

# WEST BRADLEY HOUSE.

Heritage Appraisal.





# WEST BRADLEY HOUSE.

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## CONTENTS.

1.0	INTRODUCTION:.....	PAGE 1
2.0	PLANNING POLICY CONTEXT:.....	PAGE 3
3.0	METHOD OF APPORTIONING SIGNIFICANCE:.....	PAGE 7
4.0	DESIGNATIONS:.....	PAGE 13
5.0	STATEMENT OF SIGNIFICANCE:.....	PAGE 17
6.0	SIGNIFICANCE MATRIX:.....	PAGE 81
7.0	BASEMENT PHASING PLAN:.....	PAGE 83
8.0	GROUND-FLOOR PHASING PLAN:.....	PAGE 85
9.0	FIRST-FLOOR PHASING PLAN:.....	PAGE 87
10.0	SECOND-FLOOR PHASING PLAN:.....	PAGE 89
11.0	IMPACT ASSESSMENT:.....	PAGE 91
12.0	CONCLUSION:.....	PAGE 113

# WEST BRADLEY HOUSE.

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# WEST BRADLEY HOUSE.

## LIST OF ILLUSTRATIONS.

Figure 1	Ground-floor plan of main building. ....	17
Figure 2	Thomas Trezham, Triangular Lodge, Rushton, Northamptonshire, 1593-5. ....	17
Figure 3	Design of a geometric house, possibly by Sir Charles Cavendish (reproduced in Girouard, Elizabethan Architecture), c.1610. ....	18
Figure 4	Design for a lodge, from the Book of Architecture of John Thorpe (1590s-1620s, reproduced in the 40 <sup>th</sup> volume of the Walpole Society, 1964-1966). ....	18
Figure 5	A diagrammatic survey of fancifully shaped Elizabethan building designs (from Girouard, Elizabethan Architecture, page 251). ....	19
Figure 6	Sherborne Castle, Dorset, 1592; corner turrets added 1600 (before the addition of wing in 1617). The south-west turret appears to have served as the entrance porch into a screens passage to the west of the hall (Come, page 59-60). ....	20
Figure 7	South elevation. ....	20
Figure 8	South front, first-floor window. ....	21
Figure 9	South-west, second floor window. ....	22
Figure 10	Detail of south-west, second-floor window mullion profile. ....	22
Figure 11	West front, detail of cellar window. ....	22
Figure 12	Detail of north-west, first-floor window. ....	23
Figure 13	West front. ....	23
Figure 14	West door, showing area of masonry of disruption. ....	24
Figure 15	Sketch of the west front dated 1810. ....	24
Figure 16	Undated, probably late-19 <sup>th</sup> century photograph of the west front. ....	25
Figure 17	East elevation. ....	25
Figure 18	North elevation. ....	26
Figure 19	North front, stair window, showing glazing slot on the reveal. ....	26
Figure 20	Second floor, north-west blind window. ....	27
Figure 21	Second floor, south-west blind window, showing individual blocks of construction, alternately shaded green & red for clarity, with missing elements in dotted yellow. ....	28
Figure 22	Second floor, south-east blind window. ....	28
Figure 23	First floor window, showing individual blocks of construction, alternately shaded green & red for clarity, with missing elements in dotted yellow. ....	29
Figure 24	East elevation, second-floor windows. ....	29
Figure 25	Undated, possibly early-20 <sup>th</sup> century photograph (the ordinal blind window has now been painted), showing higher sills on the second-floor windows on the west & south elevations. ....	30
Figure 26	South elevation, second-floor windows; consistent lower & upper breaks marked. ....	30
Figure 27	West elevation, second-floor windows; consistent lower & upper breaks marked. ....	31
Figure 28	Second floor window, showing individual blocks of original construction, alternately shaded green & red for clarity, with missing elements in dotted yellow. ....	31
Figure 29	Reconstruction, as far as is possible, of the original south elevation. ....	32
Figure 30	Sketch of the west front dated 1810. ....	32
Figure 31	Hypothetical approximation of a pair of gables. ....	33
Figure 32	Hatfield House, Hertfordshire, 1607-11. ....	33
Figure 33	Misarden Park, Gloucestershire, south front, c.1712 (Johannes Kip). ....	34
Figure 34	Misarden Park, Gloucestershire, south front, c.1845. ....	34
Figure 35	Reconstruction of the appearance of Sherborne Castle, Dorset, prior to the addition of wings, by J.H.P. Gibb (reproduced in Girouard, Elizabethan Architecture, page 11). ....	34
Figure 36	Apethorp Hall, Northamptonshire, east range, 1622-24. ....	35
Figure 37	Newton Surmaville House, Somerset, c.1602-12. ....	35
Figure 38	Manor Lodge, Worksop, Nottinghamshire, c.1594-5. ....	36
Figure 39	Hardwick Old Hall, Derbyshire, 1587-90. ....	36
Figure 40	North-west ordinal projection. ....	36
Figure 41	South-west ordinal projection. ....	36
Figure 42	South-east ordinal projection. ....	37
Figure 43	North-east ordinal projection. ....	37

# WEST BRADLEY HOUSE.

<b>Figure 44</b>	<i>South-west ordinal projection, with diagrammatic representation of three flues.</i> .....	38
<b>Figure 45</b>	<i>Cellar plan.</i> .....	38
<b>Figure 46</b>	<i>Cellar, north-west room, facing east.</i> .....	39
<b>Figure 47</b>	<i>North-west room, west wall with reused beam.</i> .....	39
<b>Figure 48</b>	<i>Detail of re-used beam.</i> .....	39
<b>Figure 49</b>	<i>Beams at dog-leg of central passage.</i> .....	40
<b>Figure 50</b>	<i>Floor structure above south-east room, from drawing room.</i> .....	40
<b>Figure 51</b>	<i>South-west window, with northern light blocked, &amp; splay infilled.</i> .....	41
<b>Figure 52</b>	<i>East window, with red brick infill to north (left).</i> .....	41
<b>Figure 53</b>	<i>Cellar stair.</i> .....	42
<b>Figure 54</b>	<i>passage facing south to external cellar door.</i> .....	42
<b>Figure 55</b>	<i>Ground-floor plan of main building.</i> .....	43
<b>Figure 56</b>	<i>Hall, facing north-east.</i> .....	43
<b>Figure 57</b>	<i>Hall, south wall, showing brick construction &amp; blocked door to south-west room.</i> .....	44
<b>Figure 58</b>	<i>Hall, detail of step in external wall thickness to north of west door.</i> .....	44
<b>Figure 59</b>	<i>Drawing room, detail of step in wall thickness of eastern elevation (infilled with 19<sup>th</sup>-century brickwork).</i> .....	45
<b>Figure 60</b>	<i>Ground-floor plan overlaid on cellar plan: locations of changes in external wall thickness, blocked fireplace.</i> .....	45
<b>Figure 61</b>	<i>Remains of fireplace behind 19<sup>th</sup>-century stair.</i> .....	46
<b>Figure 62</b>	<i>Ground-floor plan, hypothetical arrangement of original spaces.</i> .....	47
<b>Figure 63</b>	<i>Drawing room, facing west.</i> .....	48
<b>Figure 64</b>	<i>Soffit of drawing room archway, showing scar of alteration.</i> .....	48
<b>Figure 65</b>	<i>19<sup>th</sup>-century window lining, 20<sup>th</sup>-century sash window.</i> .....	48
<b>Figure 66</b>	<i>19<sup>th</sup>-century door (dipped) &amp; lining.</i> .....	49
<b>Figure 67</b>	<i>Fireplace, probably 20<sup>th</sup>-century replica.</i> .....	49
<b>Figure 68</b>	<i>Late-16<sup>th</sup>/early-17<sup>th</sup> century fireplace in the south-west room at first floor.</i> .....	49
<b>Figure 69</b>	<i>Late-16<sup>th</sup>/early-17<sup>th</sup> century fireplace in the north-west ordinal projection at second floor.</i> .....	50
<b>Figure 70</b>	<i>Dining room, facing north-east.</i> .....	50
<b>Figure 71</b>	<i>Dining room, detail of opening up in north-east corner.</i> .....	51
<b>Figure 72</b>	<i>Dining room, possible original thickness of wall (to contain kitchen fireplace).</i> 51	
<b>Figure 73</b>	<i>John Thorpe, plan of Holland House, Kensington, showing external thickening of kitchen wall to accommodate fireplace &amp; ovens (Summerson).</i> .....	52
<b>Figure 74</b>	<i>John Thorpe, design of a house based upon a design by J. Androuet du Cerceau, showing internal thickening of kitchen wall to accommodate fireplace (Summerson).</i> .....	52
<b>Figure 75</b>	<i>John Thorpe, plan of house called Thornton College, Lincolnshire, showing placing of ovens within corner buttresses (Summerson).</i> .....	52
<b>Figure 76</b>	<i>First floor plan.</i> .....	53
<b>Figure 77</b>	<i>Junction of brick wall dividing the two southern rooms (left) &amp; the inner face of the south elevation.</i> .....	54
<b>Figure 78</b>	<i>Landing, facing east, with three mis-matched 18<sup>th</sup>-century doors.</i> .....	54
<b>Figure 79</b>	<i>Stair from first-floor landing.</i> .....	55
<b>Figure 80</b>	<i>First floor bathroom, lit by the bottom sash of the stair window.</i> .....	55
<b>Figure 81</b>	<i>Detail of stair window.</i> .....	55
<b>Figure 82</b>	<i>South-east roof, location of fireplace.</i> .....	56
<b>Figure 83</b>	<i>North-east room, east wall, showing the right half of the fireplace head, &amp; a relieving beam above.</i> .....	56
<b>Figure 84</b>	<i>Detail of head of fireplace in north-east room.</i> .....	57
<b>Figure 85</b>	<i>Possible location of fireplace for former north-west room.</i> .....	57
<b>Figure 86</b>	<i>Detail of left jamb of the south-west fireplace, showing the fine coat of plaster that extends down below the present floor level.</i> .....	58
<b>Figure 87</b>	<i>Second floor, plan.</i> .....	58
<b>Figure 88</b>	<i>Second-floor landing, facing north-west.</i> .....	59
<b>Figure 89</b>	<i>Detail of fireplace in north-west ordinal projection.</i> .....	59
<b>Figure 90</b>	<i>Detail of fireplace in north-west ordinal projection.</i> .....	59
<b>Figure 91</b>	<i>19<sup>th</sup>-century fireplace in the south-west projection.</i> .....	60
<b>Figure 92</b>	<i>19<sup>th</sup>-century fireplace in the south-east projection.</i> .....	60
<b>Figure 93</b>	<i>Second-floor bathroom, facing north.</i> .....	60
<b>Figure 94</b>	<i>Detail of upper sash of the former stair window.</i> .....	61
<b>Figure 95</b>	<i>South-west room (with modern lowered ceiling).</i> .....	61
<b>Figure 96</b>	<i>North-east room (with 19<sup>th</sup>-century ceiling height).</i> .....	61
<b>Figure 97</b>	<i>Void between modern false ceiling, &amp; 19<sup>th</sup>-century lath-&amp;-plaster ceiling.</i> .....	62

# WEST BRADLEY HOUSE.

Figure 98	Within the roof, facing south.....	62	Figure 130	Cart Shed, south front.....	75
Figure 99	Detail of collar, with characteristic markings for a timber that was pit-sawn. ....	63	Figure 131	Cart Shed, interior facing east. ....	75
Figure 100	North wing, ground-floor plan. ....	63	Figure 132	Cart Shed range, eastern modern agricultural shed.....	76
Figure 101	1840s tithe map. ....	64	Figure 133	Cat Shed range, western modern garage. ....	76
Figure 102	1885-6, 1:25" Ordnance Survey map. ....	64	Figure 134	Agricultural Barns, west end.....	76
Figure 103	1902-4, 1:25" Ordnance Survey map.....	64	Figure 135	Proposed ground-floor plan.....	91
Figure 104	North wing, north elevation.....	64	Figure 136	Proposed first-floor plan. ....	92
Figure 105	North elevation, showing straight joint & quoins.....	65	Figure 137	Proposed replacement stair (bottom flight).....	92
Figure 106	North elevation, fenestration. ....	65	Figure 138	Relationship of proposed stair to restored stair window. ....	93
Figure 107	Reused 18th-century external door.....	66	Figure 139	Temporary roof (High Court of Justiciary, Edinburgh). ....	94
Figure 108	Western projection, from the south-west.....	66	Figure 140	South elevation. ....	94
Figure 109	Undated, late-19 <sup>th</sup> or early-20 <sup>th</sup> century image, showing western projection from the south-west.....	66	Figure 141	Hunting Tower, Chatsworth, Derbyshire, completed 1582.....	95
Figure 110	Salvaged 18 <sup>th</sup> century door in north-east corner of kitchen.....	67	Figure 142	Apethorpe House, Northamptonshire, east front, 1622-9.....	95
Figure 111	North-east room facing east, with retained stone floor.....	67	Figure 143	Cranbourne Manor, Dorset, north front, 1603-36. ....	96
Figure 112	Kitchen, facing south-east.....	67	Figure 144	Plan of proposed prospect room, showing root 2 geometrical relationship to the parent building. ....	96
Figure 113	Current site plan.....	68	Figure 145	Plan of proposed prospect room, showing geometrical relationship to the crossed root 3 rectangles that approximately define the building between the ordinal projections. ....	97
Figure 114	1840s tithe map. ....	68	Figure 146	Hexagonal prospect room, Melbury House, Dorset, c.1530.....	97
Figure 115	1885-6, 1:25" Ordnance Survey map. ....	68	Figure 147	Central prospect room raised above the hall clerestory, Wollaton Hall, Nottinghamshire; Robert Smythson, 1580-.....	98
Figure 116	1902-4, 1:25" Ordnance Survey map.....	69	Figure 148	Undated design for a house with an octagonal prospect room, Robert Smythson (att.) (from Girouard, Robert Smythson). ....	98
Figure 117	1921-43, 1:25" Ordnance Survey map. ....	69	Figure 149	Lyveden New Bield, Northamptonshire, started 1594, left incomplete 1605. ....	99
Figure 118	1962, 1:10,000 .....	69	Figure 150	Design for a lantern for Lyveden New Bield (from Girouard).....	99
Figure 119	Little Stone Barn, from the south-west. ....	70	Figure 151	Little Bolsover Castle, Derbyshire, Robert Smythson, 1613-14 (from Girouard, Robert Smythson). ....	100
Figure 120	Little Stone Barn, from the north. ....	70	Figure 152	Detail of corner tower, Nonesuch Palace, Surrey, 1530s.....	100
Figure 121	Little Stone Barn, interior facing east.....	71	Figure 153	West front, Burghley house, Lincolnshire, 1575-8. ....	101
Figure 122	Little Stone Barn, eastern addition. ....	71	Figure 154	Blickling Hall, Norfolk, 1619-27. ....	101
Figure 123	Apple Barn, north elevation. ....	72	Figure 155	Some of the exercises undertaken to look at possible roof forms.....	101
Figure 124	Apple Barn, west gable end.....	73	Figure 156	Montacute House, Somerset, 1590-1601, gazebo.....	102
Figure 125	Apple Barn, ground floor, facing east.....	73			
Figure 126	Apple Barn, roof structure in western half, facing east.....	73			
Figure 127	Apple Barn, east gable end.....	74			
Figure 128	Concrete Barn, south elevation. ....	74			
Figure 129	Original south elevation of Apple Barn, now within Concrete Barn. ....	74			

