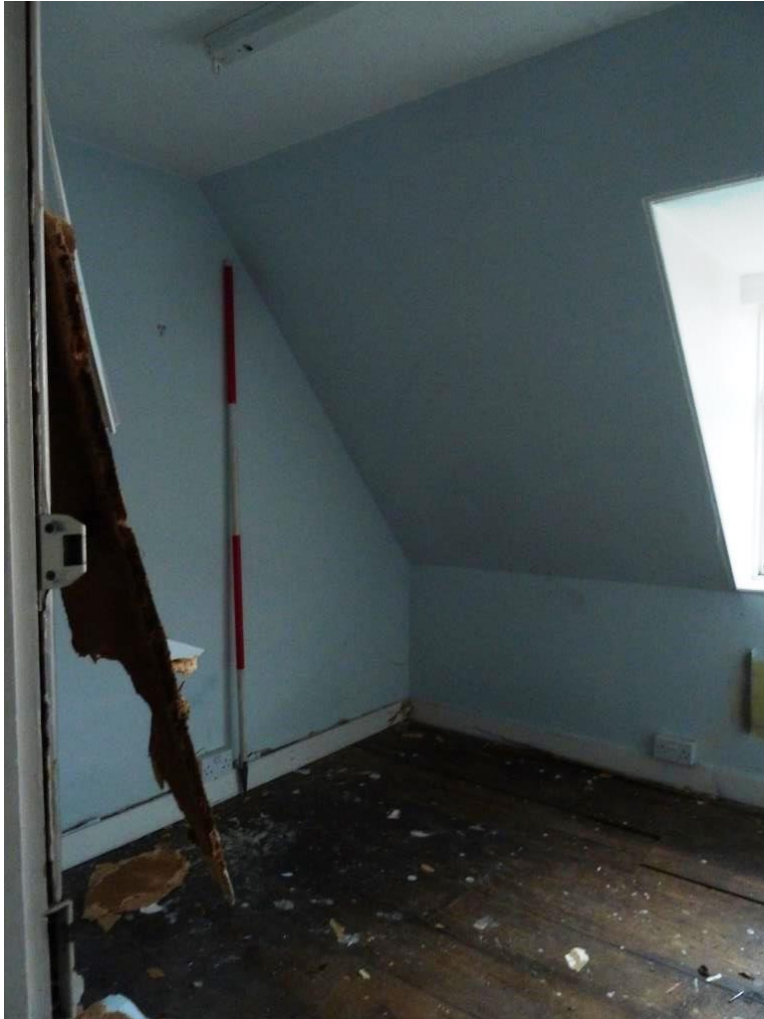
216.P1100971



217.P1100972



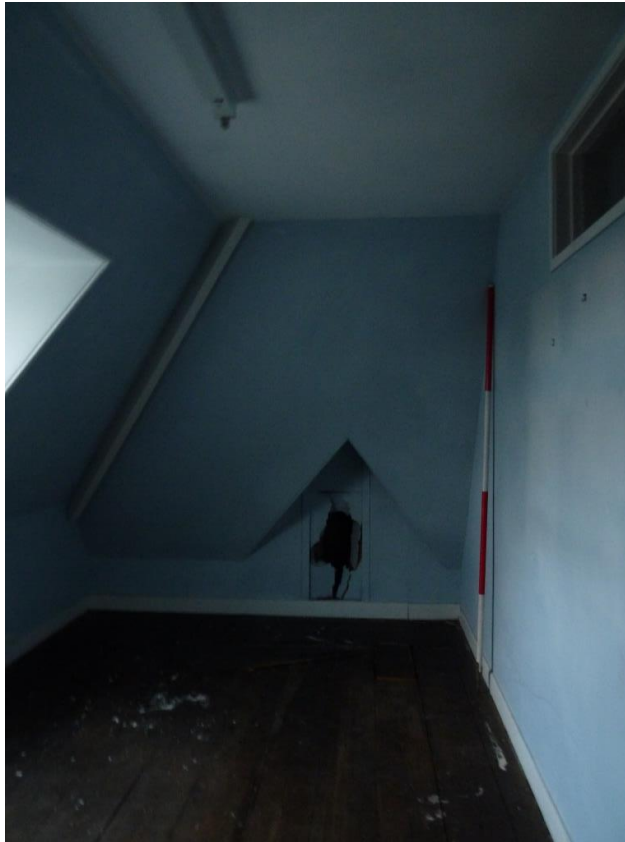
218.P1100974

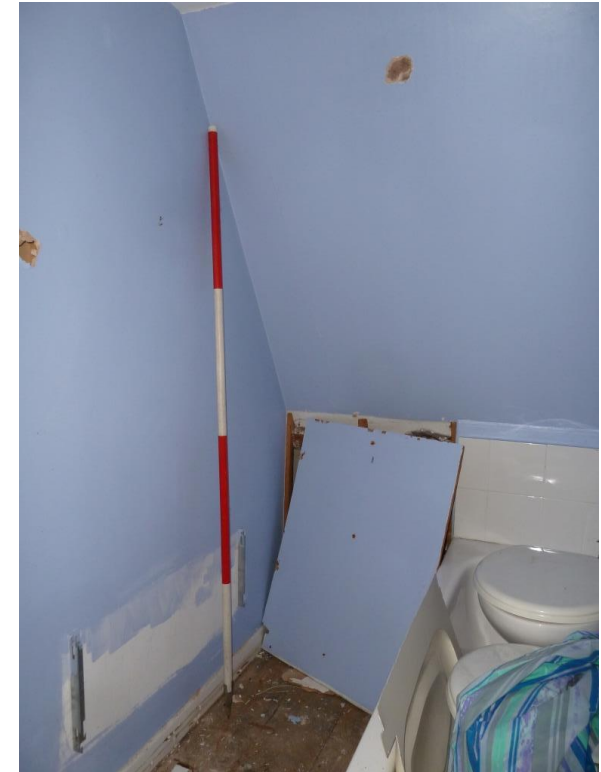


219.P1100975



220.P1100976

Area Z 4th Room**221.P1100983****222.P1100977****223.P1100978****224.P1100979**

Area Z x2 Toilets and bathroom**225.P1100980****226.P1100981****227.P1100982**

Roof Void Areas 1 and 2**228.P1100985 Roof 1****229.P1100987 Roof 2****230.P1110022 Roof 2**

OTHER including some measured fittings**231.P1100883 Architraves 4inch****232.P1110004 Architraves 4inch**



