

THE FORMER BAND HALL BARN STREET LISKEARD CORNWALL

Heritage Assessment



South West Archaeology Ltd. report no. 220325



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Former Band Hall, Barn Street, Liskeard, Cornwall

Results of a Heritage Assessment

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Work undertaken by SWARCH for Laurence Associates (the Agent) on behalf of a Private Client

SUMMARY

This report presents the results of a heritage feasibility assessment carried out by South West Archaeology Ltd. (SWARCH) for the former Silver Band Hall, (a nonconformist chapel) and adjoining shop on Barn Street, Liskeard, Cornwall. The building is not Listed but is recorded on the HER as associated with famous Cornish architect Henry Rice and lies within the Liskeard Conservation Area.

The former Band Hall was once a Bible Christian Chapel, built in two phases. Phase one (1858) consisted of a small square structure with tall round-headed window openings, with a façade set back from the street and which may have overlooked a yard or perhaps a small cemetery. Phase two (1881) saw the original façade taken down and the building extended to the street. Its striking gothic elevation belongs to this secondary phase. The 20th century history of the building has not been kind, and most of the original internal fittings removed. The locally notable architect Henry Rice is associated with the building, but a survey of his other buildings would suggest the principal façade is not by Rice – who died in 1876 – but is perhaps by the architect John Paul.

The former Band Hall makes a positive contribution to the Conservation Area, despite some of the aesthetic damage done by layers of historic paintwork. It has communal value and architectural interest, successfully conveying the town's Nonconformist and 19th century narratives of expansion and may be regarded as having iconic status within the Barn Street streetscape. It forms a group with the converted chapel opposite and the Wesleyan Chapel to the north.

The rear part of the former Band Hall, though more interesting from a historical/associational point of view, is structurally compromised and there is considerable flexibility here for redevelopment, following a suitably detailed historic building survey. The eastern gothic façade should be retained as it makes the most striking contribution to the appearance of the conservation area, and this would screen the rest of the site from general view. Without some form of intervention here, there is a risk the uncontrolled decline of the building could lead to the total loss of the building, without the benefit of additional recording. The public benefit here arises from the retention and preservation of the key visual element, the provision of quality affordable accommodation, and construction jobs. The retention of the façade is the key to the work; its loss is otherwise harmful to the conservation area and narrative of Liskeard.



November 2022

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1.0 INTRODUCTION

LOCATION:	FORMER BAND HALL, BARN STREET
PARISH:	LISKEARD
COUNTY:	CORNWALL
NGR:	SX 2506 6428
SWARCH REF.	LBBH22
OASIS REF:	SOUTHWES1-509659

1.1 PROJECT BACKGROUND

South West Archaeology Ltd. (SWARCH) was commissioned by Laurence Associates (the Agent) on behalf of a private client to undertake a heritage feasibility assessment and building appraisal for the former Band Hall on Barn Street (a former Bible Christian chapel), within the historic core of Liskeard Conservation Area, as it is being considered for development. This work was undertaken in accordance with ClfA and Historic England guidelines.

1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

The former Band Hall is located on the west side of Barn Street in the historic core of Liskeard town centre (see Figure 1). The building stands on a gentle south-east facing slope at an altitude of c.126m AOD. The soils of the site are undetermined, recorded as urban (SSEW 1983), overlying the sedimentary slates and siltstones of the Saltash Formation (BGS 2022).

1.3 HISTORICAL AND ARCHAEOLOGICAL BACKGROUND

Liskeard was a stannary town, recorded in the early 11th century as *Lys Cerruyt* 'Court of the (?)Stag'. It was a substantial manor, recorded as having land for 60 ploughs in 1086, the second manor listed for the major landowner Robert, Count of Mortain. The town received its charter in 1240, when it was made a free borough from Richard, Earl of Cornwall. It lay in the Hundred of West Wivelshire (known as West). The town corporation and nine burgesses were confirmed under Elizabeth I in 1580 (Lysons 1814) and the town sent two MPs to parliament. King Charles is reputed to have stayed at the Stuart House on Barras Street during the English Civil War in 1644. It enjoyed a period of significant prosperity and population growth in the later 19th century due to the expansion of local mining and quarrying industries.

The Historic Landscape Characterisation (HLC) for this area is *settlement older core (pre-1907): settled areas from larger farming settlements upwards*. The site is located within the southern part of the Liskeard Conservation Area. The Cornwall HER indicates the amount of archaeological fieldwork that has taken place in this area is limited. The Conservation Area Appraisal identifies Barn Street as a 17th century linear development from the medieval core and anticipates early industrial edge-of-settlement deposits associated with the many tanneries documented here.

1.4 METHODOLOGY

The building appraisal was conducted by Emily Wapshott MCIfA and Dr Bryn Morris MCIfA in March 2022. The work was undertaken in line with best practice and follows the guidance outlined in: ClfA's *Standard and Guidance for the Archaeological Investigation and Recording of Standing Buildings or Structures* (2014) and Historic England's *Understanding Historic Buildings: A Guide to Good Recording Processes* (2016). The discussion of the buildings' setting follows the approaches outlined in the appropriate guidance (NH guidance and Historic England 2015).

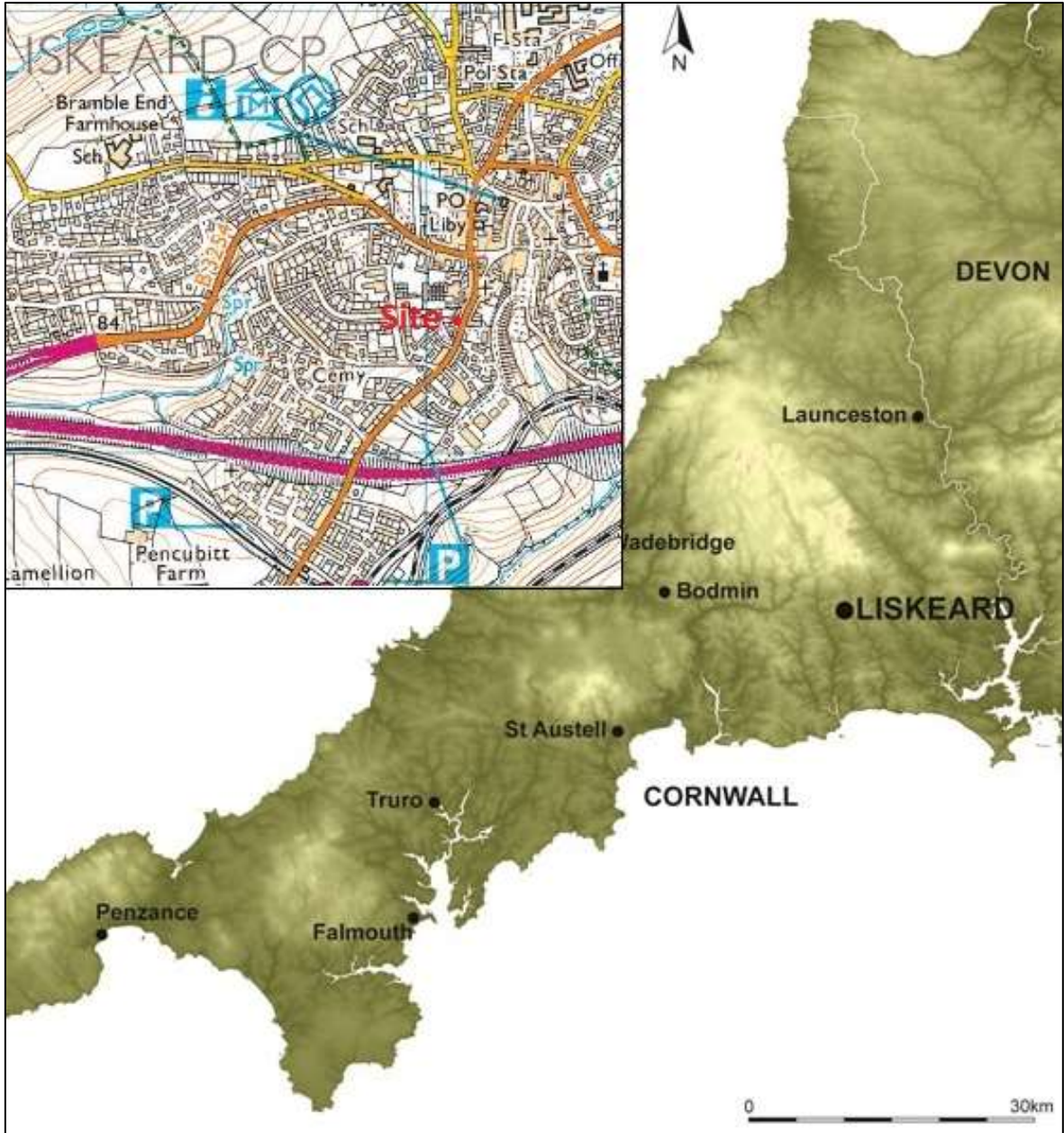


FIGURE 1: SITE LOCATION (THE SITE IS INDICATED).

2.0 DESK-BASED ASSESSMENT

2.1 HISTORIC ENVIRONMENT RECORD ENTRIES FOR BUILDING 1

Building 1 is officially known as the *Liskeard and Looe Methodist Circuit Band Hall*. The building is not Listed but the site has two HER records attached to it; the former single-phase chapel opposite does not have an HER record attached to the site, or the geo-referencing has shifted it across the street; both are included below:

- No. 3 on Figure 2 - 'Baptist chapel, part of a good group of historic buildings'. (HER No: 137825)
- No. 16 on Figure 2 - 'The Band Room, Barn Street. Building designed by Henry Rice in 1854. Originally a chapel. Typical Rice features survive, e.g. floral caps and stilted arches. Spoilt by paint over stonework.' (HER No: MCO56056)

Full HER tables and mapping are included within Appendix 1.