# WEST BRADLEY HOUSE.

---

Figure 157	Fountain, Trinity College, Cambridge, 1601-15.....	102
Figure 158	Joh Thorpe, design for Noseley, Leicestershire, 1608; skeletal ogee dome over central turret.....	103
Figure 159	Proposed south elevation showing proportional relationship.....	103
Figure 160	Proposed south elevation, showing relationship to root 2 proportions.....	104
Figure 161	Proposed west elevation, detail of proposed porch.....	104
Figure 162	Title page, & plate illustrating Tuscan order, from John Shute's <i>The First &amp; Chief Grounds of Architecture</i> .....	105
Figure 163	North wing, proposed floor plan.....	107
Figure 164	North wing, proposed north elevation.....	108
Figure 165	Existing Conservatory & link to Apple Barn.....	108
Figure 166	North wing, proposed west elevation.....	109
Figure 167	Apple Barn, proposed north elevation.....	110
Figure 168	Apple Barn, proposed ground-floor plan; location of Concrete Barn proposed for demolition.....	110
Figure 169	Little Stone Barn, proposed north elevation.....	111



# WEST BRADLEY HOUSE.

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## 1.0 INTRODUCTION.

### BACKGROUND.

- 1.1 WEST BRADLEY HOUSE comprises a square, three-storey house, orientated approximately to the cardinal points of the compass, with shallow diagonal, ordinal projections on the corners, giving the approximate form of an octagon. The building was originally fenestrated with leaded, stone mullion &-transom windows, & retains several very fine fireplaces with depressed arches. Thus, building appears absolutely characteristic of the late-16<sup>th</sup>-early-17<sup>th</sup> century fashion for whimsical, sometimes allegorical geometrical building forms.
- 1.2 The house appears to have undergone a major refurbishment in the 1720s, which entailed total refenestration with ovolo-moulded sash windows, probably a new, double-pile/central valley roof, &, given the quantity of early-18<sup>th</sup> century joinery to survive, extensive internal works.
- 1.3 A second phase of major refurbishment appears to have taken place around the third quarter of the 19<sup>th</sup> century, which the construction of the north wing, the replacement of the 18<sup>th</sup>-century roof with the present roof, & further extensive internal works (although the extent of this, & of the retention of earlier

fabric is as yet unclear). Various outbuildings developed to the north of the house in the latter-19<sup>th</sup> & 20<sup>th</sup> centuries.

- 1.4 The current proposal is to refurbish the building as a 21<sup>st</sup>-century country house, adding a new phase to the already multi-phased building continuing the established pattern of phased evolution. Generally, the proposed alterations are intended to be additive, however, in some areas is it proposed to undertake some alterations to the 19<sup>th</sup>-century fabric in order enhance & better reveal the significance of the earlier phases.
- 1.5 The principal areas for this are the stair & the roof. The current, 19<sup>th</sup>-century stair is unexceptional & of little intrinsic interest, & is very awkwardly & non-historic in relation to features of the historic building, blocking a ground-floor fireplace, & leaving a very fine second-floor fireplace awkwardly upon a shelf overlooking the stair. Adjacent to the stair, the historic stair location is marked by a very fine early-18<sup>th</sup> century stair window, in an opening that may be an adaptation of an earlier stair window. It is thus proposed to move the stair back into its historically correct position.

## WEST BRADLEY HOUSE.

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- 1.6 It is also proposed to replace the 19<sup>th</sup>-century roof, the third in a succession of roofs to cover the house. This roof is a single, broad pitch, with a utilitarian structure which would require substantial replacement to be made structurally sound, reminiscent of a modern temporary roof, that sits over the historic building, but fails to respond to the architectural form or geometry of the building, which it visually dominates & harms. The proposal is to replace this with a new, fourth roof, as an honest modern phase, but one that it designed to complement & enhance the architectural character, geometry & significance of the historic building.
- 1.7 Other alterations are comparatively modest; the interior of the house is otherwise little altered, with all previous phases, including the bulk of the 19<sup>th</sup>-century phase, retained *in situ*.

### PURPOSE OF THIS STATEMENT.

- 1.8 This Heritage Appraisal was commissioned in order to accompany the proposals in line with the NATIONAL PLANNING POLICY FRAMEWORK (N.P.P.F.) & the associated PLANNING PRACTICE GUIDANCE (P.P.G.). The N.P.P.F. states that: “*The level of detail should be proportionate to the assets’ importance & no more than is sufficient to understand the potential impact of the proposal on their significance.*”(Paragraph 194).

- 1.9 Consequently, this statement is not intended to form a complete & exhaustive social history of the house but rather attempts to assess its architectural character, history & evolution, insofar as is pertinent to the current proposals, & to ascribe levels of significance thereto.
- 1.10 The assessing of the development of house into phases is undertaken upon physical, comparative, & where available documentary evidence. Such works may not have been part of a single or coherent building campaign, but where there is insufficient evidence to definitively disentangle, appear sufficiently close on stylistic or comparison grounds, to reasonably be considered chronologically comparable.
- 1.11 Historic England’s MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT advises that it is first necessary to understand the significance of an asset, before then assessing the impact of any proposal upon that significance (page 2). Accordingly, the structure of this document falls into two parts. The first part assesses the evolution & significance of the building. The second part then assesses any impact of the proposals upon that significance.

# WEST BRADLEY HOUSE.

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## 2.0 PLANNING POLICY CONTEXT.

### LEGISLATION.

PLANNING (LISTED BUILDINGS & CONSERVATION AREAS) ACT, 1990.

2.1 The principal legislation concerning the historic environment remains the PLANNING (LISTED BUILDINGS & CONSERVATION AREAS) ACT, 1990. This draws attention to the importance of seeking to preserve listed buildings, their setting, & “any features of special architectural or historic interest” which they possess in the determination of planning applications (Section 66(1)). It also states that the listing includes “any object or structure within the curtilage of the building which, although not fixed to the building, forms part of the land & has done so since before 1<sup>st</sup> July 1948”(Section 1(5(b))).

2.2 The Act is supplemented by Government guidance, currently as laid out in the NATIONAL PLANNING POLICY FRAMEWORK & the associated PLANNING PRACTICE GUIDANCE.

### NATIONAL POLICY.

NATIONAL PLANNING POLICY FRAMEWORK (N.P.P.F.).

2.3 The N.P.P.F. states that: “In determining planning applications, local planning authorities should take account of ... the

*desirability of sustaining & enhancing the significance of heritage assets & putting them to viable uses consistent with their conservation.”(Paragraph 197).*

2.4 It also identifies both listed buildings, & conservation areas as “designated heritage assets”(Annex 2: Glossary).

### LOCAL POLICY.

MENDIP LOCAL PLAN (PART 1) 2006-2029.

2.5 The MENDIP LOCAL PLAN (PART 1) was formally adopted in December 2014.

POLICY DP3 – HERITAGE CONSERVATION.

*Proposals and initiatives will be supported which preserve and, where appropriate, enhance the significance and setting of the district’s Heritage Assets, whether statutorily or locally identified, especially those elements which contribute to the distinct identity of Mendip.*

1. *Proposals affecting a Heritage Asset in Mendip will be required to:*

a. *Demonstrate an understanding of the significance of the Heritage Asset and/or its setting by describing it in sufficient detail to determine its historic, archaeological,*

# WEST BRADLEY HOUSE.

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*architectural or artistic interest to a level proportionate with its importance.*

- b. Justify any harm to a Heritage Asset and demonstrate the overriding public benefits which would outweigh the damage to that Asset or its setting. The greater the harm to the significance of the Heritage Asset, the greater justification and public benefit that will be required before the application could gain support.*
- 2. Opportunities to mitigate or adapt to climate change and secure sustainable development through the re-use or adaptation of Heritage Assets to minimise the consumption of building materials and energy and the generation of construction waste should be identified. However, mitigation and adaptation will only be considered where there is no harm to the significance of a Heritage Asset.*
- 3. Proposals for enabling development necessary to secure the future of a Heritage Asset which would otherwise be contrary to the policies of this plan or national policy will be carefully assessed against the policy statement produced by English Heritage - Enabling Development and the Conservation of Significant Places.*

## NATIONAL GUIDANCE.

### PLANNING PRACTICE GUIDANCE (P.P.G.).

**2.6** The P.P.G. advises that: *“Conservation is an active process of maintenance & managing change ... In the case of buildings, generally the risks of neglect & decay of heritage assets are best addressed through ensuring that they remain in active use that is consistent with their conservation. Ensuring such heritage assets remain used & valued is likely to require sympathetic changes to be made from time to time.”* (Conserving & Enhancing the Historic Environment, Paragraph 002).

**2.7** Paragraph 020 of the historic environment sections clarifies that public benefit should flow from development, however:

*“... benefits do not always have to be visible or accessible to the public in order to be genuine public benefits.*

*Examples of heritage benefits may include:*

- sustaining or enhancing the significance of a heritage asset & the contribution of its setting*
- reducing or removing risks to a heritage asset*
- securing the optimum viable use of a heritage asset in support of its long term conservation.”*

**2.8** In addition, Historic England have produced 3 Historic Environment Good Practice Advice in Planning Notes:

# WEST BRADLEY HOUSE.

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Note 1: THE HISTORIC ENVIRONMENT IN LOCAL PLANS;

Note 2: MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT;

Note 3: THE SETTING OF HERITAGE ASSETS.

## 1: THE HISTORIC ENVIRONMENT IN LOCAL PLANS:

2.9 THE HISTORIC ENVIRONMENT IN LOCAL PLANS primarily relates to consideration of the historic environment in the formulation of local plans & policy.

## 2: MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT:

2.10 MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT gives advice to LPAs & applicants on assessing the significance of heritage assets, & the impact of proposals upon that significance. It also refers to the use of CONSERVATION PRINCIPLES in such assessments.

2.11 The note advises that it is not just important to understand the *'nature'* & *'level'* of any significance, but also its *'extent'* (paragraphs 8, 9 & 10); as this can lead to: *"a better understanding of how adaptable the asset may be"*.

2.12 It also identifies stages by which to assess proposals; these include.

- *Understand the significance of the affected assets*

- *Understand the impact of the proposal on that significance*

## 3: THE SETTING OF HERITAGE ASSETS:

2.13 THE SETTING OF HERITAGE ASSETS replaces the earlier English Heritage guidance on setting, & advises on assessing its nature, extent & significance, & the potential impact of proposals upon it.

2.14 The document advocates a *'Staged Approach to Proportionate Decision-Taking'*; in order to reasonably assess the potential impact of proposals.

1. *Identifying the heritage assets affected & their settings;*
2. *Assessing whether, how & to what degree these settings make a contribution to the significance of the heritage asset(s) or the ability to appreciate that significance;*
3. *Assessing the effect of the proposed development on the significance of the asset(s) or on the ability to appreciate that significance.*

## CONSERVATION PRINCIPLES.

2.15 CONSERVATION PRINCIPLES was published in 2008 by Historic England (then English Heritage), but remains valid, & is referred to in the Advice Note 2.

## WEST BRADLEY HOUSE.

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2.16 When dealing with elements of restoration, CONSERVATION PRINCIPLES advises that:

*“Restoration to a significant place should normally be acceptable if:*

1. *The heritage values of the elements that would be restored decisively outweigh the values of those that would be lost.*
2. *The work proposed is justified by compelling evidence of the evolution of the place, and is executed in accordance with that evidence.*
3. *The form in which the place currently exists is not the result of a historically-significant event.*
4. *The work proposed respects previous forms of the place.*
5. *The maintenance implications of the proposed restoration are considered to be sustainable.”(paragraph 126).*

2.17 On new works, CONSERVATION PRINCIPLES advises that:

*“New work or alteration to a significant place should normally be acceptable if:*

- a. *There is sufficient information comprehensively to understand the impact of the proposal on the significance of the place;*
- b. *The proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed;*
- c. *The proposals aspire to a quality of design and execution which may be valued now and in the future;*

d. *The long-term consequences of the proposals can, from experience, be demonstrated to be benign, or the proposals are designed not to prejudice alternative solutions in the future.” (paragraph 138).*

### MAKING CHANGES TO HERITAGE ASSETS.

2.18 Historic England’s ADVICE NOTE 2: MAKING CHANGES TO HERITAGE ASSETS, published in February 2016, provides advice upon repair, restoration, & alteration of heritage assets.

# WEST BRADLEY HOUSE.

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## 3.0 METHOD OF APPORTIONING SIGNIFICANCE.

3.1 The concept of 'significance' was originally based in the attempt to replace the PLANNING (LISTED BUILDINGS & CONSERVATION AREAS) ACT, 1990 (which placed emphasis upon the 'character' & 'special interest' of listed buildings). However, significance was revived, first in the PLANNING POLICY STATEMENT 5: PLANNING & THE HISTORIC ENVIRONMENT, & more recently in the N.P.P.F.

3.2 The Act itself retains the concept of '*special architectural or historic interest*', although Historic England's MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT clarifies that '*A variety of terms are used in designation criteria (for example ... special interest for listed buildings and conservation areas), but all of these refer to a heritage asset's significance*'(paragraph 4).