233.P1110015 Architraves



234.P1100992 Skirting 9 inch



235.P1110005 9inch terracotta tile



236.P1100902 Room O Earth Lime Plaster



237.P1100917 Room R Timber detail below window 50cm pole



238.P1100942 Room V Fibre board covering over timber panelling



239.P1100986 Hatch door to Roof 1



240 P1110009 Square Terracotta Tile 6 inch Area J



241.P1110010 Staircase in Room J

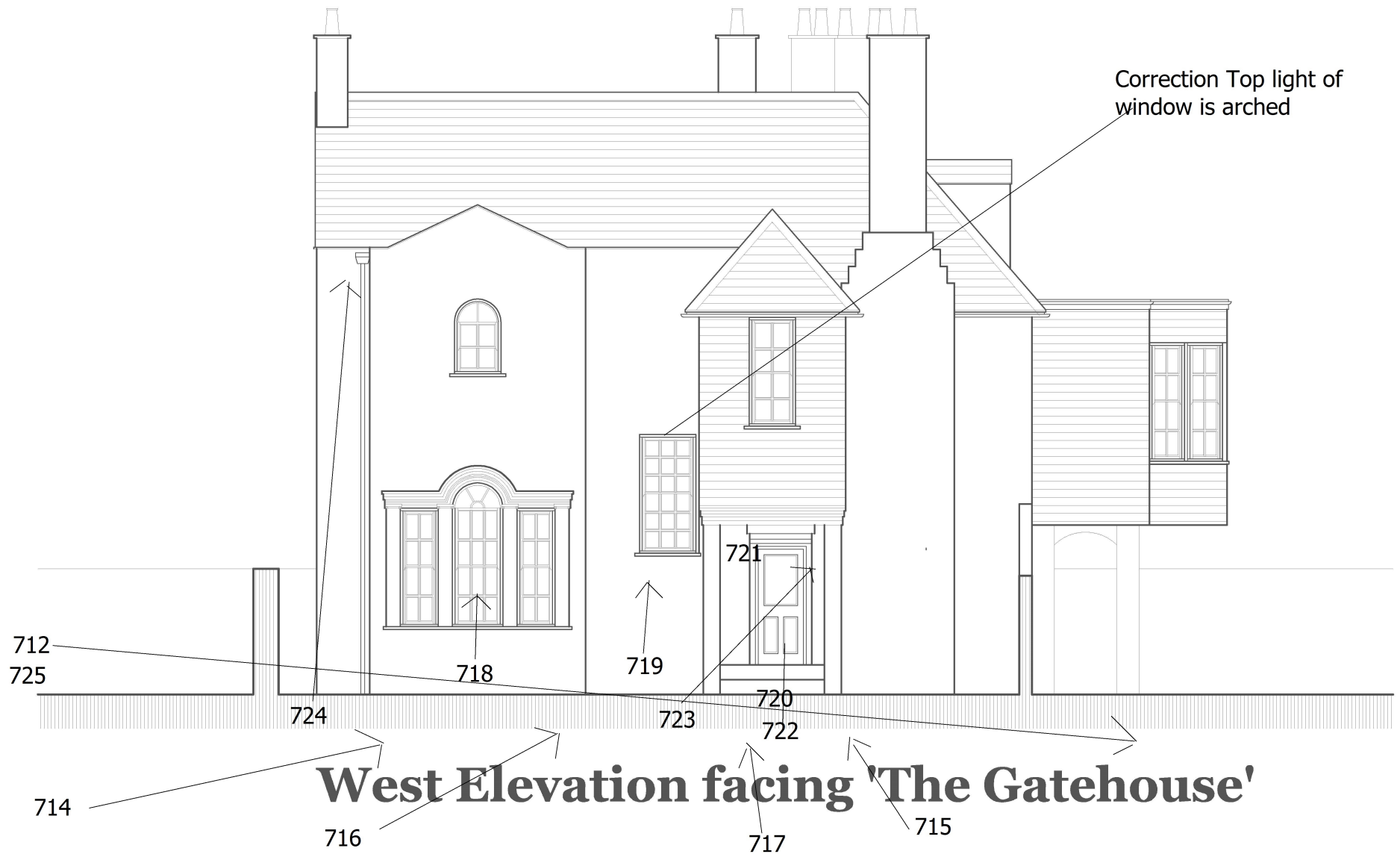


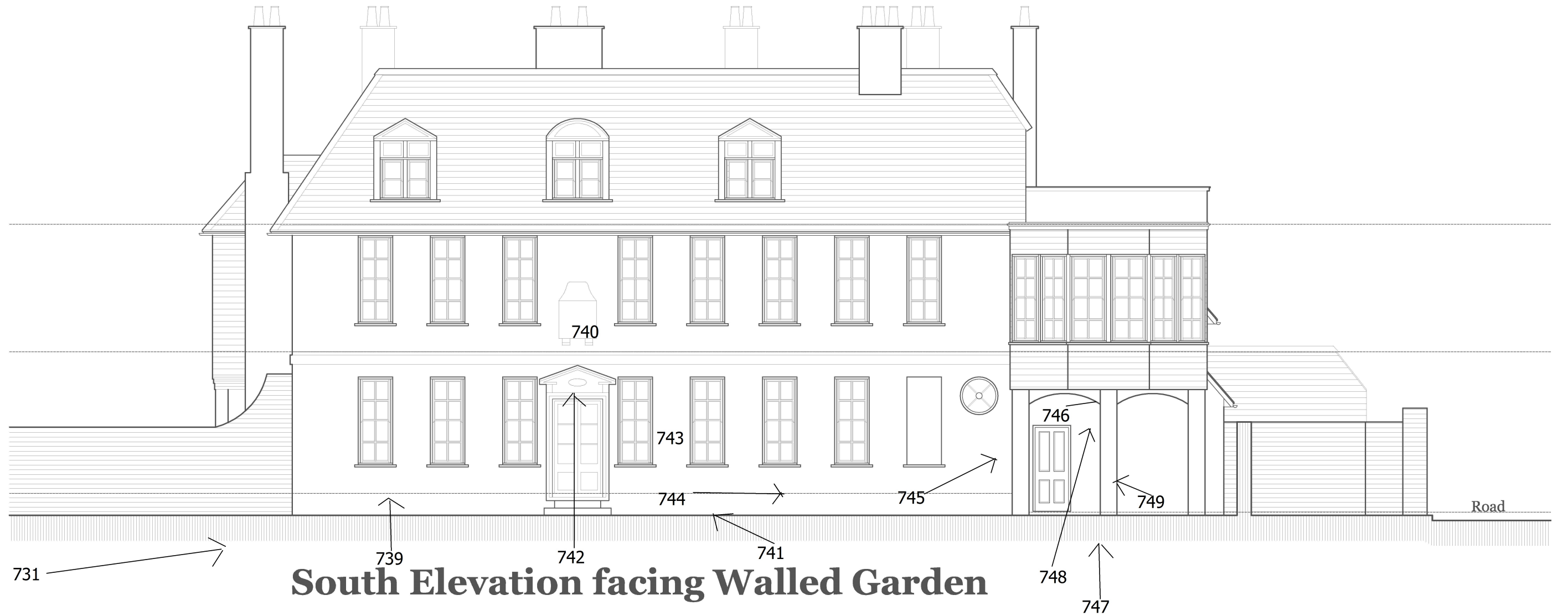
242.P1110011 Guttering Bracket



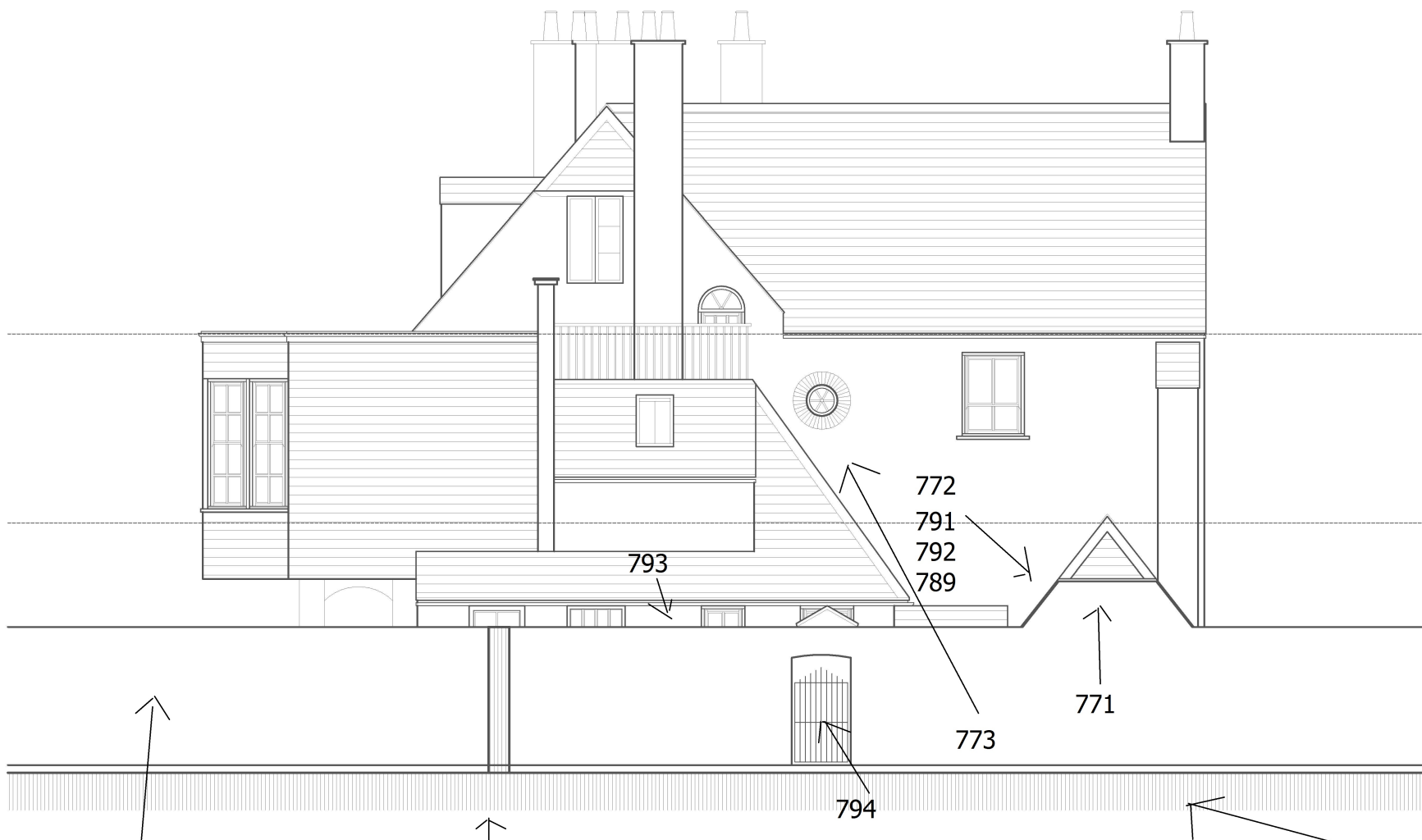
243. P1110013 Acanthus Cornice example Ceiling Inner Hallway