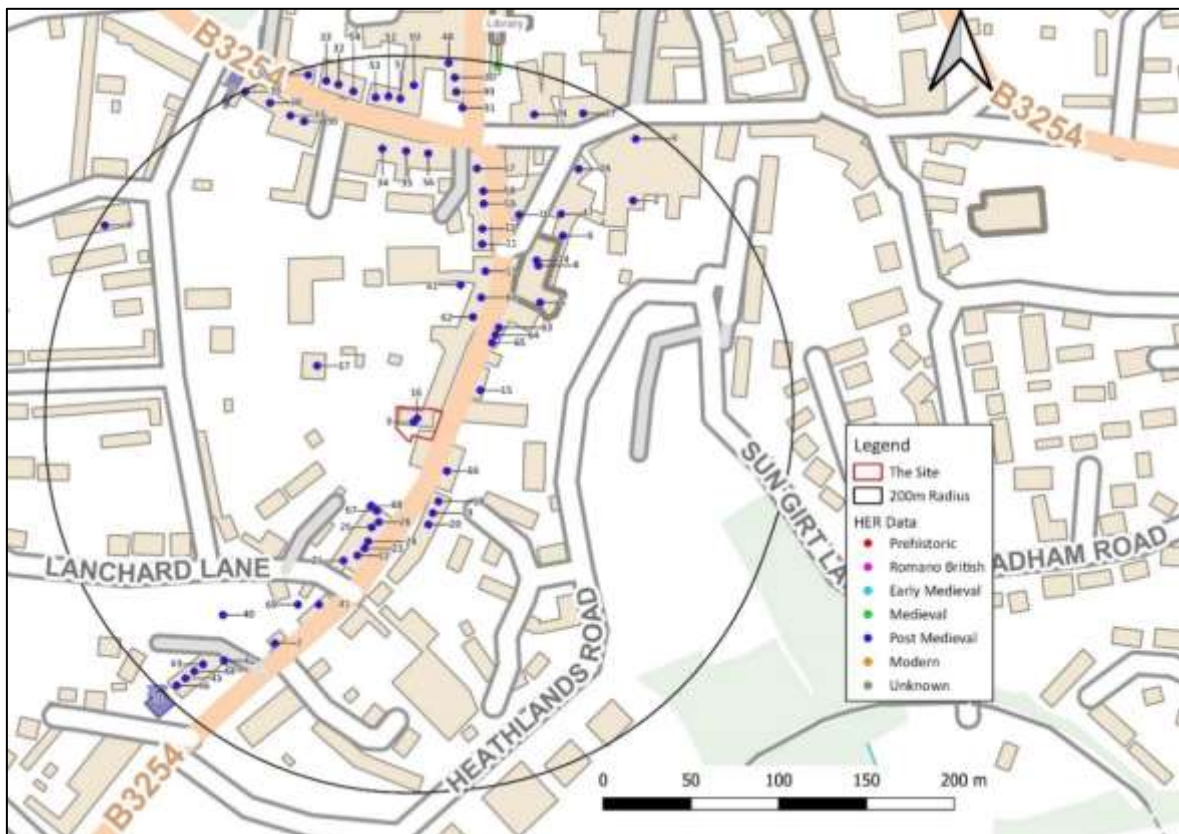


FIGURE 2: HER MAP SHOWING NON-DESIGNATED HERITAGE ASSETS WITHIN 200M OF THE SITE; THE SITE IS INDICATED.

2.2 DOCUMENTARY RECORDS

The Kelly's Directories of 1883 and 1893 are useful in establishing the institutions in the town and both note that the *Baptist* Chapel on Russell Street was constructed in 1876 and its minister was Reverend William Ewens. Services were 11am and 6pm daily, except for Thursdays, which were 7.30pm. The Directory also records the *Bible Christian* Chapel on Russell Street was built in 1858 and enlarged in 1881 and seated 200-300 people, its minister being the Reverend Edward Venning Stephens with services at 11am and 6pm daily and Fridays at 7pm. It is worth noting that the names *Barn Street* and *Russell Street* seem fairly interchangeable at this time, with several buildings being noted on both in different documents. The two former chapels, the one to the east smaller and built in a single phase, the one to the west larger and of two phases, stand either side of 'Barn

Street'. Other Nonconformist chapels are also noted on different streets in the Kelly's Directory (Congregational, Primitive Methodist, United Free Methodist, Wesleyan, a 'Friends Meeting House' (Quakers) and a Catholic Church), evidence of a significant growth in Liskeard's population in the 19th century. There is also a Nonconformist cemetery recorded on Barn Street, with a mortuary chapel.

2.3 ARCHITECTURAL DISCUSSION

Building 1 (the former Band Hall and, before that, a chapel) is labelled on the 1882 Ordnance Survey (OS) 1:500 scale town plan of Liskeard as the *Bible Christian Chapel (seats 180)*. Prior to the production of the first issue of this report, the HER entry indicated it was designed by Henry Rice in 1854. However, Kelly's Directory states the Bible Christian Chapel was built in 1858 and enlarged in 1881. The east-facing gabled elevation that faces the road is noticeably fanciful in style, with influences from the Venetian gothic, made famous by John Ruskin in his *The Seven Lamps of Architecture* (first published 1849) and forms a small group with two other Listed 19th century institutional buildings in the town, of very similar character and with which it shares certain architectural devices. The façade of Building 1 is very similar to the 1872 Masonic Hall on The Parade, by architect John Paul (UID: 1355192), and it would seem this building was inspired by several others in the town. It shares the use of marble stilted arches with the former Band Hall. Another decorated Gothic building, although of a heavier, more restrained style, is the Foresters Hall on Pike Street (UID: 1203187). Again, this shares decorative granite and sandstone detailing and lancet windows with the former Band Hall. Henry Rice is identified as the architect for The Foresters Hall by the *Stuart House Henry Rice research project* and *Visit Liskeard pages/Heritage Trail*, which date that building's façade to an 1861 redesign by Rice (the building was built in 1835 as a bank, then used as the Liskeard Literary and Scientific Institution). The Listing text, however, notes a datestone of 1896 and its Ruskin-inspired exterior, but does not attribute the building to Rice due to that later date. It is possible, however, that the datestone was added when the Foresters Company purchased the building, or indeed represents a re-fronting of an earlier building.



FIGURE 3: LEFT: FORESTERS HALL, LISKEARD (IMAGE FROM HISTORIC ENGLAND (HE) ARCHIVE 2019 BY DAVID LOVELL).

FIGURE 4: RIGHT: THE MASONIC HALL, LISKEARD (IMAGE FROM HE IMAGES OF ENGLAND ARCHIVE REF: IOE01/06581/31).

The stately character of Gothic architecture, particularly with a Venetian influence, was used again

for the Public Hall (1890, by architect Otto Petter) and Reading Rooms (1900), on West Street and Barras Street. These both have Venetian Gothic or decorated Gothic influence but a more restrained version. The doorways to the Public Hall building are very similar to those of the former Band Hall, with stilted arched and foliate capitols to the pilasters. Various documents have recorded the Public Hall as a Rice building but clearly it could not be so, having been designed and built fourteen years after he died; it is possible that other architects working in the town, and who worked with Rice, may have used his unfinished designs or drawings.



FIGURE 5: THE GOTHIC PUBLIC HALL OF 1890, LISKEARD (IMAGE FROM LISKEARD TOWN COUNCIL WEBSITE).

The Methodist Chapel and Sunday school building on Barn Street, a few hundred metres to the north of the former Band Hall, *was* designed by Henry Rice and built in 1845, after the previous chapel was destroyed by fire. It was also altered in the 1880s and early 1900s. It is typical of the classical Italianate or adapted Renaissance style of Rice, with slight flourishes of Gothic detailing, like around the side door (with stilted arch and pilasters with foliate capitols) and in the façade of the adjacent school room and the tracery of the windows on the first floor, which is seen in many of his Liskeard buildings. This building fits with the others ascribed to Rice in the town but the former Band Hall's current elaborate Gothic frontage does not sit comfortably within his known repertoire. The marble pilasters around the main door – which could have been reused – are the only features with a clear connection to Rice. The phasing for the building (see Figure 22) would indicate the first chapel was a small square structure set back some distance from the road. Its west-facing full-height round-headed windows, especially if fitted with Venetian tracery sashes, would be typical of his style, and far more so than the current façade. The use of local slatestone with brick dressings and shallow basket-arched segmental lintels to openings, or the Venetian-Italianate classical round-headed paired windows, is typical of Rice buildings and seen in numerous Listed structures in Liskeard, such as the elegant villas on Manley Terrace and Ashpark Terrace, just south of the former Band Hall on Station Road, or the Dean Street buildings.

The first-phase structure was slighted when its frontage was removed, the building extended to the road, and the roof altered to fit the new layout and proportions; the consequent failure of the structure is probably due to the poor quality of tying-in done at that stage. The current frontage fits into a later 19th century pattern of extremely decorated Gothic which Henry Rice does not appear to apply to any of his other acknowledged buildings, except possibly the Foresters Hall, although it

is again not clear if that has also been re-fronted. Hollywood House, a gentleman's residence built behind the former Band Hall, is by Henry Rice. This sports an Italianate style with an unusual gabled porch projection and sandstone and monochromatic dressings and some Venetian or Renaissance detailing, as seen in his other buildings but again, is not comparable to the façade of the former Band Hall.

The HER description notes that the chapel as has 'typical Rice features, such as stilted arches and foliate caps' but pointed arches are rarely used for Rice's other Liskeard buildings (although it is possible that he used more Gothic forms in other commissions outside of the town, as he was a prolific and popular architect in Cornwall at this time). It is not within the scope of this study to review all the Rice buildings in Liskeard but many of his institutional buildings (Goldsworthy's shop on Market Street, the Guildhall Clock tower, Barclays Bank and Lloyds Banks) all have round-headed openings, large square-headed openings for sashes, pediment detailing, rustication, balustrades, bracketed eaves cornices and parapets etc., all evidence of classical Italianate Victorian styling, as do his residential developments, Manley Terrace and Ashpark Terrace, both close to the former Band Hall but lower down the street.



FIGURE 6: LEFT: HOLLYWOOD HOUSE, BY HENRY RICE LOCATED BEHIND THE BAND HALL IN FORMAL GARDENS (IMAGE FROM CORNWALL LIVE WEBSITE).

FIGURE 7: RIGHT: WESLEYAN METHODIST CHAPEL, ALSO BY HENRY RICE, AT THE TOP OF BARN STREET; BOTH OF A MIXED ITALIANATE/RENAISSANCE CHARACTER, NOT GOTHIC (IMAGE FROM HE LISTING).



FIGURE 8: THE FORMER BAND HALL ON BARN STREET, WITH ITS ELABORATE GOTHIC FRONTAGE; VIEWED FROM THE EAST.

2.4 REVIEW OF CARTOGRAPHIC RECORDS

The 1803 Ordnance Survey (OS) surveyor's draft map for Liskeard (not illustrated) shows urban development along what became Barn Street, but the detail of individual town plots is not discernible. It does however look as if development had reached the slight bend in the road on which the buildings on this site were constructed, but the structures that are shown look to be small terraces of housing.

The 1840 tithe map for Liskeard (Figure 7) shows the road and all plots in detail and we can see that a single sub-square structure occupies the site of the former Band Hall, possibly a Georgian townhouse or business premises, wholly removed and replaced by the Chapel after 1840.

The 1st edition Ordnance Survey (OS) 1:500 scale town plan (Figure 8) clearly shows the Chapel as a long rectangular block at an oblique angle, with a slight projection to the middle of the east elevation. It is labelled *Bible Christian Chapel (seats for 180)* and appears to be attached to the building next door to the south (on the site of Building 2). On this map the current alleyway to the north side of the building is not shown.

The 2nd edition OS 25" map (Figure 9) shows Building 1 as a large rectangular block, running out to the street with a small yard to the front, at a slight oblique to the angled street and attached to Building 2, with a party wall between. Building 2 appears to have a rear block on the north side, abutting the Chapel and a small yard to the south-rear, its frontage right onto the street in line with the rest of the terrace of houses to the south. The narrow alleyway to the north side of the Chapel is now shown.



FIGURE 9: EXTRACT FROM THE C.1840 LISKEARD TITHE MAP; THE SITE OF THE CHAPEL IS INDICATED; THE PLOT TO THE REAR IS CALLED COLLINS FIELDS (TNA).