## PRINCIPLES OF SELECTION FOR LISTED BUILDINGS.

3.3 The concepts of *special architectural & historic interest* are explained in paragraph 16 of the Department for Digital, Culture, Media & Sport's PRINCIPLES OF SELECTION FOR LISTED BUILDINGS (November 2018):

### ARCHITECTURAL INTEREST:

3.4 '*To be of special architectural interest a building must be of importance in its design, decoration or craftsmanship. Special interest may also apply to particularly significant examples of building types or techniques (e.g. buildings displaying technological innovation or virtuosity) and significant plan forms. Engineering and technological interest can be an important consideration for some buildings. For more recent buildings in particular, the functioning of the building (to the extent that this reflects on its original design and planned use, where known) will also be a consideration. Artistic distinction can also be a factor relevant to the architectural interest of buildings and objects and structures fixed to them.*'

## WEST BRADLEY HOUSE.

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### HISTORIC INTEREST:

- 3.5 *'To be able to justify special historic interest a building must illustrate important aspects of the nation's history and / or have closely substantiated historical associations with nationally important individuals, groups or events; and the building itself in its current form will afford a strong connection with the valued aspect of history.'*

### CONSERVATION PRINCIPLES.

- 3.6 The importance of significance is reiterated in Historic England's publication CONSERVATION PRINCIPLES, which attempts to define significance by breaking it down into four separate heritage values:

- *Evidential Value.*
- *Historical Value.*
- *Aesthetic Value.*
- *Communal Value.*

### EVIDENTIAL VALUE:

- 3.7 *'Evidential Value'* relates primarily to the capacity of the heritage asset in question to yield evidence about past human activity. This is generally more applicable to archaeology than buildings, although it can arguably also relate to the fragmentary remains of a building's earlier form.

### HISTORICAL VALUE:

- 3.8 *'Historical Value'* is generally illustrative of past people, events & aspects of life. Thus, the design of a window, by directly reflecting both the aesthetic trends & the industrial innovations of the time, can also be of historical value. This corresponds to but is somewhat broader than *Historic Interest*.



# WEST BRADLEY HOUSE.

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## AESTHETIC VALUE:

- 3.9 *Aesthetic Value* relates to the sensory & intellectual stimulation that is drawn from the asset, & as such includes both intellectually designed architectural or artistic value, & unplanned, but fortuitous aesthetic appeal, including the *'patina of age'*. This broadly overlaps with *Architectural Interest*.

## COMMUNAL VALUE:

- 3.10 *Communal Value* derives from the meanings, collective experience or memories that people & communities derive from a place, & thus by definition is usually less applicable to heritage assets that are of a more private nature.

- 3.11 In terms of then assessing significance, CONSERVATION PRINCIPLES identifies a number of key considerations:

- *Understand the fabric & evolution of the place.*
- *Identify who values the place & why they do so.*
- *Relate identified heritage values to the fabric of the place.*
- *Consider the relative importance of those identified values.*
- *Consider the contribution of associated objects & collections.*
- *Consider the contribution made by setting & context.*
- *Compare the place with other places sharing similar values.*
- *Articulate the significance of the place.*

- 3.12 *'Understand the fabric & evolution of the place'* entails looking at the origins of the place, how it has evolved, its form &

condition, considering both at physical & documentary evidence.

- 3.13 *'Identifying who values the place, & why they do so'* entails looking at the values placed on the asset by owners, communities & specialists.

- 3.14 *'Relate heritage values to the fabric of the place'* relates primarily to built assets but does also include spatial & temporal aspects & advises that whilst elements that would be impacted upon by a proposal should be looked at in detail, they also need to be considered in relation to the place as a whole.

- 3.15 *'Consider the relative importance of those identified values.'* Sometimes sustaining one identified value can harm another, & in such cases understanding the relative contribution of each to the significance should help in coming to a balanced view.

- 3.16 *'Consider the contribution of associated objects & collections'* entails assessing the contribution made by, for example, collections to a building, machinery to a factory, or statuary to a garden.

- 3.17 *'Consider the contribution made by setting & context'* entails considering both the setting, as established in the NPPF, & context, which embraces the relationship between spaces

## WEST BRADLEY HOUSE.

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including assessing whether a space has a greater value for being part of a larger entity.

- 3.18 *'Compare the place with other places sharing similar values'* allows an informed comparative judgement of the strength of the values to be made, although reiterating that designation itself is clear indicator of the importance of a place.
- 3.19 *'Articulate the significance of the place'* is done through a Statement of Significance which is a summary of the values of the place, their strength, nature & extent.

### HISTORIC ENVIRONMENT GOOD PRACTICE ADVICE IN PLANNING; NOTE 2.

- 3.20 In March 2015 Historic England published the HISTORIC ENVIRONMENT GOOD PRACTICE ADVICE IN PLANNING NOTES. Note 2 provides particular advice upon assessing significance, & identifies 3 different aspects of significance to be considered:
- *The nature of the significance;*
  - *The extent of the significance;*
  - *The level of significance.*

#### THE NATURE OF THE SIGNIFICANCE:

- 3.21 *'The nature of the significance'* can vary according to the nature of the site & its particular sensitivities.

#### THE EXTENT OF THE SIGNIFICANCE:

- 3.22 *'The extent of the significance'* assesses where the significance lies, & thus leads to a better understanding of how adaptable an asset may be.

#### THE LEVEL OF SIGNIFICANCE:

- 3.23 The resultant *'level of significance'* provides the essential guide to how policy should be applied in terms of seeking not to harm the asset.

# WEST BRADLEY HOUSE.

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## METHOD OF APPORTIONING VALUES.

3.24 There are a number of criteria that are of relevance when considering heritage value & significance, such as:

- *Age.*
- *Rarity value.*
- *Intrinsic quality.*
- *Extrinsic relevance.*
- *Typicality.*
- *Exceptionality.*

### AGE:

3.25 The older an asset, or a part of an asset is, the more likely that it will be considered to be of value & significance. This is to a degree related to, but not always synonymous with rarity value.

### RARITY VALUE:

3.26 The rarer an asset or a part of an asset is (*e.g.*: if it is one of the last surviving examples of its type), proportionally the more important any inherent significant that it may have becomes.

### INTRINSIC QUALITY:

3.27 The significance that rests in the asset or the part of an asset in question itself, without regard to other assets or parts of the

asset (*e.g.*: an exceptionally finely carved piece of joinery may have great artistic value, regardless of its context).

### EXTRINSIC RELEVANCE:

3.28 The significance that rests in the asset or the part of the asset in question's relationship to other assets or parts of the asset (*e.g.*: a nineteenth-century fireplace may be of little intrinsic value, but as an integral part of an important wider internal decorative scheme, may nonetheless have considerable significance).

### TYPICALITY:

3.29 The significance of an asset can increase if it is seen as absolutely representative or characteristic of its type (such as an eighteenth-century terraced house having an intact & quintessential plan-form).

### EXCEPTIONALITY:

3.30 Conversely, the significance of an asset can also increase if it is seen as being unusual & uncharacteristic of its type (such as an Elizabethan building that has hidden Catholic iconography, & thus represents a curious or important counter-trend).

WEST BRADLEY HOUSE.

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# WEST BRADLEY HOUSE.

## 4.0 DESIGNATIONS.

4.1 WEST BRADLEY HOUSE, listed grade II\* as BRADLEY HOUSE, was first listed, on the 2<sup>nd</sup> of June 1961, with the list entry being amended on the 17<sup>th</sup> of October 1985.

4.2 The house lies within close proximity to, & within the setting of the PARISH CHURCH OF WEST BRADLEY, which is also listed grade II\*.

BRADLEY HOUSE, West Bradley - 1058794 | Historic England 04/08/2023, 16:11

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## BRADLEY HOUSE

### BRADLEY HOUSE

#### Official list entry

Heritage Category:	Listed Building
Grade:	II*
List Entry Number:	1058794
Date first listed:	02-Jun-1961
Date of most recent amendment:	17-Oct-1985
List Entry Name:	BRADLEY HOUSE
Statutory Address 1:	BRADLEY HOUSE

<https://historicengland.org.uk/listing/the-list/list-entry/1058794?section=official-list-entry> Page 1 of 6

# WEST BRADLEY HOUSE.

BRADLEY HOUSE, West Bradley - 1058794 | Historic England

04/08/2023, 16:11

This List entry helps identify the building designated at this address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

#### **Understanding list entries**

[\(https://historicengland.org.uk/listing/the-list/understanding-list-entries/\)](https://historicengland.org.uk/listing/the-list/understanding-list-entries/)

#### **Corrections and minor amendments**

[\(https://historicengland.org.uk/listing/the-list/minor-amendments/\)](https://historicengland.org.uk/listing/the-list/minor-amendments/)

## Location

**Statutory Address:** BRADLEY HOUSE

The building or site itself may lie within the boundary of more than one authority.

**County:** Somerset

**District:** Mendip (District Authority)

**Parish:** West Bradley

**National Grid Reference:** ST 55828 36925

## Details

WEST BRADLEY CP ST53NE WEST BRADLEY VILLAGE 7/196 Bradley House (previously listed as West Bradley House) 2.6.61

GV II\*

Country house. C16/C17, much late C18 and C19 alterations, including roof. Coursed and squared rubble, freestone dressings, double Roman tile roof with its ridge running north-south. Square on plan, full height flat roofed square bay set diagonally across each angle, tall capping C19 brick stacks;

<https://historicengland.org.uk/listing/the-list/list-entry/1058794?section=official-list-entry>

Page 2 of 5

BRADLEY HOUSE, West Bradley - 1058794 | Historic England

04/08/2023, 16:11

postulated as Elizabethan conceit. Three storeys, 2 bays to each elevation; single window on each floor to front face of each bay; 12-pane sash windows in re-used ovolo-moulded stone architraves, 6-pane sash windows to second floor in similar surrounds, the window to each bay blank and painted as false windows, continuous weathered strings rising into hood moulds on ground and first floors; large irregularly placed stairlight to rear with a semi circular head, 22-pane sash window. Central door opening to west elevation, paired 2-panelled doors, gabled hood on consoles. Interior virtually completely re-fitted late C18, including doors and windows shutters, but 2 early fireplaces in stone surrounds with 4-centred heads, elaborate moulding; similar fireplace to second floor, further fireplaces probably remain to be uncovered. (Pevsner N, Buildings of England, South and West Somerset, 1958).

Listing NGR: ST5582836925

## Legacy

The contents of this record have been generated from a legacy data system.

**Legacy System number:** 267670

**Legacy System:** LBS

## Sources

### Books and journals

Pevsner, N, The Buildings of England: South and West Somerset, (1958)

## Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

<https://historicengland.org.uk/listing/the-list/list-entry/1058794?section=official-list-entry>

Page 3 of 5

# WEST BRADLEY HOUSE.

BRADLEY HOUSE, West Bradley - 1058794 | Historic England 04/08/2023, 16:11



**Map**

This map is for quick reference purposes only and may not be to scale. This copy shows the entry on 04-Aug-2023 at 16:10:40.

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BRADLEY HOUSE, West Bradley - 1058794 | Historic England 04/08/2023, 16:11

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End of official list entry

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<https://historicengland.org.uk/listing/the-list/list-entry/1058794?section=official-list-entry> Page 5 of 5

WEST BRADLEY HOUSE.

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# WEST BRADLEY HOUSE.

## 5.0 STATEMENT OF SIGNIFICANCE.

5.1 WEST BRADLEY HOUSE comprises a complex palimpsest, whose origin appears to have been a late-16<sup>th</sup> or early-17<sup>th</sup> century, geometric lodge. This was refenestrated, & probably altered internally in the first half of the 18<sup>th</sup> century; the building was again extensively altered in the second half of the 19<sup>th</sup> century.

5.2 In the last years of the reign of Elizabeth I & the early years of the succeeding reign of James I a distinct sub-genre of geometrically-designed lodges evolved.

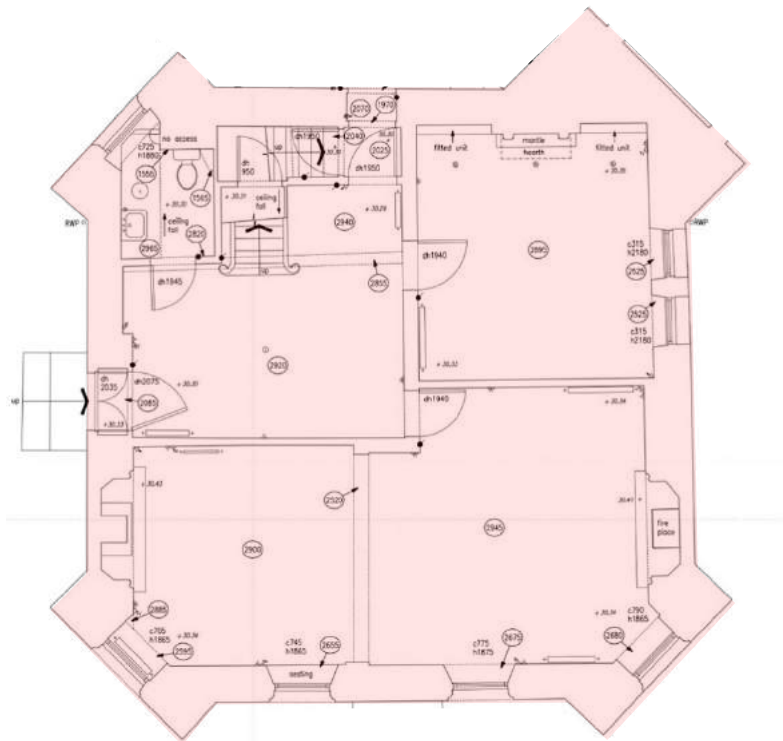


Figure 1 Ground-floor plan of main building.