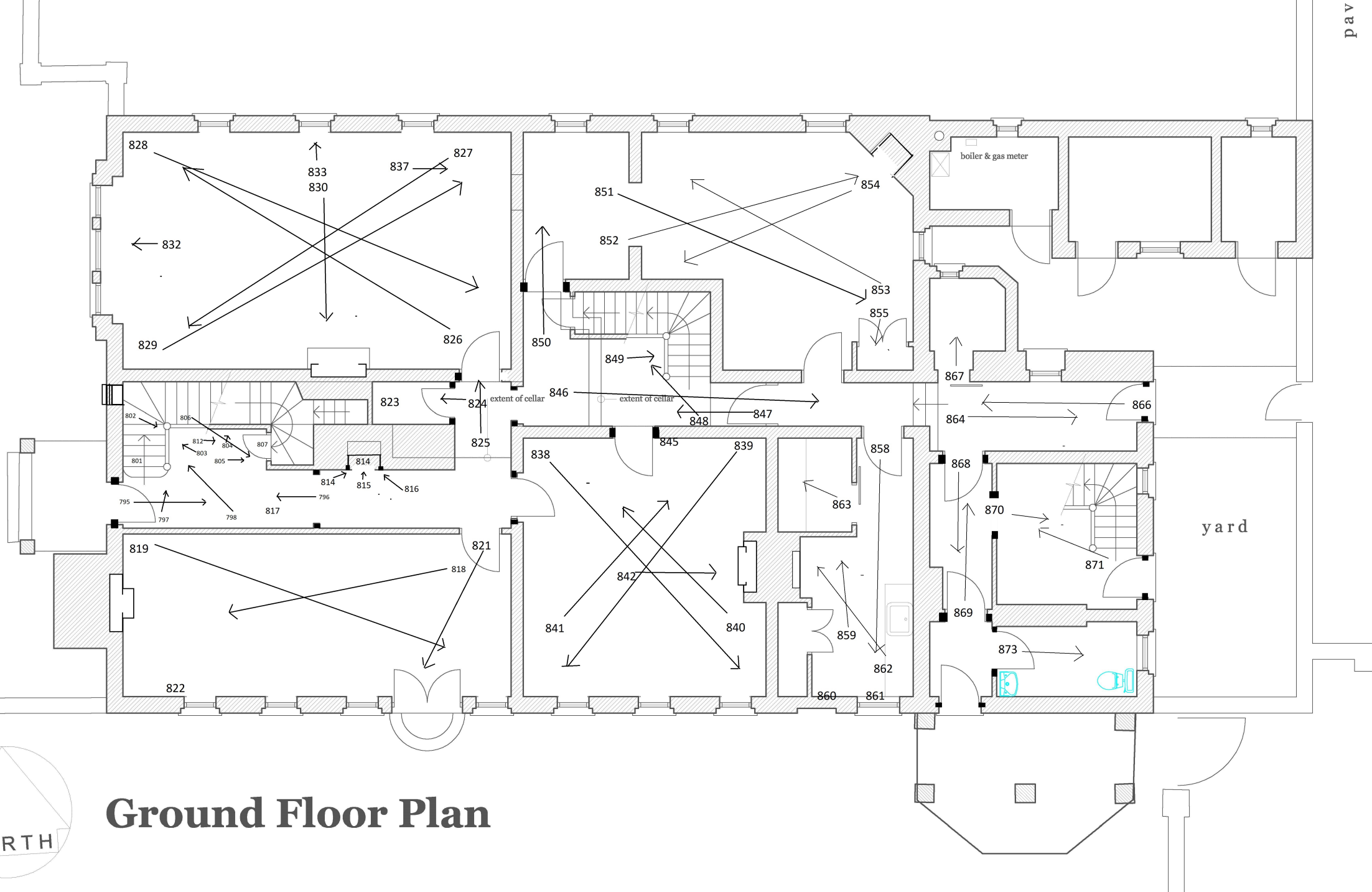


East Elevation facing Road

gravelled approach