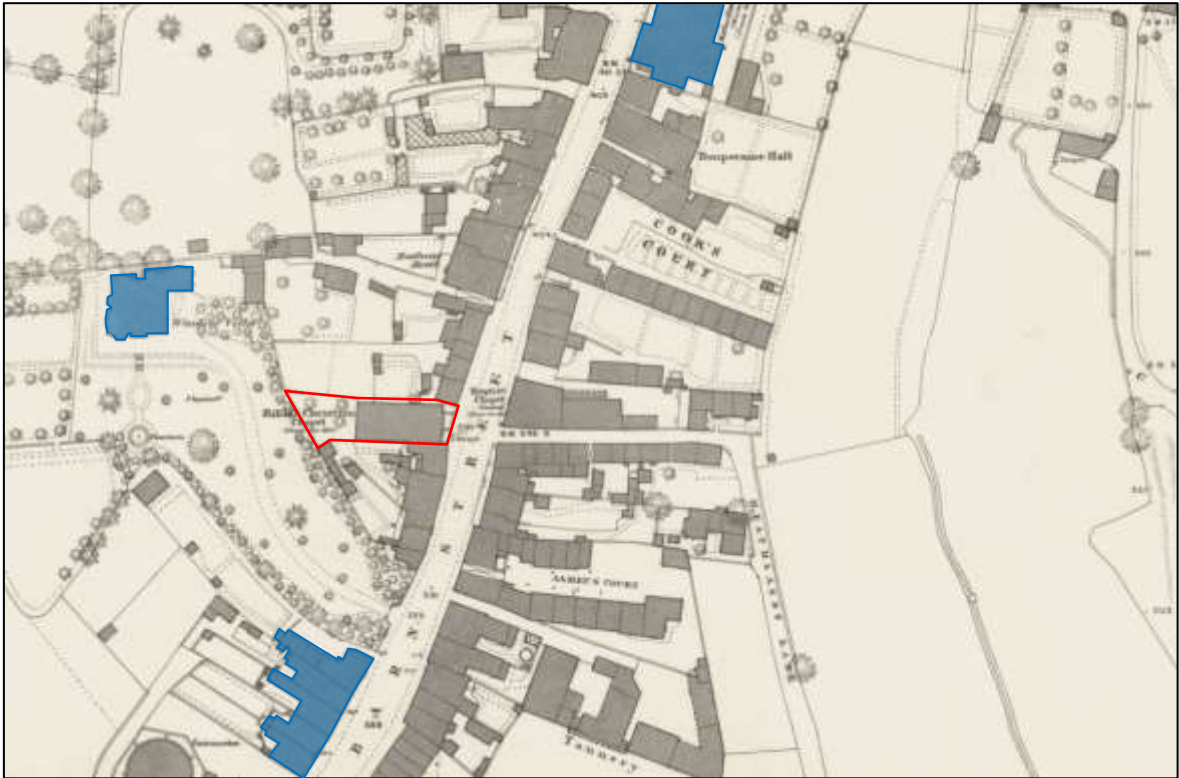


FIGURE 10: 1:500 SCALE ORDNANCE SURVEY (OS) TOWN MAP PUBLISHED 1882 (SURVEYED 1881; LISKEARD – CORNWALL SHEET XXXVI.6.21; NLS). THE CHAPEL IS INDICATED, OTHER RICE BUILDINGS SHOWN IN BLUE.



FIGURE 11: 2ND EDITION 25" OS MAP, PUBLISHED 1907 (SURVEYED 1905; CORNWALL SHEET XXXVI.6; NLS); THE SITE IS INDICATED. BUILDINGS ALSO RECOGNISED AS BEING BY HENRY RICE BUT OF COHESIVE ITALIANATE STYLE ARE HIGHLIGHTED IN BLUE.

2.5 SUMMARY OF EVIDENCE

The chapel structure appears to have been constructed *and* extended during the period 1840-1881, and thus the mapping is not as helpful with the phasing as it could be. The documentary evidence is somewhat confused. The HER identified the building as a *Baptist* Chapel, built in a single phase in 1876 but also ascribes a date of 1854 and a Henry Rice connection to the building. It would seem likely that the 1854/1858 dates and 1876/1881 dates have been conflated and, as the 1:500 scale OS map clearly indicates, this was in fact the *Bible Christian* Chapel, not the Baptist Chapel. Kelly's Directory indicates this was built in 1858 and enlarged in 1881. This would, considering the architectural question marks, allow for it to be *both* a Rice building *and also* a building re-fronted at the later date.

Interestingly, the Masonic Hall, which is the closest architectural scheme to the current façade of the former Band Hall, was designed by John Paul. John Paul was a mason who became an architect and trained with and worked under and in association with Henry Rice on buildings across the town. A brief assessment of his work for Rice identifies his fondness for elaborate stone detailing and it is tempting to suggest that the re-fronting of the chapel in 1881 may in fact be John Paul's work. The styling may reference his mentor's classic detailing but favours his own more Gothic leaning style, for a building he had possibly previously worked on under Rice.

3.0 HISTORIC BUILDING APPRAISAL

3.1 SITE DESCRIPTION

The former Band Hall, Building 1, occupies a plot on the west side of Barn Street as it segues into Russell Street. To the north the former Band Hall sits at an awkward angle to the adjacent terraced houses and the exterior wall of the end house has had to be slightly relieved to allow for access to the side alleyway to the former Band Hall. The three houses immediately to the north of the former Band Hall form a group and are likely those recorded on the tithe map, having the symmetry of the later 18th and early 19th centuries and being solidly built, with chunky stacks, gently stepping up the slope, with rendered frontages. The middle cottage is a little more altered than the others, with an added window and exposed stone front. The south wall of the former Band Hall makes it clear it was built against an existing building, as part of the stonework is ragged and un-faced with toothed stones standing proud.



FIGURE 12: BARN STREET, SHOWING THE CHAPEL INSERTED INTO EARLIER TERRACES OF HOUSES; VIEWED FROM THE SOUTH-EAST.

Building 2 replaced the adjoining structure and forms part of the site. It presents as a modern shop, set back from the line the historic houses on the street. Below the shop the historic terrace resumes with a solid and quite large rendered three-bay house with a steeply pitched roof, divided into a house and shop, and beyond there is a lower three-bay house with a historic shop front to its front lefthand side. The character of the setting is historic urban, and whilst many buildings with evidence for shopfronts are now residential, it is, on the whole, little changed.

3.2 BUILDING DESCRIPTION - BUILDING 1 – THE FORMER BAND HALL (AND CHAPEL)

3.2.1 EXTERIOR OF BUILDING 1

The rear (west) two-thirds of the building is constructed in the local slatestone bonded with a clay-lime mortar, of relatively workaday vernacular build quality, which is often noted in early Nonconformist chapels in Cornwall. This walling is now failing in places, slumping to both the main north and south elevations and the rear façade. It does have dressed slates to the reveals of openings, slate slab quoins to the corners and would have had a presentation front, formerly set well back from the street with dressed and faced slate blocks, seen in a short section of return on the south wall. It is clear that this former front façade was later lime rendered as these dressed stones have then been hacked to facilitate grip. The building had two tall square headed openings to each side, both blocked to the north and surviving but altered to the south and two rounded

headed openings to the rear wall (both survive) all full height, with slate slab sills and brick segmental arches. The original windows have all been lost and have been replaced with different ages of uPVC double-glazed units. There are two narrow doorways forced in the north wall to the west end, one at ground floor and one diagonally placed at first floor, both presumably fire exits; evidence of a timber walkway survives in part, formerly serving the first-floor door.



FIGURE 13: THE SOUTH WALL OF THE CHAPEL SHOWING THE OLDER BUILD, WITH BRICK DETAILING TO FULL HEIGHT CHAPEL WINDOWS IN THE GENERIC NEO-CLASSICAL CORNISH STYLE, RESTRAINED AND SIMPLE BUT WITH SYMMETRY, USING LOCAL VERNACULAR MATERIALS; VIEWED FROM THE SOUTH.

The front (east) one third of the building is of a later and heavier build of regularised mixed rubble slatestone in a textured lime mortar with plinth to base on the front wall which is of faced snecked stonework with sandstone and granite carved dressings. The front (east) wall has single lancets to each side of a tripartite lancet window raised over the pointed arched central door. All the openings have three-quarter pilasters in the round with foliate capitols, carrying stilted arches, referencing the more decorative Byzantine or Venetian Gothic, popularised by Ruskin and similar to the Masonic Hall on The Parade, or the Foresters Hall. The centre of the bay is broken forward slightly, a device commonly seen in later 19th century Cornish chapels, imitating the presence of aisles, as noted in the Historic England guidance and assessment framework (Historic England 2019).

The side walls of this front extension are of a looser rubble build, not intentionally designed for view but still better quality and condition than the walls to the rear. There is a second set of paired lancets to the south wall at the east end with sandstone dressings. A section of very poor infill rubble stone and hacked returns at the extreme east end of the south wall indicates that the chapel was once built up against an older terraced building which has since been removed, leaving the wall without a 'face'.



FIGURE 14: THE NORTH ELEVATION SHOWING THE BUILD LINE AND MARKED CHANGE OF ALIGNMENT ALONG THE LONG RECTANGULAR RANGE (INDICATED); VIEWED FROM THE EAST.

3.2.2 INTERIOR OF BUILDING 1

The former Band Hall is entered via its central front doors, of narrow plank boarded and framed form with elaborate decorative wrought iron Gothic-foliage strap work and quadrant shaped handle fixing-plate. From the doorway one enters a narrow lobby space (R1a), formed by modern plasterboard partitions, which gives access to two modern toilets (male and female) and a boiler room (R1b-R1d) to the righthand side (the north-east corner). Some good period features survive here indicating there was once a timber weather porch that served the doorway, its proportions defined by a section of polychromatic tiled floor and the remains of finely finished pine plank flooring. In front of the boiler room is a raised dais with slatted joints indicating the runners for the pews that would have filled the main hall. The framework for the timber boarded weather porch can be seen embedded in the lime plasterwork of the wall. To the south side of the lobby one of the original boarded gothic-influenced doors has been reset into the modern partition and gives access to the main hall.

The main space (R2) has been divided in two different phases. Firstly to the rear there is a brick partition wall that forms two ground-floor parish rooms (R4; R6) and a first-floor organ loft (R9) or similar. Secondly, a small office (R3) has been partitioned off to the east end on the back of the entrance lobby. The walls retain crumbling lime plaster with modern gypsum plaster repairs, with MDF-style sheet boarding to dado height replacing lost plank boarding that survives only on the eastern wall. Similar modern boarding covers the floor, the boards beneath rotten through with failing joists. Large holes in the flooring reveal low stone rubble dwarf walls carrying the joists for the suspended timber (pine) floor. The ceiling of the space has been lowered for sound proofing, presumably for when it was adapted to a band hall, with a heavy timber fretwork frieze bridging the gap between walls and inserted ceiling. The ceiling now cuts across the main windows on the front wall. Very few period fittings survive.

The left-rear door leads into a large square parish room (R4), with concrete floor and plastered walls; the door is of good boarded Gothic character. The door to the right-rear door now leads into

a small lobby (R5), the original room partitioned off to form a small kitchen (R6), all the fittings of which are modern. The Gothic character stairs (R7/R8) with carved newel post are to the right, with a fire exit door at the bottom, leading upstairs to a first-floor space (R9). The stair identifies the secondary nature of the Gothic interior features as it and the first floor awkwardly cut across the tall round-headed chapel windows in the rear wall. This room was possibly held a mixed function, either a Sunday School room, choir room or organ/piano loft. This room retains plank boarded panelling to dado height and a rolling timber plank screen that could close-off or open-up the space to the main hall.