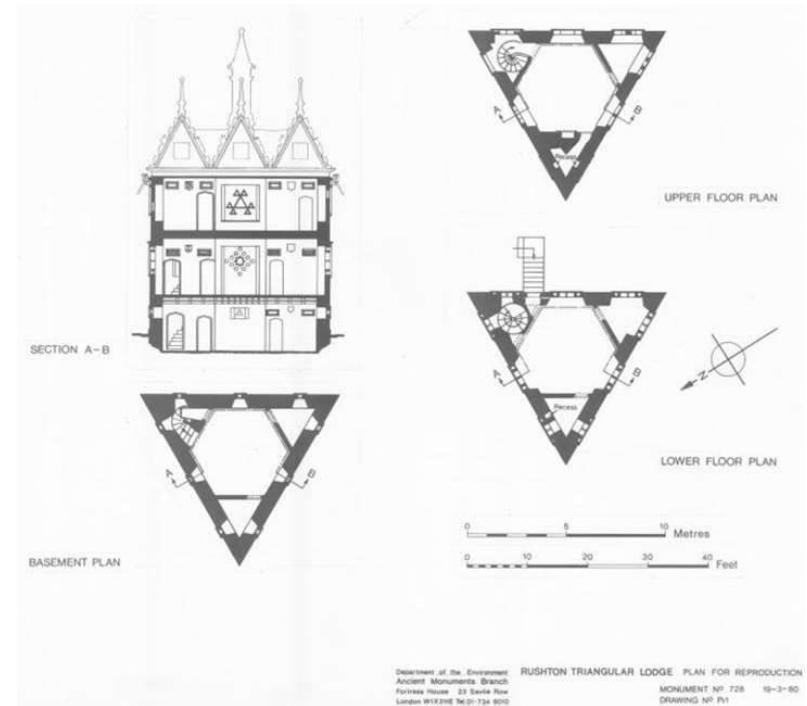


Figure 2 Thomas Tresham, Triangular Lodge, Rushton, Northamptonshire, 1593-5.

## WEST BRADLEY HOUSE.

- 5.3 Such lodges sometimes had hidden meanings, such as the buildings of the Roman Catholic Sir Thomas Tresham round his estate at Rushton in Northamptonshire, including the Triangular Lodge, in reference to the Trinity; others appear to have been whimsical devices intended to please & intrigue through their clever complexity of plan or of passing.

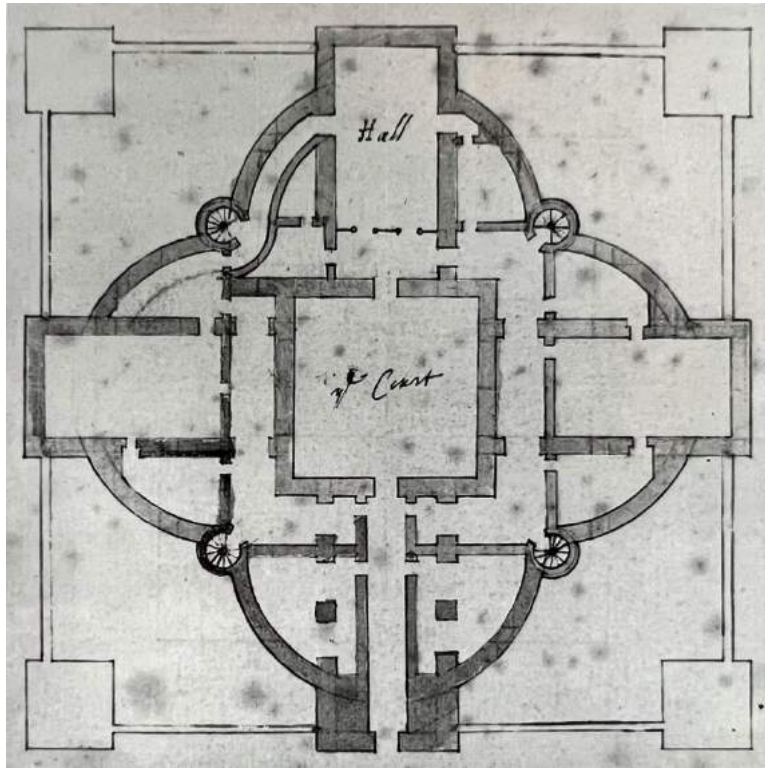


Figure 3 Design of a geometric house, possibly by Sir Charles Cavendish (reproduced in Girouard, *Elizabethan Architecture*), c.1610.

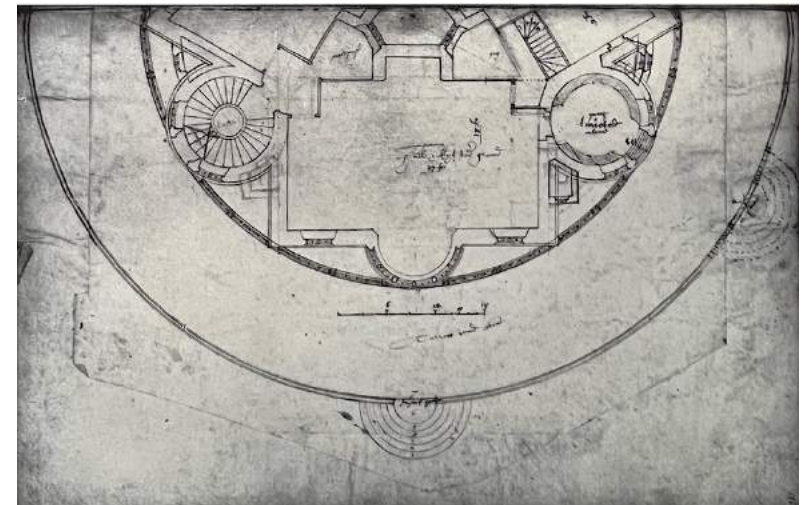
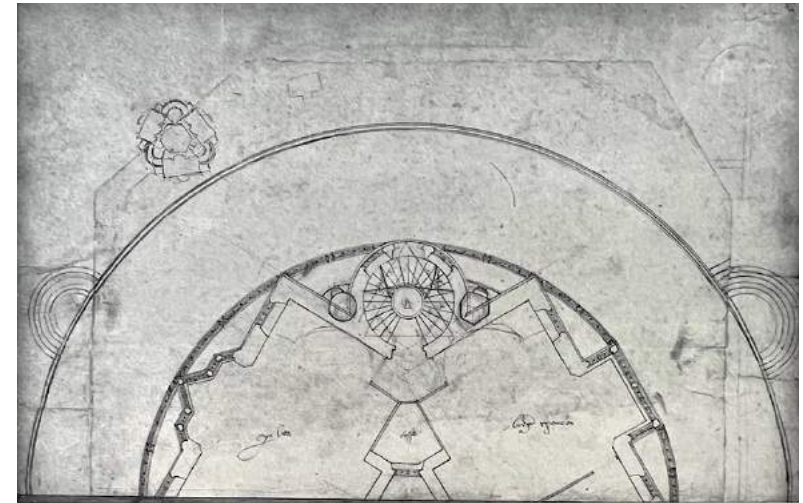


Figure 4 Design for a lodge, from the *Book of Architecture of John Thorpe* (1590s-1620s, reproduced in the 40<sup>th</sup> volume of the Walpole Society, 1964-1966).

## WEST BRADLEY HOUSE.

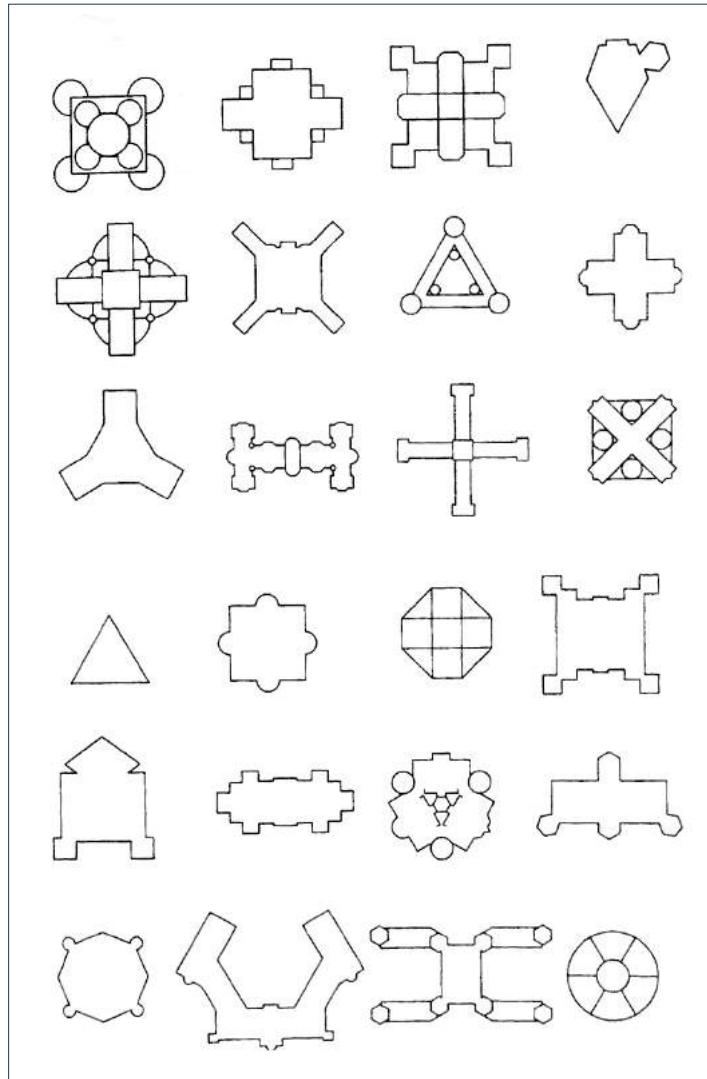
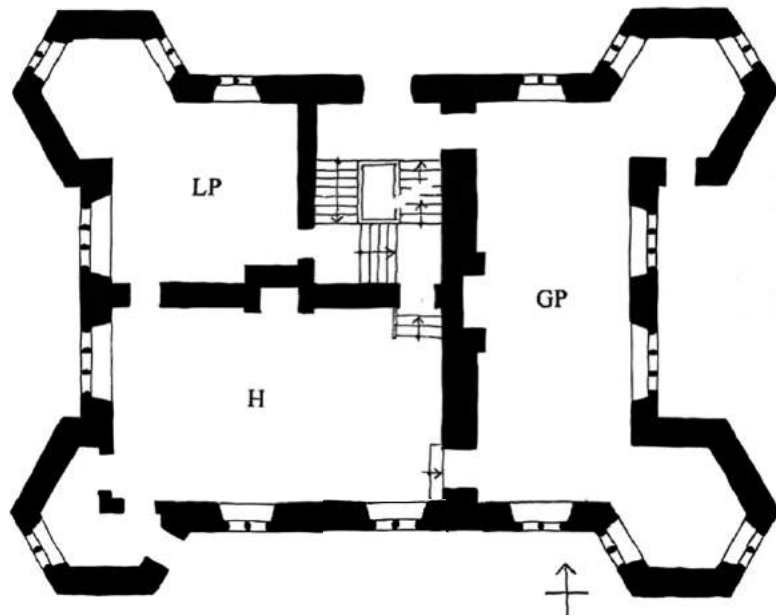


Figure 5 A diagrammatic survey of fancifully shaped Elizabethan building designs (from Girouard, *Elizabethan Architecture*, page 251).

- 5.4 The plan of West Bradley fundamentally forms a square orientated to the cardinal points of the compass, but with added projections/shallow turrets, with diagonal fronts facing the ordinal points added to the corners to give a more three-dimensional, octagon-like appearance.
- 5.5 The plan has some affinity with that of the somewhat larger Sherborne Castle in Dorset. This was originally built as a simple rectangular building in 1592, also aligned to the compass, but in 1600 for polygonal turrets were added to the corners; these are larger & more complex than those at West Bradley, but also had ordinal-facing fronts, transforming a four-square building in a more complex, three-dimensional form.
- 5.6 There has been some confusion over the initial date of the building, The Victoria County History suggesting a date of c.1720, this is based upon John Cannon's Memoirs. The entry for the year 1726, includes the comment that '*About the beginning of which I was sent for [by] Coll. William Piers Esqr. New to his seat at Bradley about 2 miles distant to measure his new building just then finished by workmen got from Wells*' (S.R.O., DD/SAS (C/1193) 4, page 172). As can be seen from the fabric & detailing of the building, it clearly pre-dates the 1720s, so Cannon may simply be in error, or 'his building' may refer to

## WEST BRADLEY HOUSE.

another structure on site. As the Georgiansisation of the house includes ovolo-moulded sash windows of a type in use in the 1720s, some of which survive, it is plausible that Piers may have just completed extensively refurbishing & updating the earlier building, including probably reroofing, rather than building it.



**Figure 6** *Sherborne Castle, Dorset, 1592; corner turrets added 1600 (before the addition of wing in 1617). The south-west turret appears to have served as the entrance porch into a screens passage to the west of the hall (Come, pages 59-60).*

### EXTERIOR.



**Figure 7** *South elevation.*

- 5.7 The original elevations survive legibly intact at ground & first floors. The second floor partially survives, but there is insufficient evidence to allow a complete, definitive reconstruction. No fabric or evidence of the original form of the buildings survives above the second floor.
- 5.8 The south elevation is probably the least altered, with two windows on all three storeys. The ground & first-floor windows here, whilst altered, retain clear evidence of their original form.

## WEST BRADLEY HOUSE.

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Figure 8 South front, first-floor window.

- 5.9 The windows were originally stone cross-casements, the ends of the transoms are pronounced. The windows have all also been lengthened, as is shown by the surviving glazing rebate.
- 5.10 This evidence is consistently mirrored by the first-floor windows on the east & west fronts, & by the ground & first floor windows on the ordinal fronts (excluding the unfenestrated north-east front).
- 5.11 The second-floor windows of the ordinal fronts are blind, & appear to have historically been so. These windows retain both their original heads & sills; they also retain stubs of the central mullion. These indicate a mullion profile not dissimilar to a traditional ovolo, although there is no trace of the usual raised front fillet, which suggests an unusual, semi-circular profile. This appears to be corroborated by the two basement windows on the west front appear to also have unusual, semi-circular profiled mullions.

# WEST BRADLEY HOUSE.



Figure 9 South-west, second floor window.



Figure 10 Detail of south-west, second-floor window mullion profile.



Figure 11 West front, detail of cellar window.

5.12 The change to the windows appears to have occurred in the first half of the 18<sup>th</sup> century, as several early-18<sup>th</sup> century sash

## WEST BRADLEY HOUSE.

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windows survive in the northern half of the building at ground & first floors.



Figure 12 Detail of north-west, first-floor window.