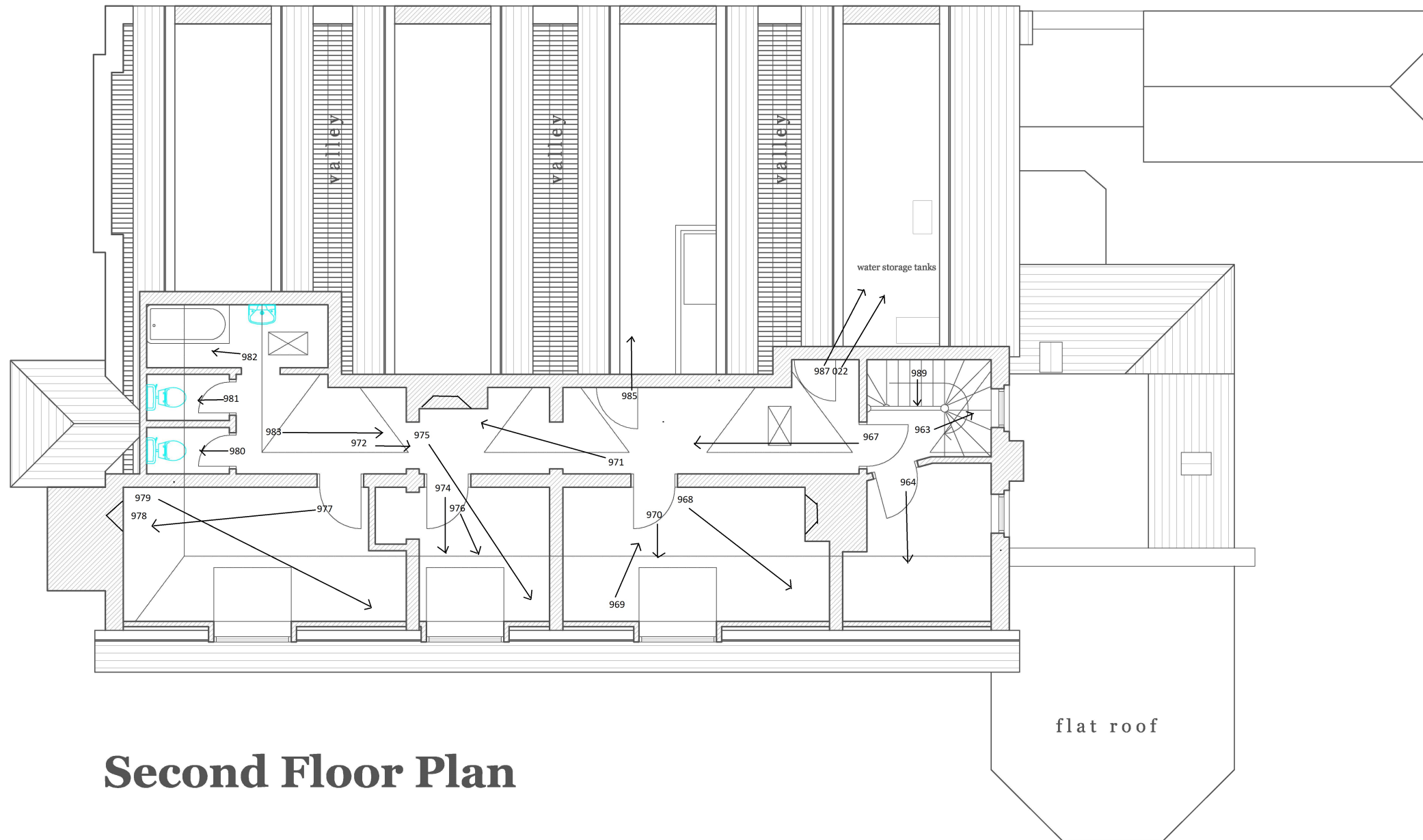


Ground Floor Plan

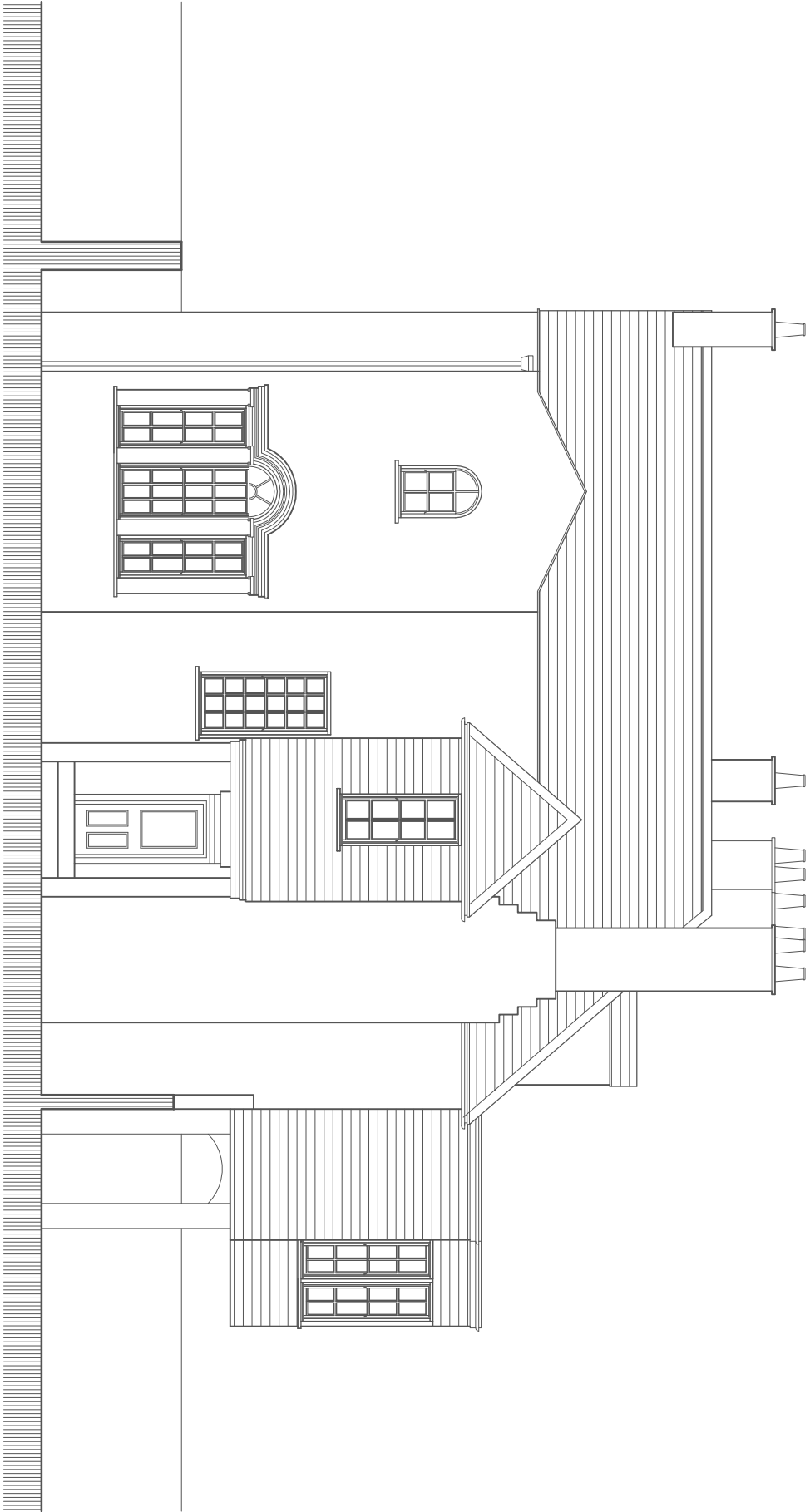