FIGURE 15: THE MAIN SPACE IN THE CHAPEL, WITH INSERTED PARISH ROOMS AND ORGAN LOFT TO THE WEST END; VIEWED FROM THE ESE.



FIGURE 16: THE FIRST-FLOOR SPACE IN THE CHAPEL WITH PLANK BOARDED SLIDING SCREEN AND DADO PANNELLING; VIEWED FROM THE NNE.

3.3 TABLE OF SURVIVING HISTORIC FEATURES WITHIN BUILDING 1

Room No:	Function of Room	Significant Features
Ground Floor		
1a	19 th century weather porch/lobby	<ul style="list-style-type: none"> Fine plank-framed and boarded arched pair of doors, with elaborate Gothic wrought iron foliate strap work and handle with decorative quadrant fixing plate Polychromatic tiled floor – red/green/black, of geometric pattern with encaustic central foliate quadrant patterned tiles Narrow plank boarded paneling to dado rail, chunky chamfered step dado rail Remains of wide even-width plank boarded floor Remains to north side of pew rails and plinths for pews Remains to north side of frame for timber panelled weather porch Decorative Gothic plank and framed door with glazed panels to top – enters into main chapel hall – from original timber weather porch
1b	Toilet partitioned from the main chapel hall	<ul style="list-style-type: none"> N/A
1c	Toilet partitioned from the main chapel hall	<ul style="list-style-type: none"> N/A
1d	Boiler room partitioned from the main chapel hall	<ul style="list-style-type: none"> Narrow plank boarded paneling to dado rail, chunky chamfered step dado rail Remains of wide even-width plank boarded floor Remains to north side of pew rails and plinths for pews
2	Main Chapel Hall	<ul style="list-style-type: none"> Decorative Gothic plank and framed door with glazed panels to top – enters into main chapel hall – from original timber weather porch Some narrow plank panelling survives to dado rail on the east wall. Panelling framework survives in part beneath later MDF boarding to dado height Planks of floor survive in part beneath modern boarded floor Later 19th century beaded plank rolling screen to organ loft, choir room, Sunday school space
3	Office partitioned from main chapel hall	<ul style="list-style-type: none"> N/A
4	Former parish room – rear left	<ul style="list-style-type: none"> Decorative Gothic plank and framed door – enters into main chapel hall Later 19th century four-panel door to R5 Base of round arched full height chapel window – closed by floor
5	Lobby, part of former parish room – rear right	<ul style="list-style-type: none"> Four-panel door to R4
6	Kitchen - part of former parish room – rear right	<ul style="list-style-type: none"> Base of full height round arched chapel window – closed by floor
7	Stairs	<ul style="list-style-type: none"> Fine chunky Gothic newel post and moulded handrail, thick plank treads and risers, beaded stair plate – rotten and failing to base where altered. Gothic plank and framed door – exit into alley north of chapel – service entrance of a kind
First Floor		
8	Stair landing	<ul style="list-style-type: none"> Later narrow plank door in forced opening to former fire exit Chunky Gothic-character staircase and newel posts. Top of round-arched full height chapel window – blocked by stairs and floor.
9	Organ loft/choir room	<ul style="list-style-type: none"> Narrow plank boarded panelling to dado rail, chunky chamfered step dado rail Remains of narrow even-width plank floor with early Lino covering, imitating encaustic tiles Floor cuts across a round headed window to the rear wall and a square headed window to the south wall – evidence of phasing

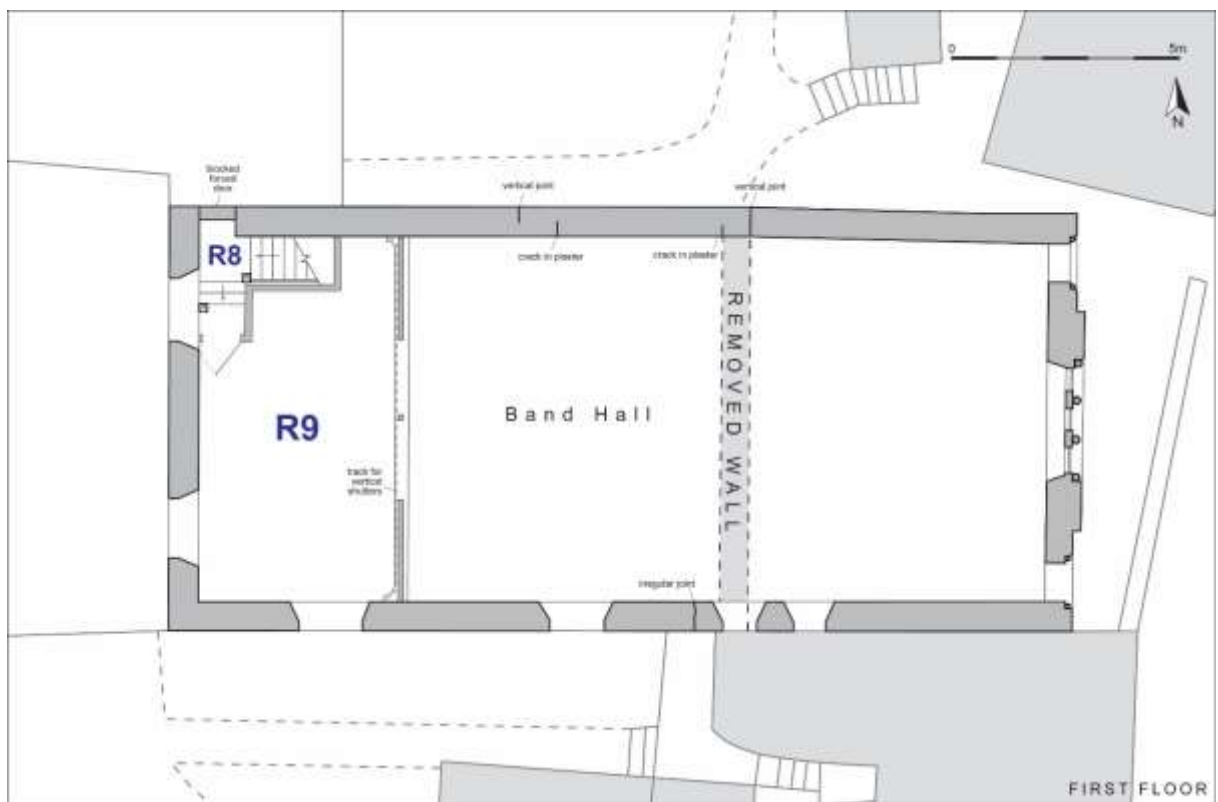
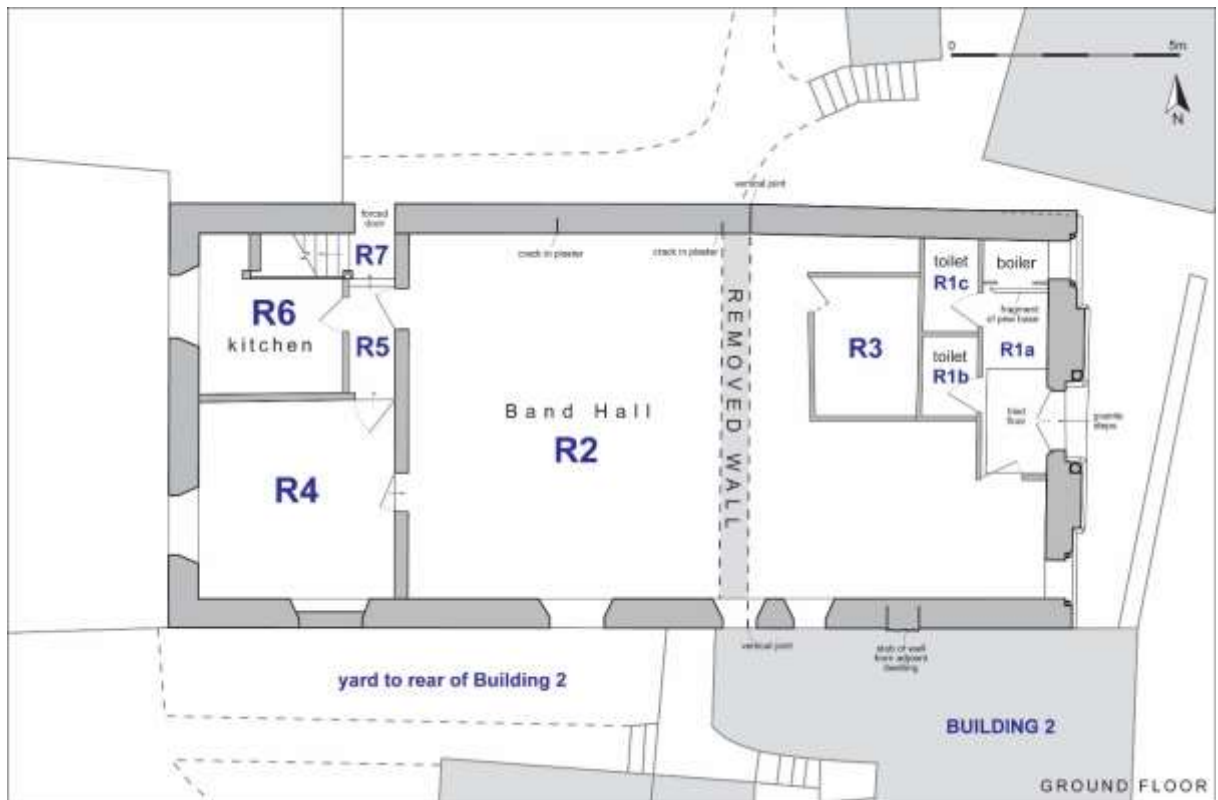


FIGURE 17: ANNOTATED PLAN OF THE CHAPEL BUILDING, SHOWING BASIC DETAILS OF THE STRUCTURE AND WITH ROOM NUMBERS ANNOTATED FOR CLARITY (MEASURED SKETCH PLAN PRODUCED BY SWARCH). ADJACENT DETAILS AS PER THE 1881 1:500 OS TOWN PLAN.

3.4 BUILDING 2 – THE ADJACENT SHOP

3.4.1 EXTERIOR OF BUILDING 2

The adjacent two-bay building is set back from the historic street frontage and appears to have

largely rebuilt in brick and blockwork, rendered in cement and pebbledash concrete. It has been fairly recently extended to the rear, cut into the slope to provide a larger professional kitchen space and raised garden terrace above. It currently presents as a shop with flat above. The party wall to the south and small single building beyond are recorded on the tithe map as part of the original terrace.



FIGURE 18: BUILDING 1 (TO THE RIGHT) AND BUILDING 2, THE MODERN SHOP (TO THE LEFT) SET BACK FROM THE HISTORIC TERRACE; VIEWED FROM THE ENE.

3.4.2 INTERIOR OF BUILDING 2

The shop is entered via a pair of large glass doors in the shop frontage, opening into a sales floor with typical late 20th century fittings and a rear sales counter. A narrow door leads through a thick pebbledash and cement-textured rendered wall onto a lobby space with storage cupboards and staff toilets. Another door leads into a large low ceilinged professional kitchen and stock room to the north-west, with a side door leading to the alleyway between the shop and Chapel. The first floor of the building is now a separate unit, a residential flat accessed up a set of steps from the side alleyway. This flat has an exterior terrace over the professional kitchen extension and above the shop there is a rear bedroom and front living room and galley kitchen facing onto the street. All the wall treatments are modern, and all the fittings are modern.