- 5.13 The south & west elevations are likely to have the principal frontages, as they are balanced; the north & east fronts are imbalanced by the larger & unfenestrated north-east ordinal projection.
- 5.14 The west front mirrors the south front at first & second floor, but at ground floor is unfenestrated, with a central door. The current door is a 19<sup>th</sup> century alteration; however, given the

intactness of the south front, & the secondary nature of the north & east fronts, it seems likely that this was always the approximate position of the principal entrance.



Figure 13 West front.

## WEST BRADLEY HOUSE.

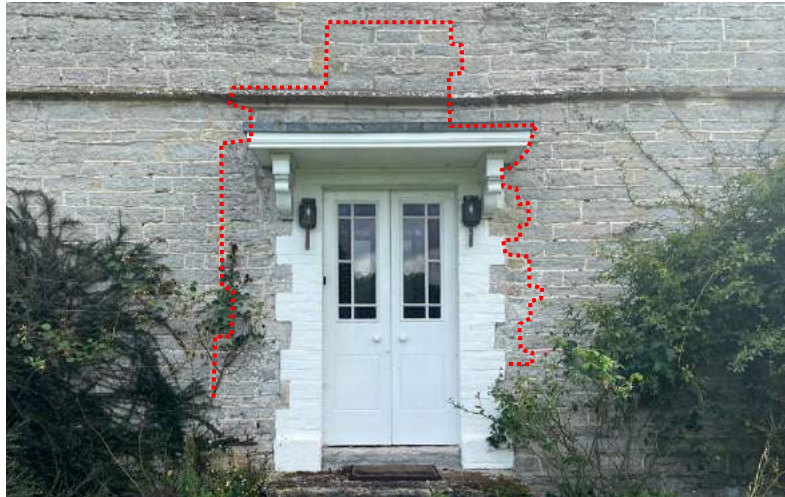


Figure 14 West door, showing area of masonry of disruption.

- 5.15 This would appear to be supported both by a considerable area of disruption to the surrounding masonry, & by a sketch dated 1810 (formerly within the house). This sketch is somewhat diagrammatic, but shows an arched doorway in the middle of the west front; the steep pitch of the arch would be uncharacteristic of a house of this date, & may be artistic license in the representation of a depressed arch..



Figure 15 Sketch of the west front dated 1810.

- 5.16 An undated, but probably late-19<sup>th</sup> century photograph of the west front shows the present doorway, with its brick reveals & cantilevered consoles, but here supporting an open pediment, rather than the current flat canopy. There is also no trace of the tromp-l'oeil painting in the second-floor window of the south-west ordinal projection.



## WEST BRADLEY HOUSE.



Figure 16 Undated, probably late-19th century photograph of the west front.



Figure 17 East elevation.

- 5.17 The east elevation has similar fenestration to the south & west at first floor, but is markedly different & less composed at ground floor, compounding the lower status of this elevation. The left side of the ground floor is unfenestrated. There are no visible scars in the masonry, & a fireplace (albeit with a modern surround) exists behind. The right side has a pair of late-19<sup>th</sup> century sashes, with a brick detail comparable to that around the front door. It seems probable that this arrangement replaced a window aligning to that at first floor.
- 5.18 The north-east ordinal projection is distinct from the other three both in that it is larger, & also entirely unfenestrated. This

## WEST BRADLEY HOUSE.

suggests that it is unlikely to have ever contained habitable or circulatory space; had it ever contained a stair some evidence of former windows should be visible.



Figure 18 North elevation.

- 5.19 The north elevation is entirely unfenestrated, except for a single large stair window between first & second floors.
- 5.20 This window, which contains a very fine, although somewhat altered, semi-circular headed, early-18<sup>th</sup> century sash no longer aligns to the position of the present stair, although it clearly demarks the 18<sup>th</sup>-century stair position.



Figure 19 North front, stair window, showing glazing slot on the reveal.

## WEST BRADLEY HOUSE.

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- 5.21 However, the reveals of the stair window contain a consistent glazing rebate, although this does not run into the semi-circular head. This would appear to raise the distinct possibility that this window, whilst altered in the early-18<sup>th</sup> century, is older in origin. However, it is unusual that a window of this height retains no evidence of a transom.
- 5.22 It is possible that the jambs are reused, however, the additional stone required to elongate the other windows in the 18<sup>th</sup>-century was mainly new stone, as whilst it copied the general profile, it does not replicate the glazing rebate. Thus, the use of reused material here would appear to be inconsistent.
- 5.23 Consequently, the stair window between first & second floors potentially appears to be pre-18<sup>th</sup> century in origin, this would suggest that this is likely to have been the original position of the stair internally. It would be usual to have a secondary/service entrance on such an elevation. There is currently a door beneath the stair window, however, the date of this is unclear, as the former presence of a half-landing between ground & first floors would appear to leave insufficient head height beneath.
- 5.24 The elevations have been more extensively altered at second floor. The three ordinal windows are blind, & appear always to

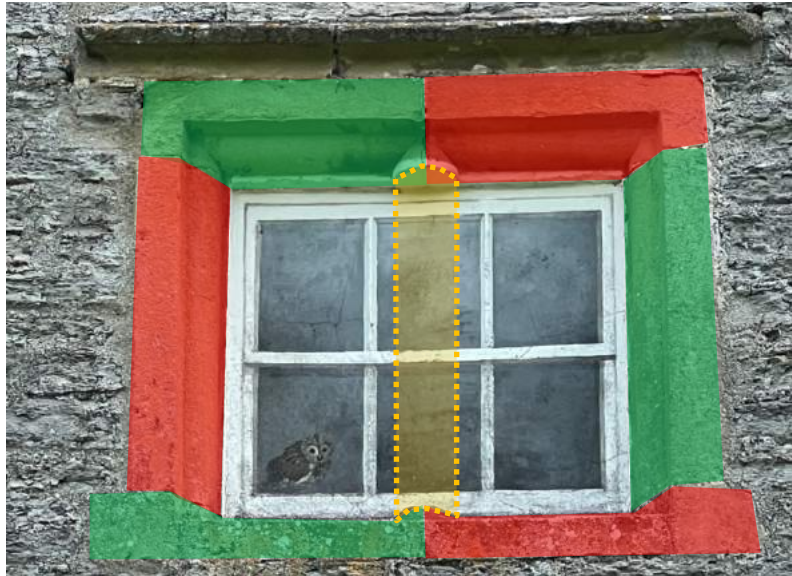
have been so, as the south-east backs onto a surviving, late-16<sup>th</sup>/early-17<sup>th</sup> century fireplace.

- 5.25 These windows contain well-executed tromp-l'oeil; the date of these is unclear, but the whimsical style seems not dissimilar to similar painted sashes that was added to Biddesdon House in Wiltshire for members of the Bloomsbury group in the 1920s.
- 5.26 However, apart from the removal of the central mullions, these windows appear to survive fundamentally intact.



Figure 20 Second floor, north-west blind window.

## WEST BRADLEY HOUSE.



**Figure 21** *Second floor, south-west blind window, showing individual blocks of construction, alternately shaded green & red for clarity, with missing elements in dotted yellow.*

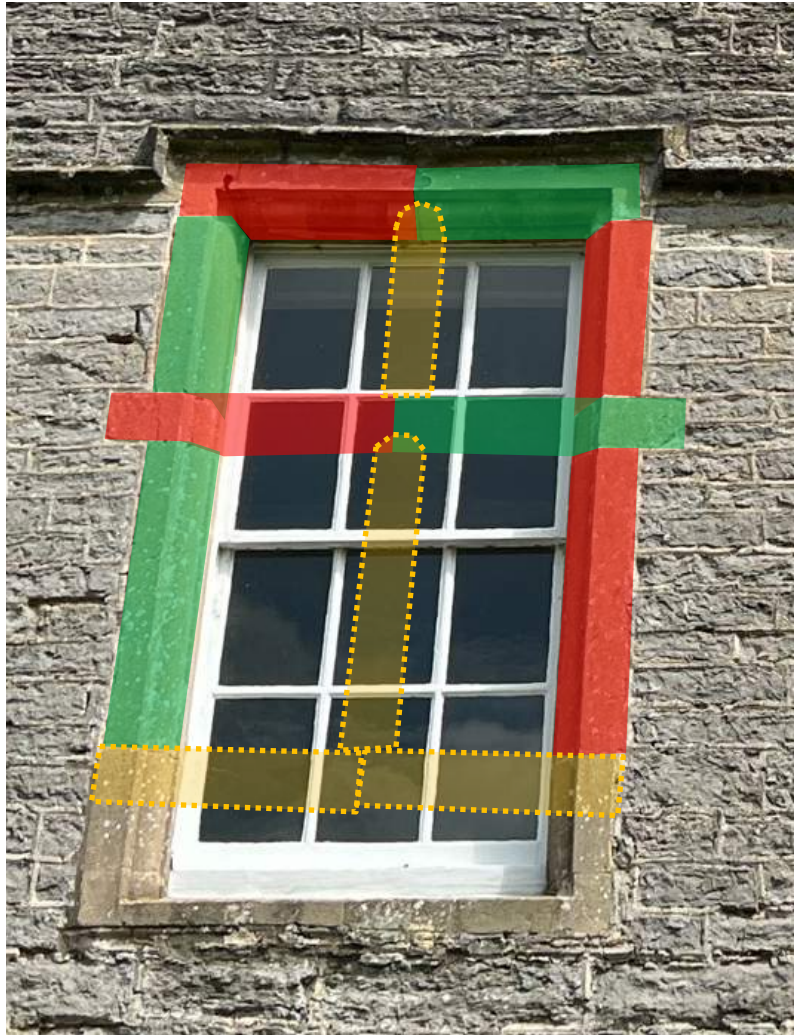
- 5.27 The second-floor windows on the south, east & west fronts have all been heavily altered.
- 5.28 The construction of the windows on the ordinal projections is generally simple, with a single piece of stone forming each reveal (with only one exception on the north-west), & two pieces forming each sill & lintel, with the mullion corresponding to the join.



**Figure 22** *Second floor, south-east blind window.*

- 5.29 The lower windows are generally similarly constructed, with a single piece of stone forming the reveals of the lower lights, & another for the upper lights, separated by the truncated end of the transom (interestingly, the irregular appearance of the different projections of the lintels & sills into the surrounding masonry may suggest that the building was originally plastered, rendered or roughcast).
- 5.30 Several of the lintels comprise a single piece of stone, without a central joint, but as none of these appear to retain evidence of a glazing slot, these are probably 18<sup>th</sup>-century replacements.

## WEST BRADLEY HOUSE.



**Figure 23** First floor window, showing individual blocks of construction, alternately shaded green & red for clarity, with missing elements in dotted yellow.

- 5.31 However, compared to this simple, logical construction, the reveals of the second-floor windows on the south, east & west elevations appears somewhat muddled, presumably due to phase of alteration.
- 5.32 All the windows have a larger stone in the middle of the reveal. These appear approximately consistent in height. They are of similar length to the reveals of the ordinal windows, although are set slightly higher.



**Figure 24** East elevation, second-floor windows.

## WEST BRADLEY HOUSE.

- 5.33 Permission was granted to lengthen the windows in 1987 (106601/000); this is visible as between each of these reveal stones & the sill is a stone of noticeably different in colour. This change is noticeable from early-20<sup>th</sup> century photographs, which show higher sills, & 3/3 sashes rather than the current 3/6.



Figure 25 Undated, possibly early-20<sup>th</sup> century photograph (the ordinal blind window has now been painted), showing higher sills on the second-floor windows on the west & south elevations.



Figure 26 South elevation, second-floor windows; consistent lower & upper breaks marked.

- 5.34 In addition to the alterations to the sills, the heads of the windows also appear altered. There is a further piece of stone above the main reveal stone. These are a consistent colour match, & many, but not all of them have glazing reveals. The level of the joint between the main reveal stone & the upper stone is also consistent on every window.

## WEST BRADLEY HOUSE.

5.35 Consequently, the evidence strongly suggests that the windows may have originally been only the height of the principal reveal stone, which would be very similar in size to the ordinal windows. The raising of the head, which has been carefully executed using a mixture of new & salvaged stone, would appear consistent with the 18<sup>th</sup>-century alterations.



Figure 27 West elevation, second-floor windows; consistent lower & upper breaks marked.

5.36 The lintels of each elevation differ, with almost flat brick arches on the south & timber on the east (probably contemporary with the 19<sup>th</sup>-century roof); only the west retains stone lintels. Unlike those on the ordinal projections, these lintels appear to comprise a single piece of stone, rather than a pair, suggesting a later, possibly 18<sup>th</sup>-century date, consistent with the raising of the heads.

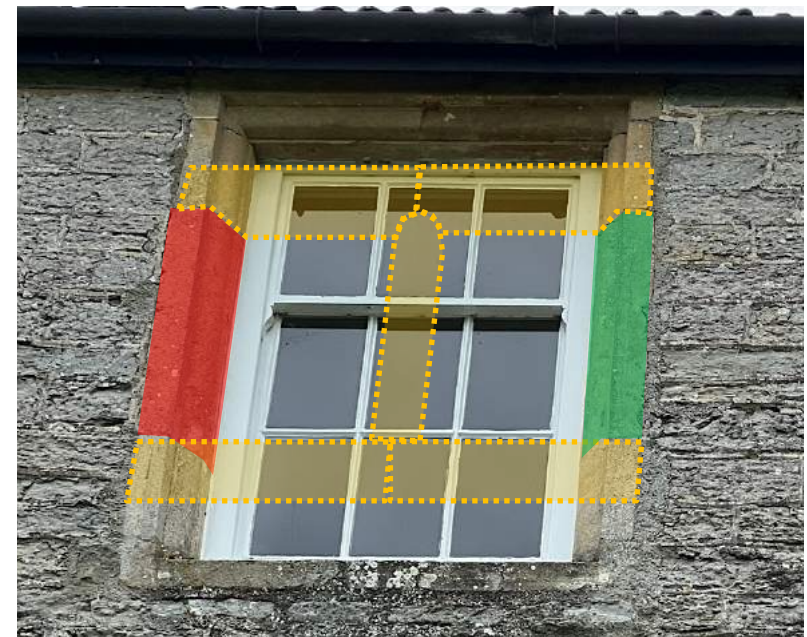


Figure 28 Second floor window, showing individual blocks of original construction, alternately shaded green & red for clarity, with missing elements in dotted yellow.