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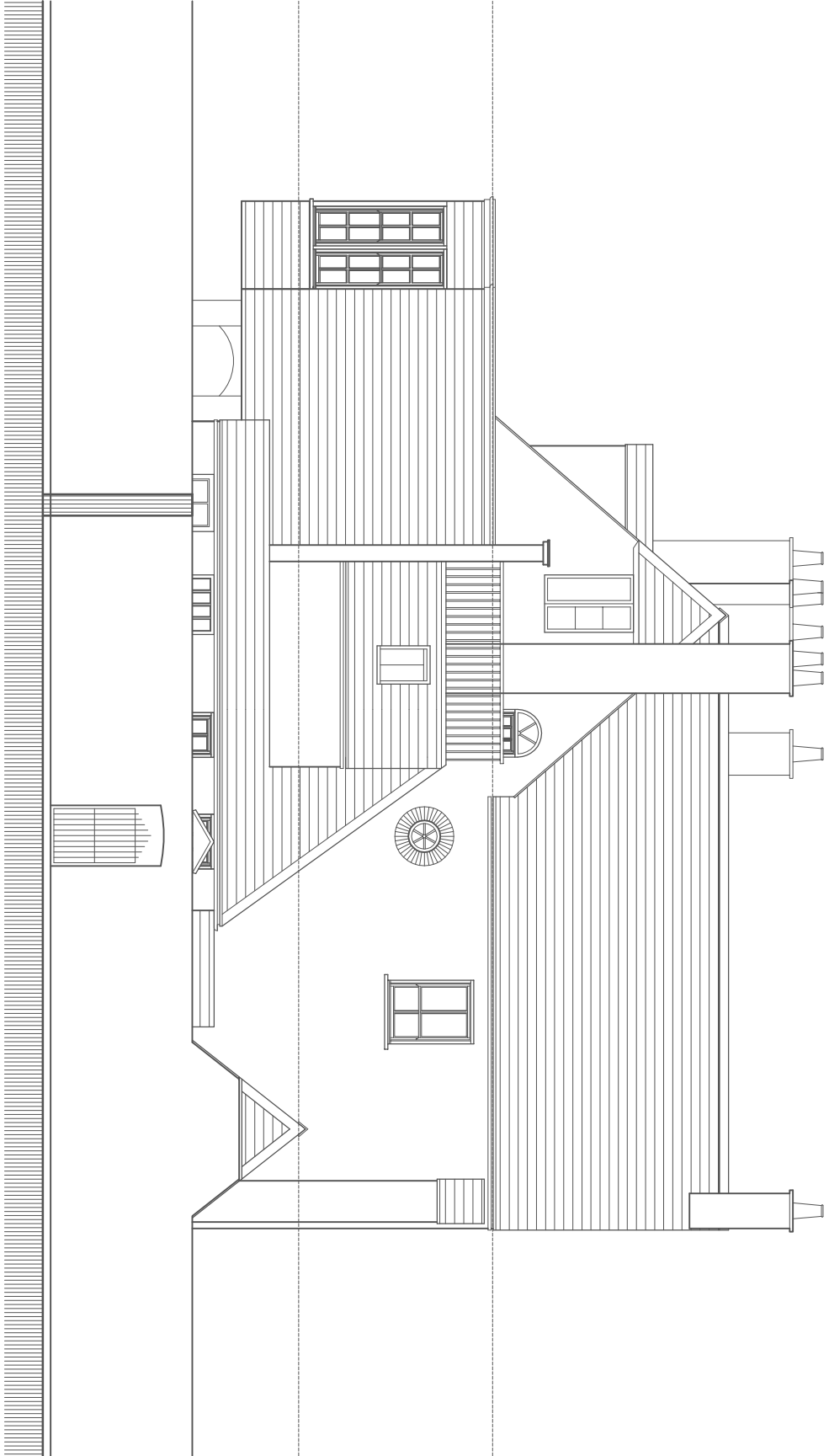