The party wall to the adjacent building contains two blocked doorways to the front near the street and one midway through the depth of the building; both would once have connected this structure and the house/shop next door. The party wall is itself slightly battered and sloping likely being of stone and or cob, thick and with uneven textured wall treatments. This party wall and the rest of the terrace run out to the road and appear to represent the buildings recorded on the tithe map and 1st edition OS map.



FIGURE 19: THE COMMERCIAL KITCHEN TO THE REAR GROUND FLOOR OF THE SHOP, BUILDING 2; VIEWED FROM THE EAST.



FIGURE 20: THE MODERN CHARACTER UPSTAIRS RENTAL FLAT IN BUILDING 2; VIEWED FROM THE SOUTH-EAST.

3.5 TABLE OF SURVIVING HISTORIC FEATURES WITHIN BUILDING 2

Function of Room	Significant Features
Ground Floor	
Shop floor – ground floor	<ul style="list-style-type: none"> Blocked doorway in party wall to south, wide low opening, square headed to top.
Storage spaces to rear of shop	<ul style="list-style-type: none"> Blocked doorway in party wall to south, narrow low opening, square headed to top.
First Floor	
Rental flat	N/A

4.0 BUILDINGS ANALYSIS

4.1 NARRATIVE DEVELOPMENT DISCUSSION

The documentary and building appraisal have identified two clear constructional phases for Building 1, one dating to the 1850s (Kelly's Directory = 1858), possibly associated with Henry Rice. What little survives of this building is certainly suggestive of his typical Italianate style, with rounded headed windows and the use of brick for detailing.

The second phase of the chapel, representing a period of extension dates to the c.1870-1890s (Kelly's Directory = 1858) having a strong Venetian Gothic aesthetic, which is strikingly similar to the Masonic Hall, on The Parade, and to Foresters Hall on Pike Street. It is clear that the extant building was not only extended but that the space was considerably rearranged, with an organ loft and parish rooms created at the west end, accessed up a fine Gothic staircase. In the 20th century the Chapel became the Band Hall and a new ceiling was installed, as well as toilets and an office, further partitioning the once open main hall space.



FIGURE 21: THE INTERIOR OF THE CHAPEL, WITH INSERTED CEILING WHICH CUTS THE VARIOUS WINDOWS, AS WELL AS THE CLEAR PHASING VISIBLE IN THE WALLS; VIEWED FROM THE WEST.

4.2 STATEMENT OF SIGNIFICANCE

The chapel has heritage significance for two reasons: in its own right, as a historic building, and for the contribution it makes to the wider conservation area. Both are dependant, to a greater or lesser degree, on the dramatic visuals of the Venetian Gothic stone carved façade of the building, but there are other conservation values of more nuanced character that relate to the overall value to the building and are explored below, through the Historic England and NPPF classifications:

4.2.1 EVIDENTIAL VALUE

Building 1 – High. This is one of the most important conservation values for this structure. The internal walls of the current structure are lime plastered but the exterior elevations exhibit several

blocked openings and phasing. It is clear that this building is not a single-phase structure and may in fact be associated with *two* notable local architects, Henry Rice and John Paul.

Building 2 – Low. The initial survey would suggest that the majority if not the whole of this structure has been replaced in the 20th century, with solid walls identified as being of brick or blockwork and significant modern extensions with flat roofs to the rear. The party wall to the south with its blocked openings is of interest within an otherwise modern space and should be recorded and protected if the rest of the modern building is removed or heavily modified under any development scheme.

4.2.2 ARCHAEOLOGICAL VALUE

Building 1 – Medium/High. The first chapel on the site appears to have been set back from the road, with either a standing building or a yard in front. If the latter, this may have been used for burials; a cemetery is noted on Barn Street in White's directory of 1883 and the extant cemetery in this area is further down on Russell Street. Beneath the building the raised suspended floors and dwarf walls may seal earlier constructional deposits associated with both phases of the Chapel and potentially the house that preceded them. Barn Street forms part of a 17th century expansion of the town and early industrial deposits such as those from tanneries (as indicated in the Conservation Area Appraisal, but so far not encountered in archaeological interventions).

Building 2 – Low. The complete rebuilding of this structure in the 20th century, associated works for foundations and floors, and the deep terrace excavated to the rear, makes it unlikely significant archaeological features or deposits will be encountered.

4.2.3 HISTORICAL/ASSOCIATIONAL VALUE

Building 1 – Medium/High. This is rather complex, as the building has been associated with Henry Rice, but it seems likely any chapel he designed in the 1850s was altered and extended and the Rice Italianate façade (if present) was lost when the current Gothic elevations was built. The current façade is similar to that of the Masonic Hall and the Foresters Hall. Henry Rice died in 1876, so it is possible the current façade was the work of another architect, or one working to Rice's designs (perhaps John Paul). Either way, this building has real value to the town as part of the group of Gothic institutional buildings that defines much of its character, in aesthetic contrast to its other (mostly Rice designed) Italianate buildings.

Building 2 – None. No known associational value has been uncovered during the initial review of the available documentary evidence.

4.2.4 HISTORICAL/ILLUSTRATIVE VALUE

Building 1 – High. The chapel belongs to the narrative of industrialisation and population growth in the later 19th century which led to a surge in the popularity of Nonconformist places of worship. This building was built as a grand institution to primarily serve the working classes (as did the other chapels) which sets them apart from many of the other institutional building which primarily served the Establishment. This is also reflected in the expansion of the building, and its decline and repurposing in the 20th century, in parallel with the deindustrialisation of the town.

Building 2 – Low. Its historical/illustrative value is limited to 20th and 21st century structural forms and uses. However, it does reflect the commercial development of the street, with the adaptation of residential homes to shops and back again.

4.2.5 AESTHETIC VALUE

Building 1 – High. This is one of the most important conservation values for this structure as its presentation façade is highly decorative and, whilst covered in thick layers of paint, the use of materials and architectural devices are accomplished. The façade contributes positively to the

conservation area and the Barn Street streetscape, particularly as so many of the chapels once located here have been altered and converted and no longer present as Nonconformist community religious buildings. The façade has been attributed to Henry Rice but it is clear that the building is in two distinct phases and that the strong gothic character of the façade is not a comfortable fit with the other Rice buildings in the town. The façade is closer in style to some of the Gothic buildings constructed in the 1870s-1890s, particular the Masonic Hall by architect John Paul. The round-headed basket arched and brick details to a slatestone build, likely depending on render and stucco finishes, is more typical of the Rice buildings in Liskeard.

Building 2 – Low (none). The modern shop front has a functional 1970s aesthetic which is neither appealing nor contributes in a positive way to the historic character of the area.

4.2.6 COMMUNAL VALUE

Building 1 – High. The building was the band hall for popular and beloved Liskeard Silver Band. It is also still present in cultural memory as a chapel. During the site visit, several local residents approached SWARCH staff to ask about the building and whether it was going to be converted and/or saved, commented on what a beautiful building it was, and how sad it was to see it empty. It is clearly therefore of continuing value and local interest to the community, even though it is no longer in continual use. It also of wider value to the conservation area, which is of communal value to the town.

Building 2 – None. No known communal value. The building has been a shop in recent years with a flat above.

4.2.7 AUTHENTICITY & INTEGRITY

Building 1 – Medium. The former Band Hall is empty and abandoned but clearly presents as a former Nonconformist chapel, with clear three phases to the current structure, although fittings such as pews and lectern/organ etc. have all been removed. It is in fair to poor and declining condition; the roof appears sound, but the north wall is compromised, and the suspended timbers floors are rotting out.

Building 2 – Medium. The shop in in good repair but is a relatively modern and undistinguished structure.

4.3 OTHER ADDITIONAL CONSERVATION VALUES TO CONSIDER

4.3.1 ICONIC/SYMBOLIC VALUE

High. The former Band Hall has a striking façade which makes a considerable visual contribution to the historic character of Barn Street and the approach to the town centre from this direction.

4.3.2 SENSE OF PLACE

Medium (positive). The former Band Hall can be argued to contribute in a positive way to the general sense of place in Liskeard, demonstrating the importance of Nonconformist religious practice in the later 19th century to the growing and increasingly industrial population. The former Band Hall also forms something of a group with the Masonic Hall, Foresters Hall, and the Public Hall, in its strong Gothic character.

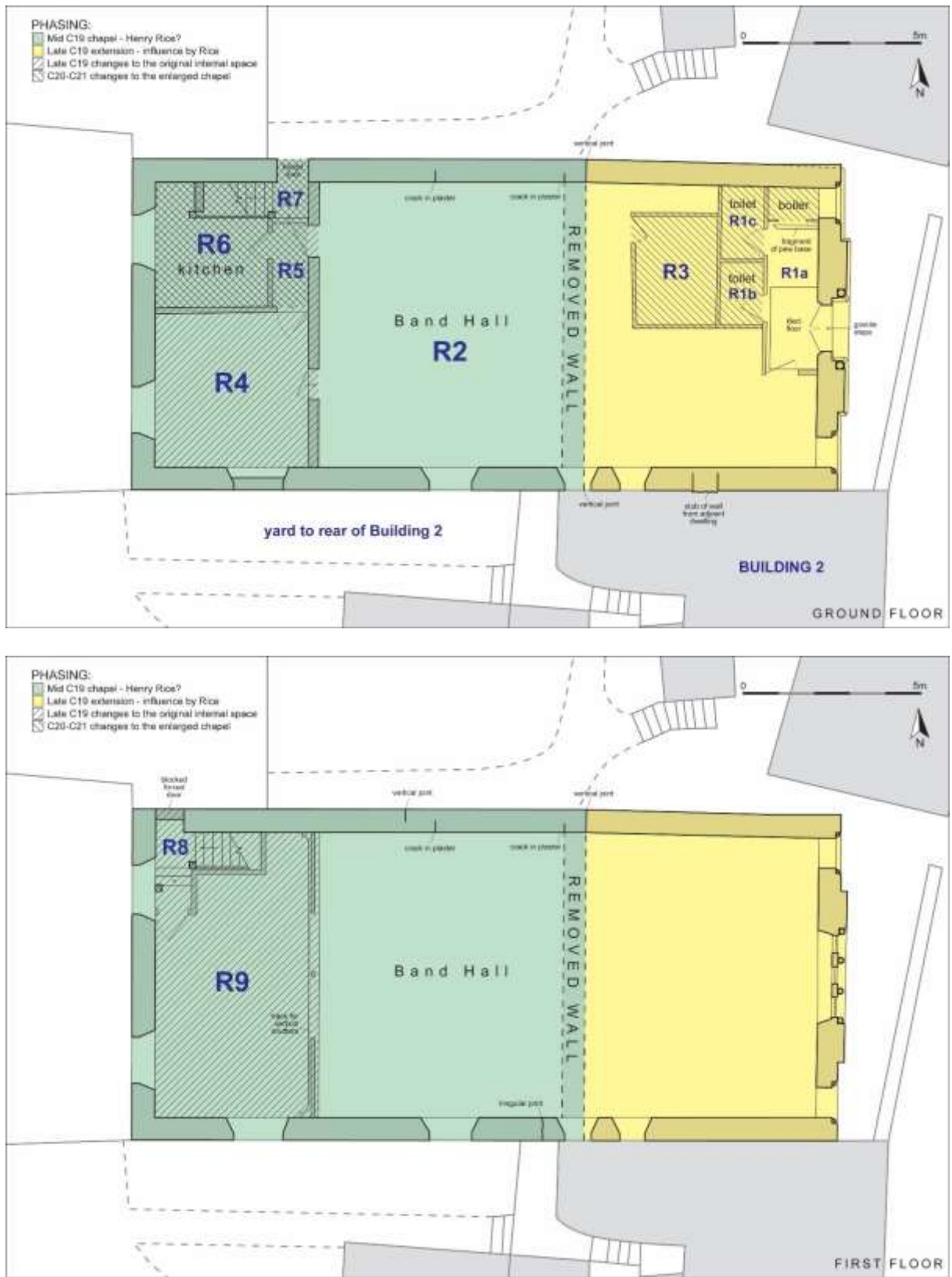


FIGURE 22: BASIC PHASING ANALYSIS OF THE CHAPEL BUILDING (SKETCH PLAN BY SWARCH).