## WEST BRADLEY HOUSE.

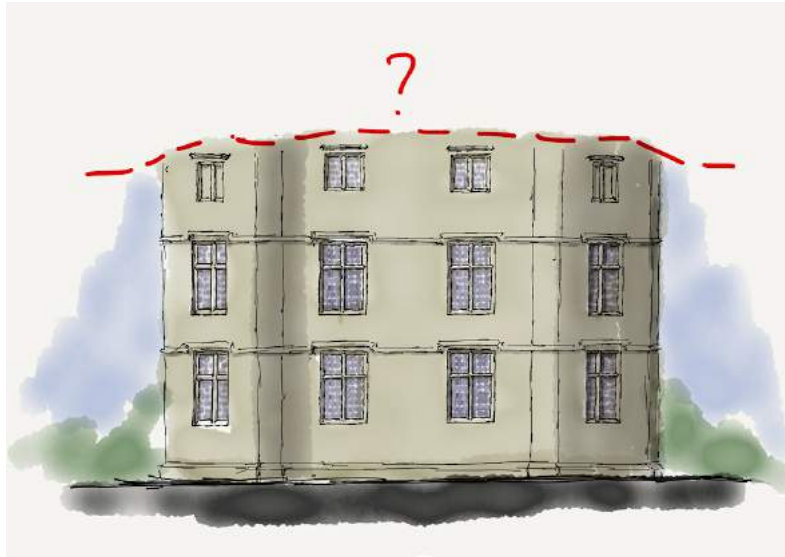


Figure 29 Reconstruction, as far as is possible, of the original south elevation.

- 5.37 Above the second floor, the entire roof structure has been replaced, & regrettably there is no visible physical evidence to give any indication as to its original form. The only potential indication is the 1810 sketch, & both the diagrammatic nature of the sketch, & the fact that it post-dates the 18<sup>th</sup>-century alterations have to be considered.
- 5.38 The fenestration of this sketch could only depict the west elevation, as both ordinals have windows, ruling out the north & east, & the south elevation has historic window at ground floor.



Figure 30 Sketch of the west front dated 1810.

- 5.39 This drawing shows what appears to be a pair of unfenestrated gables, or possibly hips, above the west front, indicating a pair of saddle-back roofs running east-west. There is no attempt to depict a cross-ridge or gables on the north or south fronts.
- 5.40 This rather functional, double-pile roof with a central valley, which appears to relate as awkwardly to the ordinal projections



## WEST BRADLEY HOUSE.

as does the present roof, would be more typical of the latter-17<sup>th</sup> or 18<sup>th</sup> century.

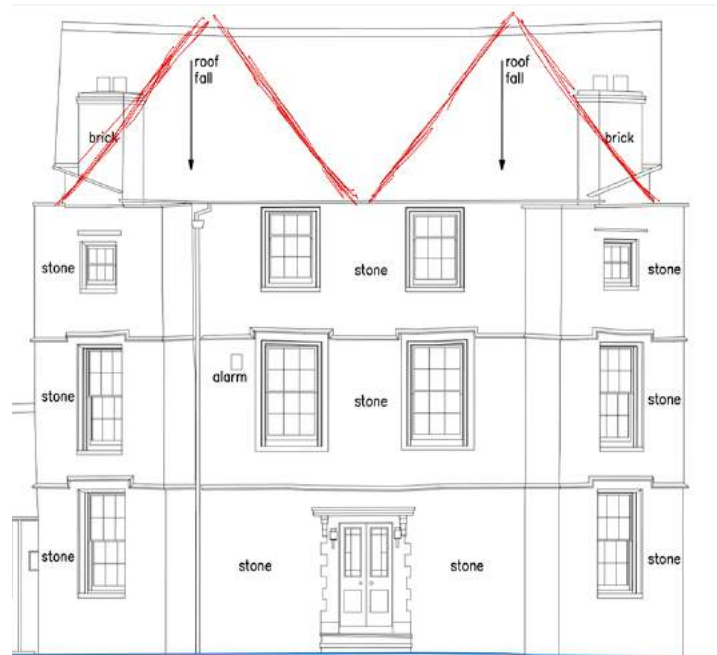


Figure 31 Hypothetical approximation of a pair of gables.

5.41 It is conceivable that this sketch attempts to depict a building with gables on all elevations, which would be characteristic of the latter 16<sup>th</sup> & early-17<sup>th</sup> century. However, gables at this time were characteristically carefully aligned to window bays; a pair of gables here would sit rather uncomfortably in relation to both the window alignment & the ordinal projections.

5.42 It is also characteristic at this time that when very low windows were used (& many houses had no such windows), they tended to lie on the uppermost floor of the house, whether actually within gables (the floor beneath having taller windows), or beneath a flat/shallow roof & parapet, as at Hatfield House.



Figure 32 Hatfield House, Hertfordshire, 1607-11.

5.43 Consequently, whilst there is no definitive evidence of the form of the original roof, the form of the second-floor windows, for which there is evidence, would characteristically be associated with, & therefore suggest a shallow or flat roof, behind a parapet. Parapets themselves at this time would typically be crenelated, balustraded, decorative strapwork, or even solid, but no evidence of the form of any possible parapet survives.

## WEST BRADLEY HOUSE.

5-44 It seems plausible that the roof depicted in 1810 may well have been part of the 18<sup>th</sup>-century updating of the building (treating the south as the principal frontage); it was not uncommon for 17<sup>th</sup>-century houses to be shorn of their gables & mullioned windows in the 18<sup>th</sup> century to give a more fashionable, classical appearance, as at Misarden Park in Gloucestershire.



Figure 33 Misarden Park, Gloucestershire, south front, c.1712 (Johannes Kip).



Figure 34 Misarden Park, Gloucestershire, south front, c.1845.

5-45 This roof was subsequently replaced in the 19<sup>th</sup> century by the current roof, which was turned to run north-south, instead of east-west, & the building was covered by a single, very shallow pitch, removing the central valley (perhaps the cause of the previous failure of the previous roof). The gables are red brick, currently rendered.

5-46 In the late-16<sup>th</sup> & early-17<sup>th</sup> centuries, it was also characteristic for corner features in the plan to rise to form features of the building's silhouette, as at Sherborne Castle.



Figure 35 Reconstruction of the appearance of Sherborne Castle, Dorset, prior to the addition of wings, by J.H.P. Gibb (reproduced in Girouard, *Elizabethan Architecture*, page 11).

## WEST BRADLEY HOUSE.

- 5-47 The ordinal projections appear certainly to have terminated as chimneys, as the presence of an apparently *in situ*, late-16<sup>th</sup>/early-17<sup>th</sup> century fireplace within the north-western projection would appear to confirm.
- 5-48 Pronounced, projecting chimneys as designed features on principal elevations were uncommon at this time, but not without precedent, as on the east front of Apethorpe Hall.



Figure 36 Apethorpe Hall, Northamptonshire, east range, 1622-24.

- 5-49 The incorporation of openings or fenestration into such chimney projections is rarer still, but does occur, as at Newton Surmaville House, where the central chimney also forms a porch, & at Worksop Manor Lodge & Hardwick Old Hall, where windows are included within projecting chimney breasts; three stories of small, single-light windows in the

former, & a third-floor cross casement in the latter (albeit both examples are on rear elevations).



Figure 37 Newton Surmaville House, Somerset, c.1602-12.

- 5-50 Such chimneys generally narrowed with sloping off-sets at or above the level of the parapet. The ordinal projections have quoins up to the upper half of the second-floor windows. This could suggest lower off-sets, & this would tally with the ordinal windows being set lower than the cardinal ones; however, there is some irregularity in the level at which the quoins terminate.

# WEST BRADLEY HOUSE.



Figure 38 Manor Lodge, Workrop, Nottinghamshire, c.1594-5.



Figure 39 Hardwick Old Hall, Derbyshire, 1587-90.



Figure 40 North-west ordinal projection.



Figure 41 South-west ordinal projection.

## WEST BRADLEY HOUSE.

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Figure 42 South-east ordinal projection.



Figure 43 North-east ordinal projection.

- 5.51 This irregularity, in conjunction with the uncharacteristic height of such an off-set below any parapet, as well as the need for additional structure to bear the weight of the wall that would have to be behind such a low off-set, would suggest that the lack of upper quoins is likely to be the result of the subsequent roof alterations, although this would leave the lower height of the ordinal windows unexplained.
- 5.52 The present chimneys are red brick. This would appear to match the 19<sup>th</sup>-century gables, & would be at odds with the care taken in the 18<sup>th</sup>-century to match the older stonework; it is thus probably that the present chimneys were rebuilt as part of the 19<sup>th</sup>-century reroofing.
- 5.53 There is little indication as to the original appearance of the chimneys, other than the fact that they appear to have contained three flues within each; above the off-sets these may have been expressed as three stacks, as at Apethorpe, or combined into a single stack, as at Newton Surmaville.

# WEST BRADLEY HOUSE.

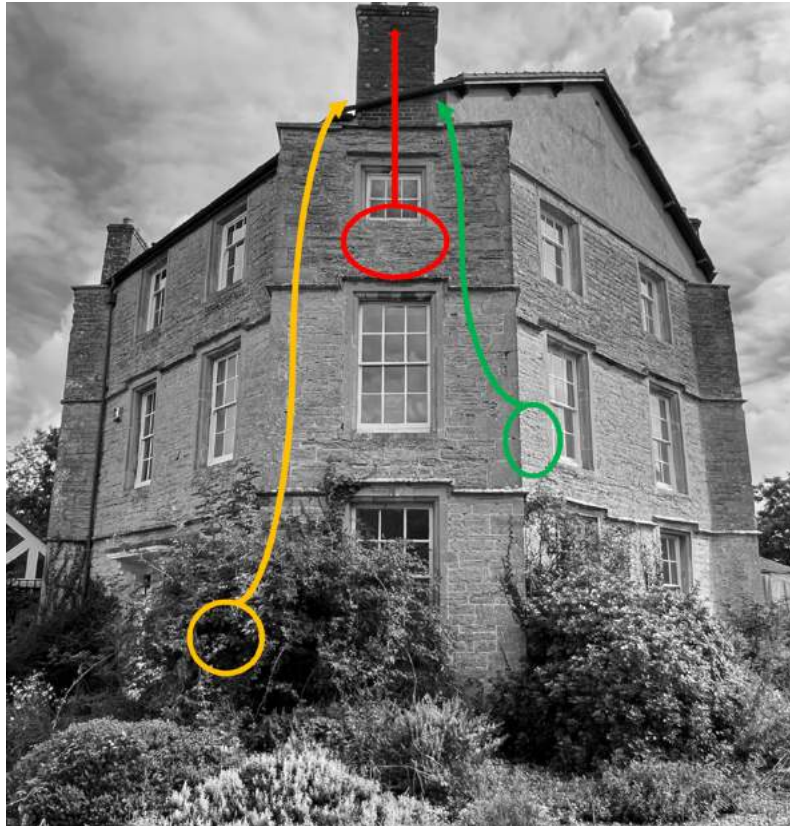


Figure 44 South-west ordinal projection, with diagrammatic representation of three flues.

## INTERIOR. CELLAR.

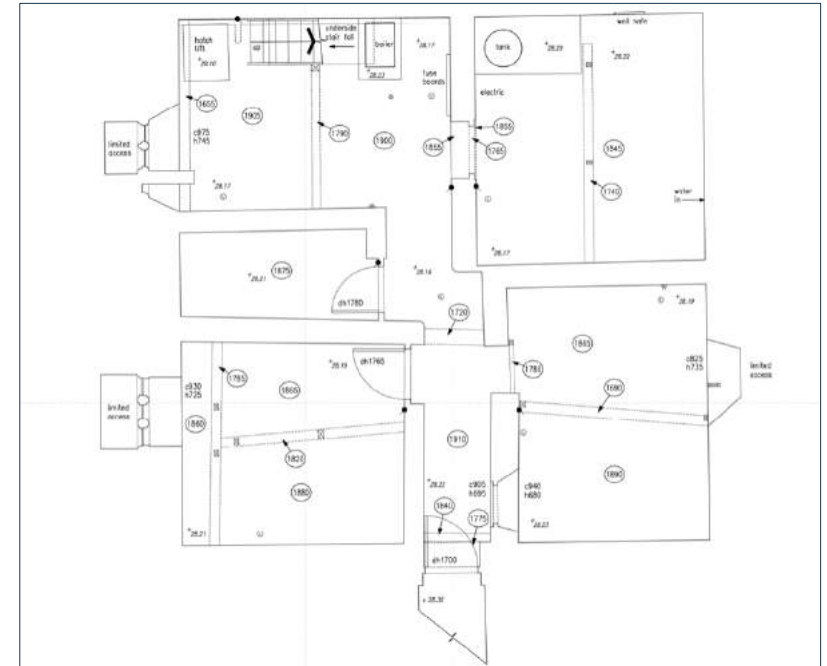


Figure 45 Cellar plan.

5.54 The cellar is divided by substantial rubble-stone walls; these seem likely to pre-date the 19<sup>th</sup> century, as the 19<sup>th</sup>-century outbuildings on site have neatly-coursed stone on the more visible elevations, & red brick on less visible ones, & the 19<sup>th</sup>-century alterations to the house are predominantly also red brick. Even adjacent to the front door. However, in the cellar, red brick has been used for several alterations

## WEST BRADLEY HOUSE.

& one or both jambs of all the doorways, except for the door to the south-west room.



Figure 46 Cellar, north-west room, facing east.

- 5.55 Several of the walls are at slightly irregular angles; this may have been the result of pre-existing constraints, including the potential reuse of earlier fabric, although given the compact form of the building, the reuse of individual internal walls seems unlikely, but there is insufficient evidence currently visible to definitively clarify this.
- 5.56 A culverted watercourse runs beneath the building, its course being marked by the curve of flagstones in the north-west room; this may also have impacted upon the position of internal walls.



Figure 47 North-west room, west wall with reused beam.



Figure 48 Detail of re-used beam.

## WEST BRADLEY HOUSE.

- 5.57 Within the north-west room, parallel to, & almost adjacent to the west wall, is a substantial reused beam, which has been placed upside down, with a row of square mortises for joists.
- 5.58 Several other substantial beams are visible, but these generally rest on areas of brick alteration, & are set within the floor structure, rather than beneath it; the floor structure itself (visible from above) appears to be entirely 19<sup>th</sup>-century, with pit-sawn 2" x 10" joists.