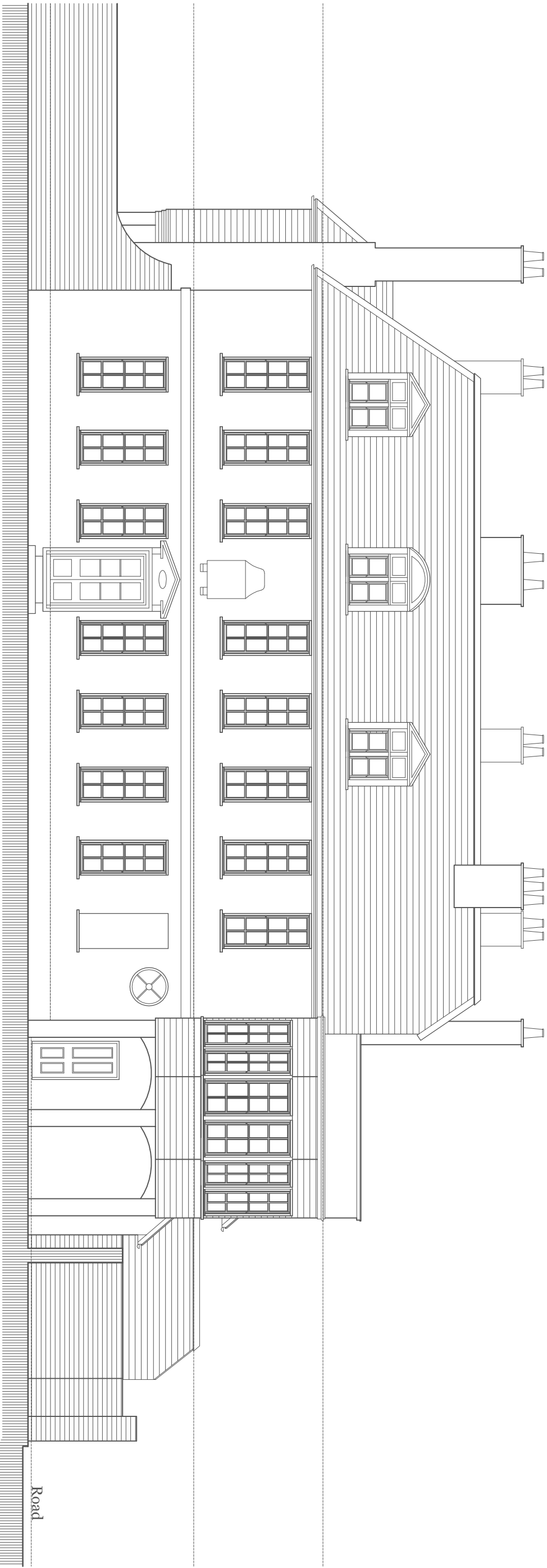
Second Floor Plan



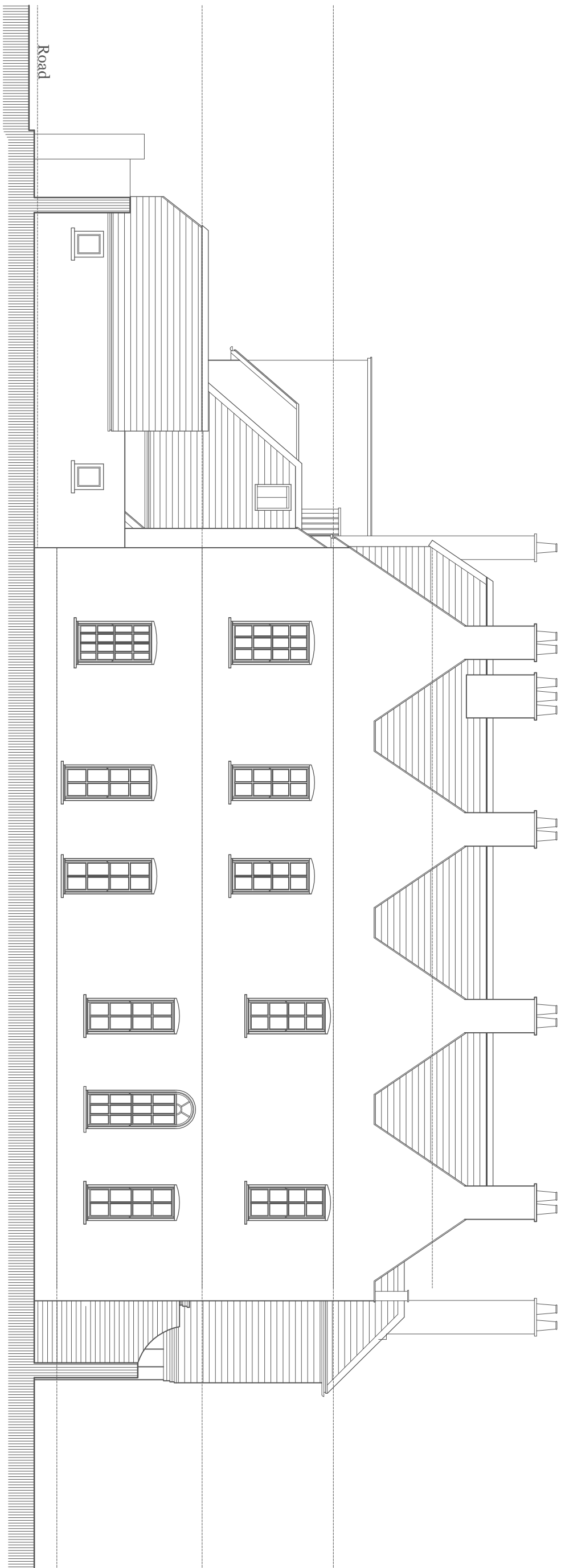
West Elevation facing 'The Gatehouse'



East Elevation facing Road



South Elevation facing Walled Garden



North Elevation facing driveway