5.0 HERITAGE SENSITIVITIES/FLEXIBILITY FOR CHANGE

5.1 OUTLINE SUMMARY OF PLANS

It is understood that the client intends to demolish the failing rear (west) part of the Band Hall and to construct a replacement building containing seven affordable living flats. In addition, to remove and replace the modern shop next door for flats (the latter to be the subject of a separate planning application).

5.2 BUILDING 1

The former Band Hall is more complex than previously appreciated. The main façade belongs to a secondary phase of the building but is of greater visual importance to the current conservation area than the older (and failing) structure to the rear, although the earlier structure may in fact be the only element associated with the town architect Henry Rice.

In terms of the issue of fabric retention, it is important the façade remains a key architectural device on Barn street. This building forms part of an important group of Victorian gothic structures in the town, which positively reflects the 19th century development of the town and Nonconformist religion more generally. Interaction on the day indicates that the local population is fond of the building and keen to see it restored and reused. If the frontage can be retained the rear of the building could be removed and wholly redeveloped behind. Due to screening from the surviving façade, innovative design can be utilised to maximise the space for housing here that will not affect the general appearance of the conservation area.

The latest plans for the building indicate the replacement building would have the same footprint and profile (i.e. a roof hipped to both ends) with the gothic façade retained. The new south, west, and north walls would be rendered and painted white. Ground- and first-floor window and door openings in these walls would be fitted with modern grey powder-coated double-glazed aluminium units. The attic flat would be lit by rooflights. A sense of the original tall window openings would be retained in the use of vertical grey brick panels linking ground- and first-floor windows. The main door would open onto a hall with stairwell providing access to a flat at ground-floor, first-floor, and attic level. Access to two ground- and first-floor flats would be through doors in the south elevation; those on the first floor would be via a staircase and balcony.

In general, this design would have few implications for the conservation area. Only the proposed introduction of grey brick quoins to the east façade raises any concern, as this would introduce a dissonant quasi-industrial/utilitarian feel to the otherwise impeccably gothic visuals. The proposed rooflights are also an innovation and would be visible more widely, but heritage style rooflights could be used, and they would only be visible within the yards and gardens to the rear of the properties along Barn Street. The other design choices make it clear this is a modern building, and not a conversion or pastiche recreation, but those design elements would be screened from the public parts of the conservation area by the retained east façade.

Should the deconstruction and removal of the back of the building and careful consolidation of the front section be permitted, there would be an opportunity to fully record this structure and understand its complex narrative which has not been fully appreciated until now. The risk that the asset may be lost without facilitating some development is high, and it is felt that the public benefit of retaining this building in some capacity for the town outweighs the loss of the structure behind. It would be beneficial however for more detailed recording and monitoring during demolition to gather as much information as possible so that the complex phasing can be documented and made available in public record for the future.



FIGURE 23: LEFT: THE EXTERIOR OF THE GOTHIC ENTRANCE; VIEWED FROM THE NNE.

FIGURE 24: RIGHT: THE TILED FLOOR INSIDE THE PORCH FRONT DOOR OF THE CHAPEL, SHOWING SOME OF THE FEW FEATURES THAT SURVIVE OF INTEREST IN THE LATER GOTHIC EXTENSION; VIEWED FROM THE SOUTH.



FIGURE 25: FRAGMENTARY PLANK BOARDED PANELLING ON THE EAST WALL OF THE MAIN CHAPEL HALL; VIEWED FROM THE WEST.

5.3 BUILDING 2

The 'modern' 20th century shop could be demolished, and its plot redeveloped without condition, save those relating to the redesign and presentation of the replacement structure.

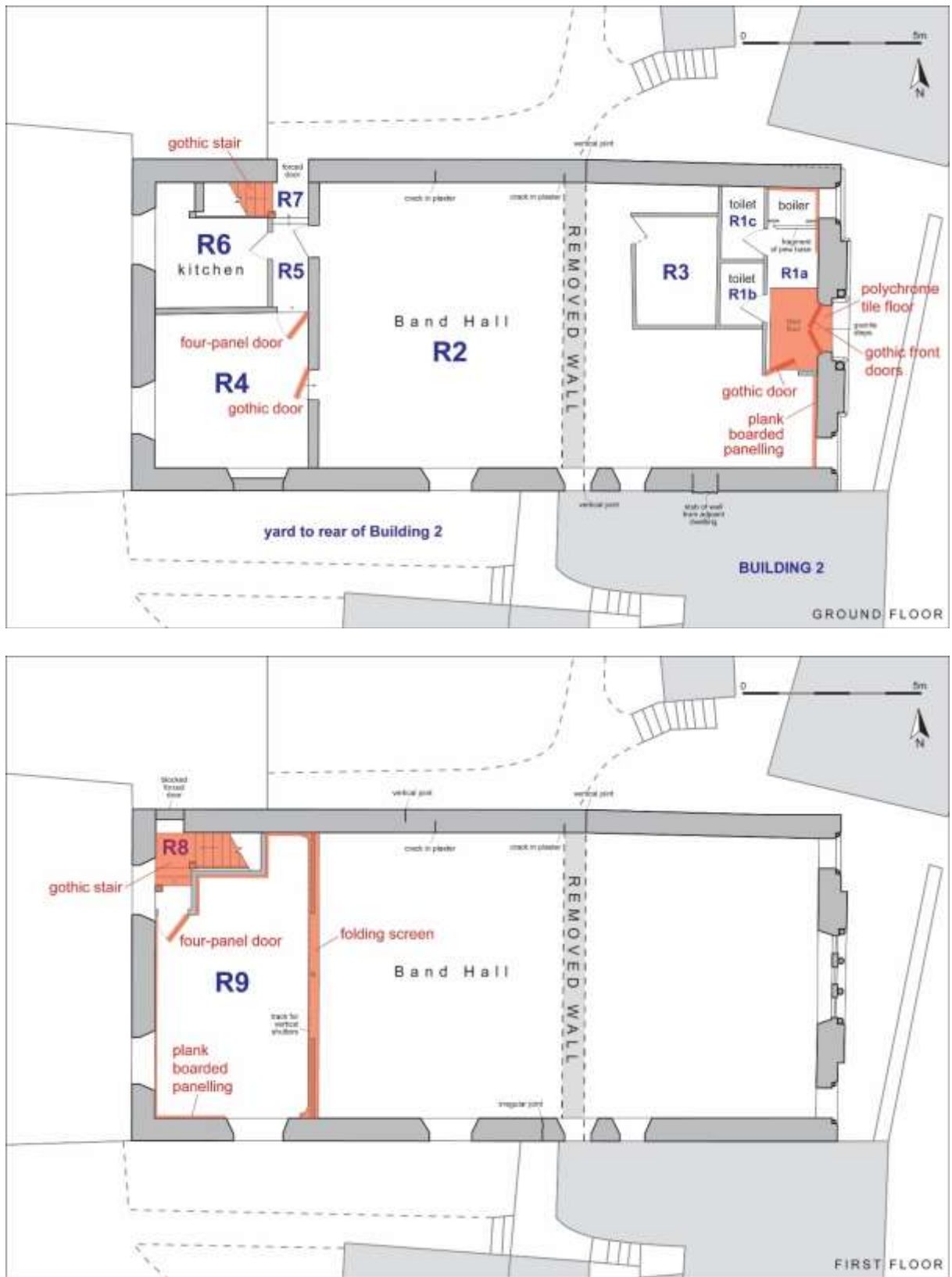


FIGURE 26: SURVIVING HISTORIC FEATURES AND THEIR PLACEMENT IN THE CHAPEL BUILDING (SKETCH PLAN BY SWARCH).

6.0 CONCLUSIONS AND RECOMMENDATIONS

The former Band Hall was once a chapel, built during the period 1840-1881. The 1882 OS 1:500 town plan indicates it was the Bible Christian chapel, and the historical building appraisal indicates it was built in two phases. Phase one (1858) consisted of a small square structure with tall round-headed window openings, with a façade set back from the street and which may have overlooked a yard or perhaps a small cemetery. Phase two (1881) saw the original façade taken down and the building extended to the street. Its striking gothic elevation belongs to this secondary phase. The 20th century history of the building has not been kind, and most of the original internal fittings removed.

The locally notable architect Henry Rice, who designed numerous key buildings in the town, is associated with the building, but a survey of his other buildings would suggest the principal façade is not by Rice – who died in 1876 – but is perhaps by the architect John Paul. The façade of the Masonic Hall in the town is the closest in architectural terms to the former Band Hall, and this was by John Paul. John Paul started as a mason who trained with and worked in association with Henry Rice. A brief assessment of his work for Rice identified his fondness for elaborate stone detailing and it is tempting to suggest that he was responsible for re-fronting the chapel. If Rice did work on the chapel, then it would have been the earlier rear part of the building.

The former Band Hall makes a positive contribution to the Conservation Area, despite some of the aesthetic damage done by layers of historic paintwork. It has communal value and architectural interest, successfully conveying the town's Nonconformist and 19th century narratives of expansion and may be regarded as having iconic status within the Barn Street streetscape. It forms a group with the converted chapel opposite and the Wesleyan Chapel to the north.

The rear part of the former Band Hall, though more interesting from a historical/associational point of view, is structurally compromised and there is considerable flexibility here for redevelopment, following a suitably detailed historic building survey. The eastern gothic façade should be retained as it makes the most striking contribution to the appearance of the conservation area, and this would screen the rest of the site from general view. Without some form of intervention here, there is a risk the uncontrolled decline of the building could lead to the total loss of the building, without the benefit of additional recording. The public benefit here arises from the retention and preservation of the key visual element, the provision of quality affordable accommodation, and construction jobs. The retention of the façade is the key to the work; its loss is otherwise harmful to the conservation area and narrative of Liskeard.

In contrast, the adjacent shop is a 20th century structure of little intrinsic merit. With the proviso that designs for its replacement should be sympathetic and in keeping with the overall aesthetic of the conservation area and Barn Street, its demolition and replacement would be no great loss.