Figure 49 Beams at dog-leg of central passage.



Figure 50 Floor structure above south-east room, from drawing room.

- 5.59 The cellar is lit by three mullioned windows, two on the west & one on the east; nonetheless there appear to be no fireplaces or evidence of former fireplaces at this level of the building, suggesting that it was never intended to be habitable accommodation.
- 5.60 Both the windows on the west side of the building were three-light, but have had one light blocked. In both cases, the light blocked is that closest to the west door, potentially suggesting that the blocking may have been to give greater space to the door & its approach. The south-west window has also had its splays infilled with stonework, presumably to lessen the span of the lintel.



## WEST BRADLEY HOUSE.



Figure 51 South-west window, with northern light blocked, & splay infilled.

5.61 The single window on the east front is currently two-light, but there is a substantial area of red brickwork to the north of the window. It is unclear whether this brickwork merely infills the splay, or whether there was a third light to the window.



Figure 52 East window, with red brick infill to north (left).

5.62 The cellar is accessed either by way of utilitarian, 19<sup>th</sup>-century stair beneath the present main stair, or by way of an external door in the middle of the south elevation. The age of this opening is unclear; from the outside it is lined in red brick, suggesting a 19<sup>th</sup>-century date, but from within the reveals are entirely stone, with openings for a sliding timber bar to secure the door (the timber bar itself is a replacement). Such a detail would be rather more characteristic of the 16<sup>th</sup> or 17<sup>th</sup> century than of the 19<sup>th</sup> century. A possible hypothesis would be that the opening is original, but that the external masonry needed repair by the 19<sup>th</sup> century; the presence of the older, stone walls flanking the approach to the door would appear to support this.

## WEST BRADLEY HOUSE.



Figure 53 Cellar stair.



Figure 54 passage facing south to external cellar door.

## WEST BRADLEY HOUSE.

### GROUND FLOOR.

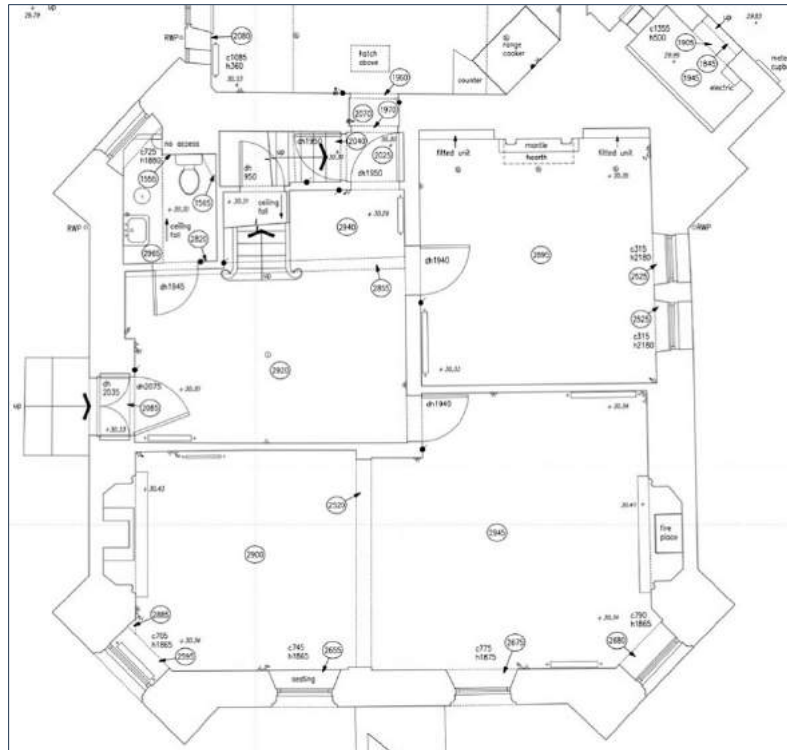


Figure 55 Ground-floor plan of main building.

5.63 Above the cellar the interior of the house was heavily altered in the latter-19<sup>th</sup> century, & apart from an early-18<sup>th</sup> century sash window in the north-west ordinal projection, there is little readily visible evidence of earlier historic fabric or features.

5.64 Opening up works have confirmed that all the internal walls above the basement are 19<sup>th</sup>-century. The majority are red brick, although around the area of the stair, some are lath-&-plaster, on pit-sawn studs. The external envelope of the building, except for small areas of alteration, is entirely rubble-stone.



Figure 56 Hall, facing north-east.

5.65 The hall appears to fundamentally survive in its late-19<sup>th</sup> century form, along with most of its joinery, including the stair, which is comparatively utilitarian in character, with no

## WEST BRADLEY HOUSE.

decoration or elaboration beyond its simple, octagonal newels & stick balusters.



**Figure 57** Hall, south wall, showing brick construction & blocked door to south-west room.

**5.66** The joinery all appears consistent with this date, although the panelled doors have all been stripped, & a door in the southern wall, leading to the south-west room has been removed & blocked. The 19<sup>th</sup>-century joinery here, & elsewhere, appears reasonable quality, but is simple, functional, & unexceptional. The heavy coving that has been added to the room is modern, as is the glazed inner door behind the front door.



**Figure 58** Hall, detail of step in external wall thickness to north of west door.

**5.67** The west wall of the hall alters in thickness just to the north of the west door. Investigation shows that this appears to be integral to the construction of the stone external wall, rather than the result of a later alteration, although the reason for this remains unclear, & the step does not continue to first floor.

**5.68** There appears to be a similar step in the thickness of the east wall, just to the south of the present brick partition; this similarly does not continue to first floor. Whilst these two steps do not precisely align with each other, both do align with substantial cellar walls.

## WEST BRADLEY HOUSE.



Figure 59 Drawing room, detail of step in wall thickness of eastern elevation (infilled with 19<sup>th</sup>-century brickwork).

- 5.69 The red-brick partition walls also align with, & rest upon substantial, apparently earlier cellar walls. Consequently, whilst the detail of the earlier plan-form of the building remains far from clear, some echo of it appears to survive in the 19<sup>th</sup>-century layout.
- 5.70 The total loss of the pre-19<sup>th</sup> century internal walls above the cellar, but their retention within the cellar determining much of the later plan-form, is curious; one possible hypothesis is that the internal walls above cellar level may have been timber

construction, & thus more vulnerable to irreparable decay from the failing roof valley than masonry walls would have been. It is thus possible that the steps in the wall thickness, above cellar walls, indicate the positions of internal walls.

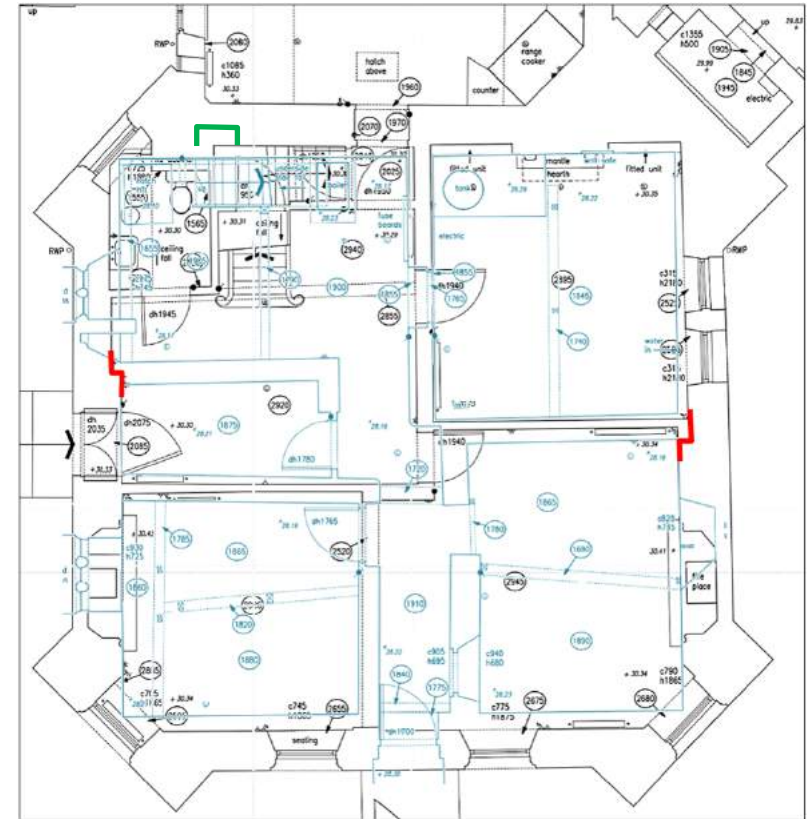


Figure 60 Ground-floor plan overlaid on cellar plan: locations of changes in external wall thickness, blocked fireplace.

## WEST BRADLEY HOUSE.

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- 5.71 The location of the 18<sup>th</sup> century stair, & possibly the original stair, is indicated by the northern stair window. This is reinforced by the presence of fireplaces in each quadrant of the building, including the discovery of the remains of a small fireplace, blocked with 19<sup>th</sup>-century red brick, in the north wall behind the present stair & cloakroom. The fireplace is plain, with no datable decoration; this may be a reflection of the status of the former north-west room, or it may suggest an 18<sup>th</sup>-century date (with an applied, now-lost surround).
- 5.72 Consequently, a number of hypotheses can be postulated as to the original plan-form. The stair sat in the centre of the north site, its eastern edge aligning to the current wall which sits atop an historic cellar wall. The width of the stair, whether dog-leg or open-well is unclear, although it clearly left sufficient space to the west for a room with a small fireplace.
- 5.73 The plan of the building generally has a room in each quadrant of the building, at most levels with a fireplace. The presence of the pair of walls to the west of the cellar may suggest that they supported a passage aligning to the west door; whether this passage was fully enclosed, or lay at the low end of a hall is unclear, although the latter would be more typical of this date. Halls were high-status rooms, & thus the body of the hall is

more likely to have been to the south of the passage, in the present south-west room, which would also give the hall & passage a consistent thickness to the inner face of the west wall. The small room in the north-west corner would be the classic position for a buttery/pantry, a room that would not normally have a fireplace, which possibly explains the different form & possibly later date of the revealed remains.



Figure 61 Remains of fireplace behind 19<sup>th</sup>-century stair.

## WEST BRADLEY HOUSE.

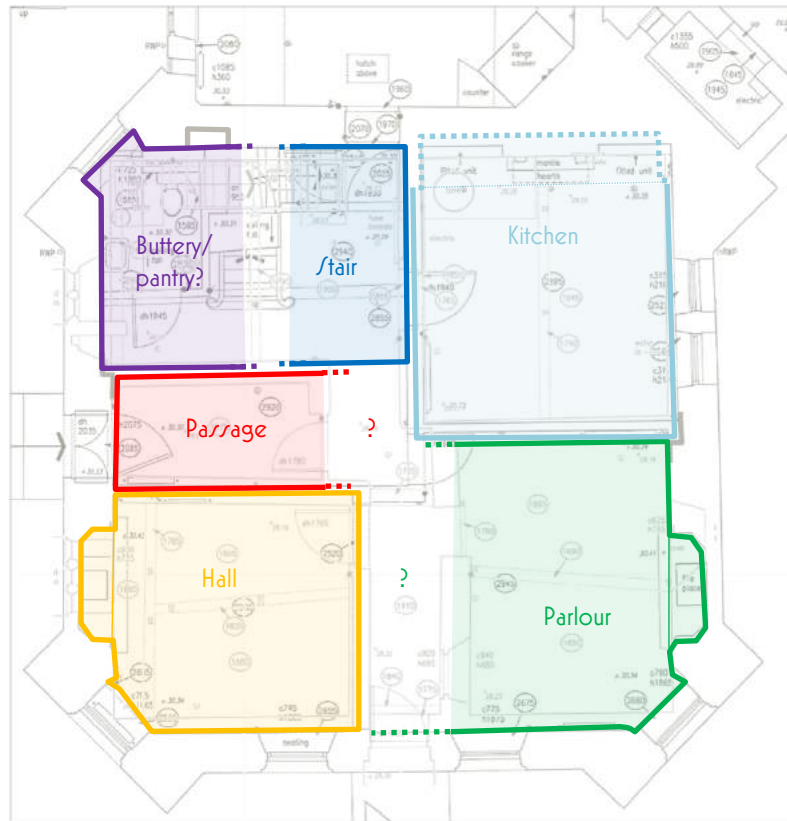


Figure 62 Ground-floor plan, hypothetical arrangement of original spaces.

5.74 The precise arrangement at the very centre of the house, where all the basement walls meet, but also misalign is unclear. The walls to the south-west basement room appear little altered, whereas the eastern end of the space beneath a possible west passage, & the dog-leg of the walls to the east of this all

comprise red brick alterations, suggesting that the original configuration of the junctions was altered in the 19<sup>th</sup> century.

5.75 The reason why the 19<sup>th</sup>-century stair was moved to the west is unclear, although it may be in order to facilitate access to the new northern service wing. Whilst secondary external doors beneath half-landings were not uncommon in the 17<sup>th</sup> & 18<sup>th</sup> centuries, given the ceiling heights here, any half-landing that would be high enough to achieve head room beneath would be almost at first-floor level. A stair with three flights & quarter landings may have worked, but would probably have encroached upon the remains of the fireplace. This makes the earlier presence of a door here less likely, & thus could explain the relocation of the stair.

5.76 The two, rooms on the southern side of the house are now opened to form a single large space. The panelled lining of the opening appears consistent with the 19<sup>th</sup>-century joinery, but displays clear scars of alteration. Opening of the southern jamb revealed a steel I-beam, suggesting that the opening itself is 20<sup>th</sup> century, & the lining formed from salvaged 19<sup>th</sup>-century elements.

## WEST BRADLEY HOUSE.



Figure 63 Drawing room, facing west.



Figure 64 Soffit of drawing room archway, showing scar of alteration.

5.77 The remaining joinery of this room appears fundamentally latter-19<sup>th</sup> century. The fireplaces at either end have stone surrounds with depressed arched heads, prismatically-recessed spandrels. These fireplaces match two clearly historic fireplaces that survive at first & second floors; however, the drawing fireplaces appear to be 20<sup>th</sup>-century replicas.