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APPENDIX 1: HER MAPPING AND ENTRIES

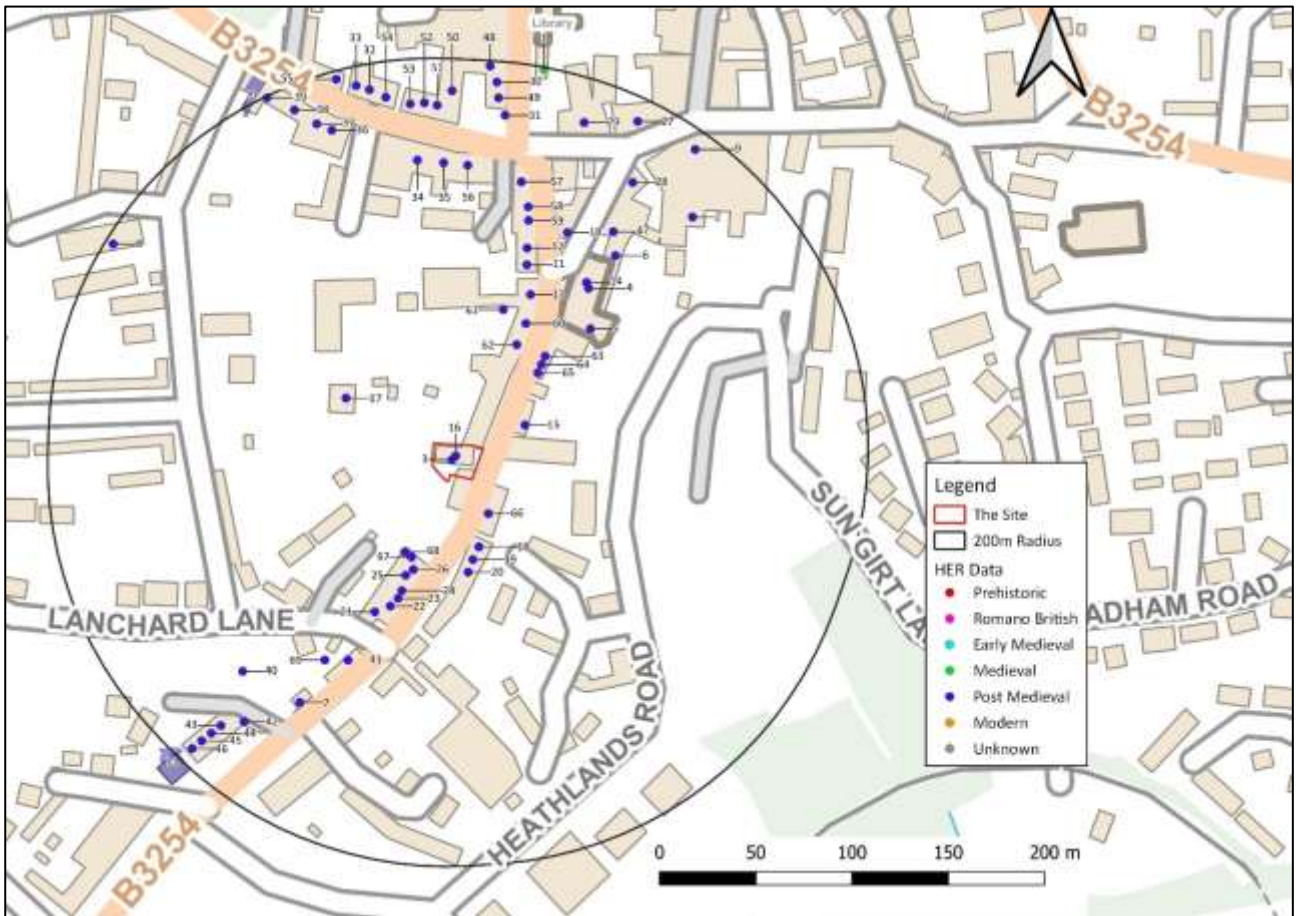


FIGURE 27: HER ENTRIES WITHIN 200M OF THE SITE (CORNWALL HER).

TABLE 1: HER ENTRY DETAILS

No	Mon ID	Name	Summary
1	MCO62024	LISKEARD - Late Medieval town house	Extant Late Medieval town house, known as Stuart House
2	MCO29589	LISKEARD - Post Medieval brewery	East Cornwall Brewery at Liskeard.
3	MCO32045	LISKEARD - Post Medieval nonconformist chapel	Baptist chapel, and part of a good group of historic buildings.
4	MCO32046	LISKEARD - Post Medieval nonconformist chapel	Wesleyan chapel, built 1846, remodelled 1862 and 1907.
5	MCO32047	LISKEARD - Post Medieval Sunday school	Wesleyan schoolroom, part of a good group.
6	MCO32048	LISKEARD - Post Medieval manse	Wesleyan manse, mid C19 villa grouped with chapel and schoolroom.
7	MCO47275	LISKEARD - Post Medieval mortuary chapel	A mortuary chapel, associated with the cemetery to the west.
8	MCO53212	LISKEARD - Post Medieval school	Board School, Dean Street/Varley Lane recorded on the 1:500 1875/6 OS Town Map of Liskeard.
9	MCO55939	LISKEARD GALLERIES, LISKEARD - C19 building	Building designed by Henry Rice in 1856.
10	MCO56049	NO.14 WINDSOR PLACE, LISKEARD - C19 building	Building designed by Henry Rice in 1864.
11	MCO56051	NO.7 WINDSOR PLACE, LISKEARD - C19 building	Building designed by Henry Rice in 1864.
12	MCO56052	NO.8 WINDSOR PLACE, LISKEARD - C19 building	Building designed by Henry Rice in 1864.
13	MCO56053	PETS AND GARDENS, WINDSOR PLACE, LISKEARD - C19 building	Building designed by Henry Rice in 1864.
14	MCO56054	METHODIST CHURCH, WINDSOR PLACE, LISKEARD - C19 building	Building designed by Henry Rice in 1840.
15	MCO56055	DUNSLAND, BARN STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1860.
16	MCO56056	THE BAND ROOM, BARN STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1854.
17	MCO56057	HOLLYWOOD, BARN STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1869.
18	MCO56058	NEW LISTON, BARN STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1860.
19	MCO56059	TREGANTLE, BARN STREET - C19 building	Building designed by Henry Rice in 1860.
20	MCO56060	DENMORE HOUSE, BARN STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1865.
21	MCO56061	NO.1 RUSSELL STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1865.

THE FORMER BAND HALL, BARN STREET, LISKEARD, CORNWALL

No	Mon ID	Name	Summary
22	MCO56063	NO.2 RUSSELL STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1865.
23	MCO56064	NO.3 RUSSELL STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1865.
24	MCO56065	NO.4 RUSSELL STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1865.
25	MCO56066	NO.5 RUSSELL STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1865.
26	MCO56067	NO.6 RUSSELL STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1865.
27	MCO55941	NO.3 BAYTREE HILL, LISKEARD - C19 building	Building designed by Henry Rice in 1860.
28	MCO55942	NO.20 BAYTREE HILL, LISKEARD - C19 building	Building designed by Henry Rice in 1860.
29	MCO55943	NO.6 BAYTREE HILL, LISKEARD - C19 building	Building designed by Henry Rice in 1879.
30	MCO55944	GUARDIAN HOUSE, LISKEARD - C19 building	Building designed by Henry Rice in 1840.
31	MCO55945	NO.1 BARRAS STREET, LISKEARD - C19 building	Building assumed to be built by Henry Rice.
32	MCO55962	NO 19 DEAN STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1866.
33	MCO55963	NO.21 DEAN STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1866.
34	MCO55964	ROSEDEAN SURGERY, LISKEARD - C19 house	Building designed by Henry Rice in 1864.
35	MCO55965	NO.6 DEAN STREET, LISKEARD - C19 building	Building Designed by Henry Rice.
36	MCO55966	NO.16 DEAN STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1854.
37	MCO55967	NO.18 DEAN STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1854.
38	MCO55968	NO.20 DEAN STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1850.
39	MCO55977	NO.24 DEAN STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1850.
40	MCO56156	HENRY RICE'S GRAVE, LANCHARD CEMETERY, STATION ROAD, LISKEARD - C19 monument	Grave of Henry Rice Architect, 1876.
41	MCO56068	DALVALMAUR, STATION ROAD, LISKEARD - C19 building	Building designed by Henry Rice in 1870.
42	MCO56069	KEKEWHICH VILLA, STATION ROAD, LISKEARD - C19 building	Building designed by Henry Rice in 1865.
43	MCO56070	NO.1 ASHPARK TERRACE, STATION ROAD, LISKEARD - C19 building	Building designed by Henry Rice in 1865.
44	MCO56071	NO.2 ASHPARK TERRACE, STATION ROAD, LISKEARD - C19 building	Building designed by Henry Rice in 1865.
45	MCO56072	NO.3 ASHPARK TERRACE, STATION ROAD, LISKEARD - C19 building	Building designed by Henry Rice in 1865.
46	MCO56073	NO.4 ASHPARK TERRACE, STATION ROAD, LISKEARD - C19 building	Building designed by Henry Rice in 1865.
47	MCO57221	LISKEARD, 17 BAYTREE HILL - C19 HOUSE	Mid C19 town house with shop
48	MCO57222	LISKEARD, BARRAS STREET, HIGHWOOD HOUSE - C19 town house	Early C19 town house, now arcade of shops.
49	MCO57298	LISKEARD, BARRAS STREET - C19 bank	Late C19 Bank with C20 alterations. (now HSBC)
50	MCO57299	LISKEARD 7 DEAN STREET - C19 manse	Mid C19 manse, now a small house
51	MCO57300	LISKEARD, 13 DEAN STREET - C19 town house	Mid C19 town house
52	MCO57301	LISKEARD, 13A DEAN STREET - C19 town house	C19 town house, was a vacant shop which has recently been converted back to house
53	MCO57302	LISKEARD, 15 DEAN STREET - C19 town house	Mid C19 town house
54	MCO57303	LISKEARD, 17 DEAN STREET - C19 town house	Early/mid C19 town house, now office.
55	MCO57304	LISKEARD, 23 DEAN STREET - C19 town house	Early C19 small town house.
56	MCO57358	LISKEARD, DEAN STREET - C18 public house	C18 public house, known as the Albion
57	MCO57359	LISKEARD, WINDSOR PLACE - C19 bank	National Westminster Bank which was built in C1860s-70s.
58	MCO57360	LISKEARD, WINDSOR PLACE - C19 town house	C19 town house with shop (known as Jelly Pebbles gift shop)
59	MCO57362	LISKEARD, WINDSOR PLACE - C19 town house	C19 town house with shop (now a 1960's themed cafe)
60	MCO57365	LISKEARD, 1 BARN STREET - C19 town house	C19 town house with shop
61	MCO57368	LISKEARD, 1 BARN STREET - C19 attached wall	C19 attached garden wall
62	MCO57371	LISKEARD, 2 BARN STREET - C18 HOUSE	C18 house with later shop
63	MCO57375	LISKEARD, BARN STREET - C19 terraced house	C19 house attached to north of No.3
64	MCO57376	LISKEARD, 3 BARN STREET - C19 terraced house	Mid C19 terraced house
65	MCO57378	LISKEARD, 4 BARN STREET - C19 terraced house	Mid C19 terraced house
66	MCO57384	LISKEARD, BARN STREET - C19 town house	Early C19 town house
67	MCO57386	LISKEARD, RUSSELL STREET - C19 cottage	Early/mid C19 cottage (known as Windsor Cottage).
68	MCO57388	LISKEARD, RUSSELL STREET - C19 cottage	Early/mid C19 cottage (known as Swan Cottage).
69	MCO6912	LISKEARD - Post Medieval gas works	Liskeard gas works commenced gas production in 1839.
70	MCO55979	NO.26 DEAN STREET, LISKEARD - C19 building	Building designed by Henry Rice in 1850.
71	MCO56074	ASHPARK HOUSE, STATION ROAD, LISKEARD - C19 building	Building designed by Henry Rice in 1865.

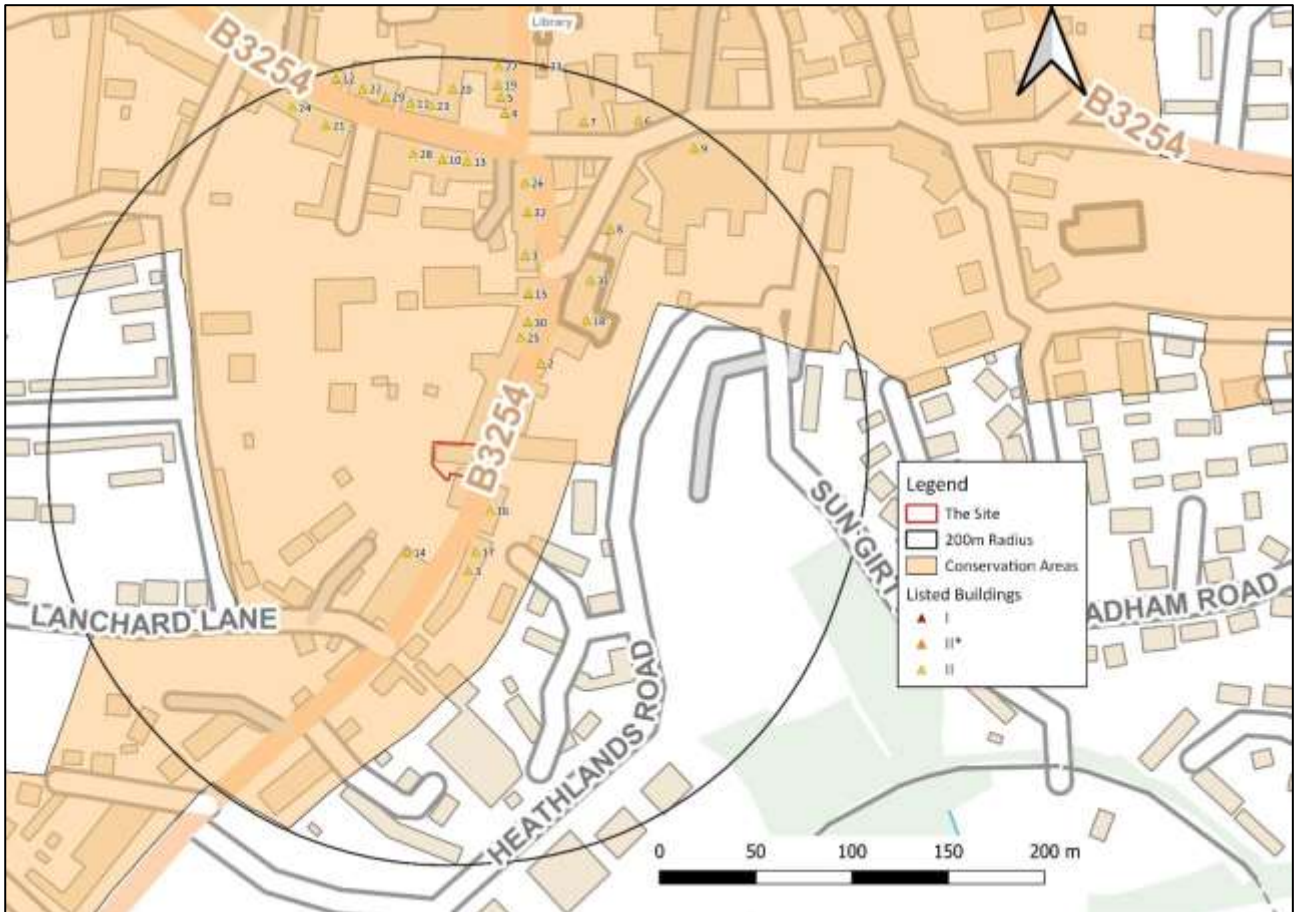


FIGURE 28: MAP SHOWING LISTED BUILDINGS WITHIN 200M OF THE SITE (SEE TABLE 2 FOR DETAILS).

TABLE 2: LISTED BUILDINGS WITHIN 200M OF THE SITE (HISTORIC ENGLAND).

No	List Entry	Name	Grade
1	1187319	1 AND 8, WINDSOR PLACE	II
2	1203144	HOUSE ATTACHED TO NORTH OF NO 3 NOS 3 AND 4 AND HOUSE ATTACHED TO NORTH OF NO 3	II
3	1203145	DENMORE HOUSE	II
4	1203147	HILL HOUSE HAMMOND INSURANCE SERVICES	II
5	1203148	MIDLAND BANK	II
6	1203151	3, BAYTREE HILL	II
7	1203152	6, BAYTREE HILL	II
8	1203153	17, BAYTREE HILL	II
9	1203154	THE GREAT HOUSE	II
10	1203166	6, DEAN STREET	II
11	1203167	15, DEAN STREET	II
12	1203168	23, DEAN STREET	II
13	1203173	THE ALBION PUBLIC HOUSE	II
14	1203191	WINDSOR COTTAGE AND SWAN COTTAGE, AT REAR OF NOS 7 AND 8 (NOT INCLUDED)	II
15	1203206	WAREHOUSE (THE FURNITURE LOFT)	II
16	1206070	BOLVENTOR	II
17	1206074	NEW LISTON TREGANTLE	II
18	1206081	SCHOOLROOM WITH SHOP ATTACHED TO WESLEY METHODIST CHURCH	II
19	1206106	GUARDIAN HOUSE	II
20	1206499	CHAPEL COTTAGE	II
21	1206505	16 AND 18, DEAN STREET	II
22	1206506	19 AND 21, DEAN STREET	II
23	1280196	13 AND 13A, DEAN STREET	II
24	1280201	20, DEAN STREET	II
25	1280414	PREMISES OF LR MUCHMORE TIME AND MOTION	II
26	1281795	NATIONAL WESTMINSTER BANK	II
27	1281808	HIGHWOOD HOUSE	II

No	List Entry	Name	Grade
28	1281817	ROSEDEAN HOUSE	II
29	1281818	17, DEAN STREET	II
30	1281846	PREMISES OF L COUCH AND ATTACHED GARDEN WALL	II
31	1281847	WESLEY METHODIST CHURCH	II
32	1298782	PREMISES OF JOHN ANNE THE FLORIST AND RAPSON'S BUTCHERS	II
33	1203150	STUART HOUSE	II*

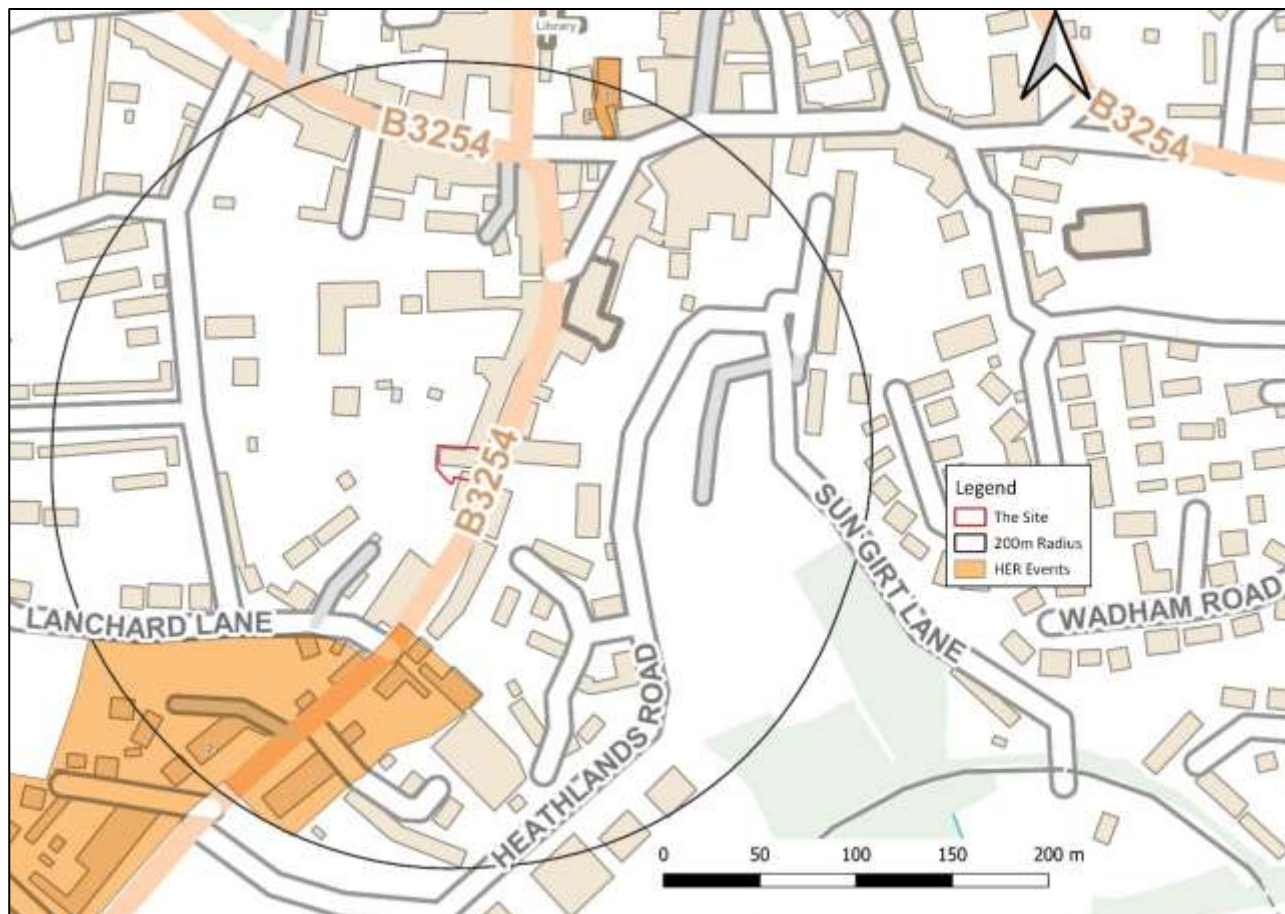


FIGURE 29: MAP OF KNOWN ARCHAEOLOGICAL INTERVENTIONS WITHIN 200M OF THE SITE (SEE TABLE 3 FOR DETAILS).

TABLE 3: KNOWN ARCHAEOLOGICAL INTERVENTIONS WITHIN 200M OF THE SITE (CORNWALL HER).

No	EvUID	Record Type	Name
1	ECO1527	Event - Intervention	Bay Tree Hill, Liskeard
2	ECO1536	Event - Interpretation	Lamellion Hospital, Station Road, Liskeard
3	ECO408	Event - Intervention	Baytree Hill, Liskeard



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