Figure 65 19<sup>th</sup>-century window lining, 20<sup>th</sup>-century sash window.



## WEST BRADLEY HOUSE.



Figure 66 19th-century door (dipped) & lining.



Figure 67 Fireplace, probably 20<sup>th</sup>-century replica.



Figure 68 Late-16<sup>th</sup>/early-17<sup>th</sup> century fireplace in the south-west room at first floor.

5.78 The two historic fireplaces, one in the south-west room at first floor, the other (smaller but better preserved) in the north-west ordinal projection at second floor, are similar in design to the drawing room fireplaces, but have a far more convincing patina which suggests that they are original.

## WEST BRADLEY HOUSE.



Figure 69 Late-16<sup>th</sup>/early-17<sup>th</sup> century fireplace in the north-west ordinal projection at second floor.

- 5.79 The dining room lies in the north-east corner of the ground floor, & is lit by the pair of 19<sup>th</sup>-century windows in the east front.
- 5.80 As the north-west quadrant of the house appears to have always been the area of the entrance, & the two southern quadrants, on the main south front, would have been higher-status spaces, this quadrant would be the most characteristic

location for the original kitchen. Kitchens at this time would have had at least one substantial fireplace; additional ovens were often also provided, either in the kitchen, or in a nearby bakehouse.

- 5.81 Limited exploratory work in the north-east corner to investigate the nature of the larger, north-east ordinal projection has indicated signs of earlier phases, although the evidence revealed is thus far inconclusive. However, on the northern wall there appears to be a flat face to the stone wall, potentially with some blacking, several inches behind the present face of the wall; this may indicate the back of the historic kitchen fireplace.



Figure 70 Dining room, facing north-east.

# WEST BRADLEY HOUSE.



Figure 71 Dining room, detail of opening up in north-east corner.

5.82 There also appears to be a straight joint a little under half way between the corner & the present window reveal. It is possible that this may, potentially, indicate the original alignment of the inner face of the northern wall, allowing the depth between the two to contain a kitchen fireplace. However, in the absence of further investigation, the evidence remains more suggestive than definitive.

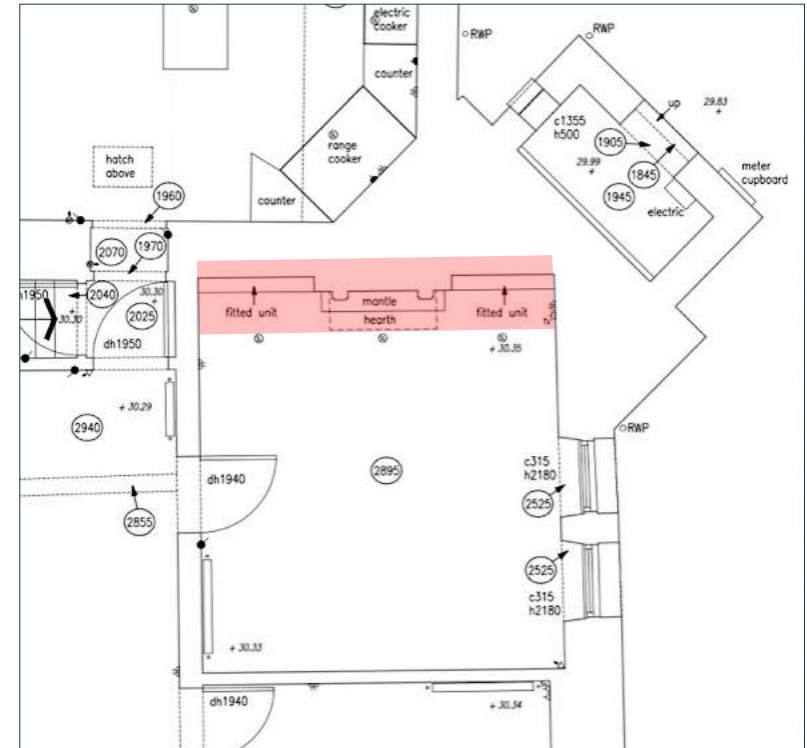


Figure 72 Dining room, possible original thickness of northern wall (to contain kitchen fireplace).

5.83 The thickening of kitchen walls, either externally or internally, to create the depth for a kitchen fireplace was common; examples of both are to be found in the drawings of John Thorpe; one of his designs even shows ovens squeezed into projecting buttresses.

# WEST BRADLEY HOUSE.

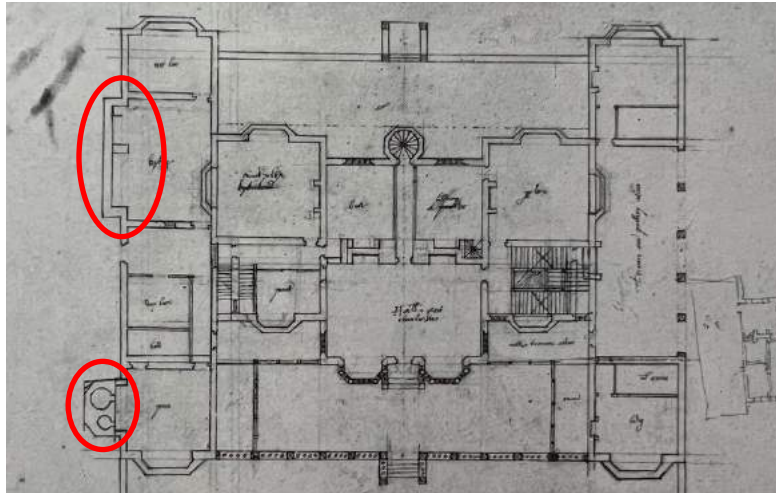


Figure 73 John Thorpe, plan of Holland House, Kensington, showing external thickening of kitchen wall to accommodate fireplace & ovens (Summerson).

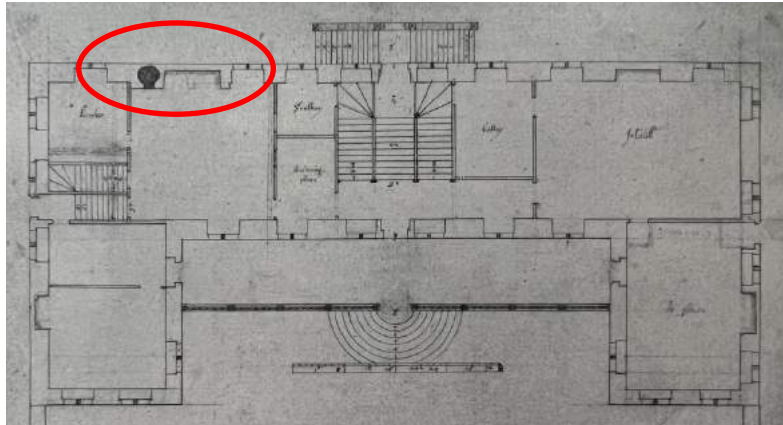


Figure 74 John Thorpe, design of a house based upon a design by J. Androuet du Cerceau, showing internal thickening of kitchen wall to accommodate fireplace (Summerson).

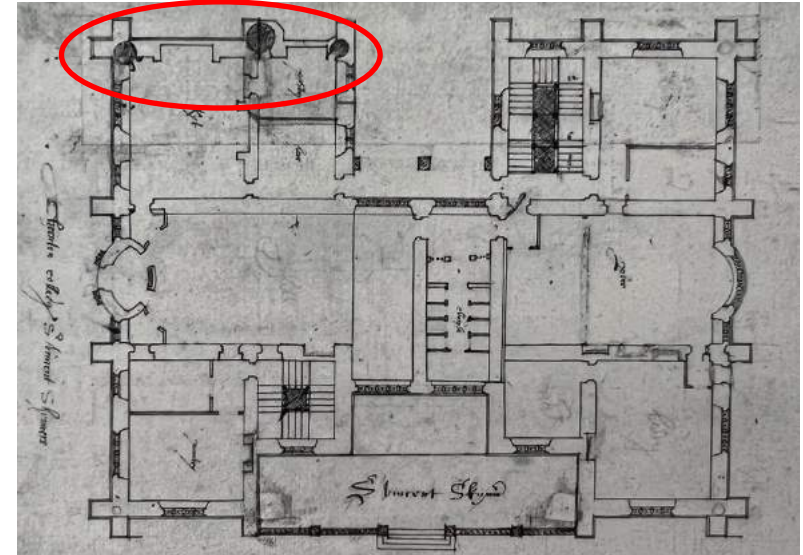


Figure 75 John Thorpe, plan of house called Thornton College, Lincolnshire, showing placing of ovens within corner buttresses (Summerson).

5.84 The dining room is currently lit from the east by a pair of 19<sup>th</sup>-century sashes. Given the exclusive use of mullion-&-transom windows at ground floor, & the alignment of these to the upper windows, it is probable that the kitchen was originally lit by a similar window, & probably aligned to those above. The increase in the size of the window in the 19<sup>th</sup> century is likely to have been part of the same phase of works which saw the kitchen fireplace removed, extending the room to the north, & the construction of the new service wing.

## WEST BRADLEY HOUSE.

5.85 The present fireplace is a mid-19<sup>th</sup> century, white marble fireplace; however, it is not *in situ*. The fireplace is installed upon a raised hearth of a differing stone, where it would characteristically have been above a flush hearth of matching stone; furthermore, the adjacent plaster is modern gypsum. The provenance of this salvaged fireplace is unknown. The cupboards flanking the fireplace appear contemporary with this installation, & are modern, as is the deep coving. The joinery is otherwise 19<sup>th</sup> century.

### FIRST FLOOR.

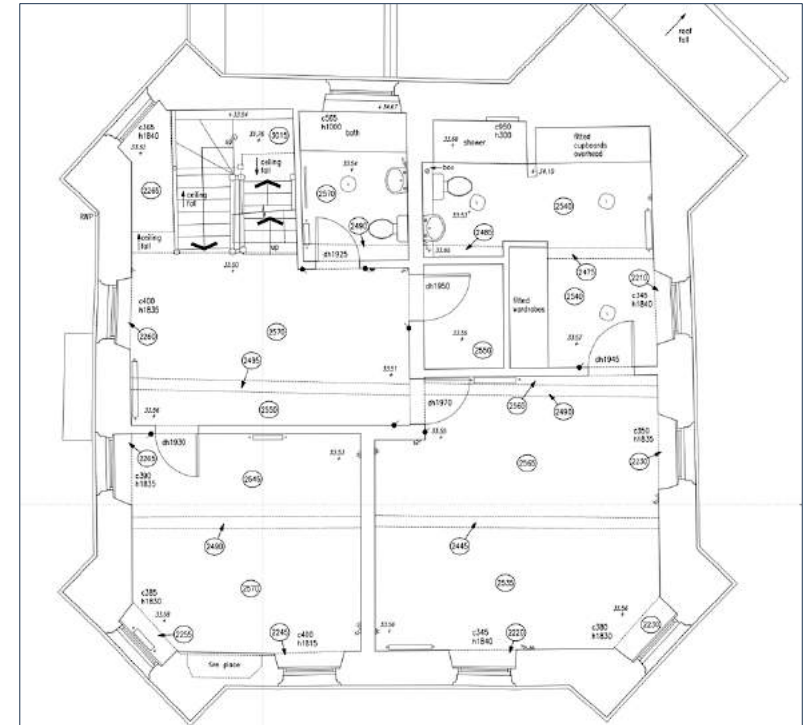


Figure 76 First floor plan.

- 5.86 The first-floor plan very closely follows that of the ground floor. The staggered north-south wall is again slightly thicker than the east-west walls, however, as at ground floor, exploratory works has confirmed that all the internal walls are 19<sup>th</sup> century.
- 5.87 The door architraves & skirtings appear consistently latter-19<sup>th</sup> century, although the only contemporary door is that between

## WEST BRADLEY HOUSE.

the north-east & south-east quadrants; the remainder of the doors are 18<sup>th</sup> century. It is possible that these doors were salvaged from the house, although it is more likely that they are a 20<sup>th</sup>-century insertion.



**Figure 77** Junction of brick wall dividing the two southern rooms (left) & the inner face of the south elevation.



**Figure 78** Landing, facing east, with three mis-matched 18<sup>th</sup>-century doors.

- 5.88 The 19<sup>th</sup>-century stair has also been altered at this level. The handrail to the west, & the floor of the gallery to the west are modern, & the hanging half-landing appears unresolved. It is probable that the western gallery formed an enclosed space.
- 5.89 The four windows in the northern half of the building are all early-18<sup>th</sup> century, ovolo-moulded sashes, & appear to comprise the only visible 18<sup>th</sup>-century fabric that is definitively *in situ*; this includes the former stair window that now overlaps

## WEST BRADLEY HOUSE.

the first & second floors to illuminate two bathrooms, with the lower sash converted into a pivoting window.



Figure 79 Stair from first-floor landing.

5.90 The south-west room retains one of the two original fireplaces; the south-east room formerly had a fireplace in the corresponding location. The flue survives, although the historic surround has been lost.



Figure 80 First floor bathroom, lit by the bottom sash of the stair window.



Figure 81 Detail of stair window.

## WEST BRADLEY HOUSE.



Figure 82 South-east roof, location of fireplace.

5.91 In the north-east room, however, part of an original fireplace has been revealed behind modern plaster.



Figure 83 North-east room, east wall, showing the right half of the fireplace head, & a relieving beam above.

5.92 The right-hand half of the fireplace head survives, & four courses above is a relieving beam. The fragment of stone is close to the adjacent window, but no more so than other fireplaces in the house, & on close inspection, despite the neat



## WEST BRADLEY HOUSE.

coursing of the adjacent stonework, the fragment does appear to be *in situ*. The use of stone rather than red brick for the infill may suggest that the blocking pre-dated the 19<sup>th</sup>-century works.



Figure 84 Detail of head of fireplace in north-east room.

5.93 Investigations revealed no trace of a corresponding fireplace for the former north-west room, although given the care with which the coursed stone was inserted into the north-east fireplace, the former existence of a twin cannot be discounted,

given both the overall balance of the building, & the location of the blocked ground floor fireplace.



Figure 85 Possible location of fireplace for former north-west room.

5.94 The intact fireplace in the south-west room suggests that the original floor level was several inches lower than it is presently. The worked stone of the jambs, & additionally on the left-hand

# WEST BRADLEY HOUSE.

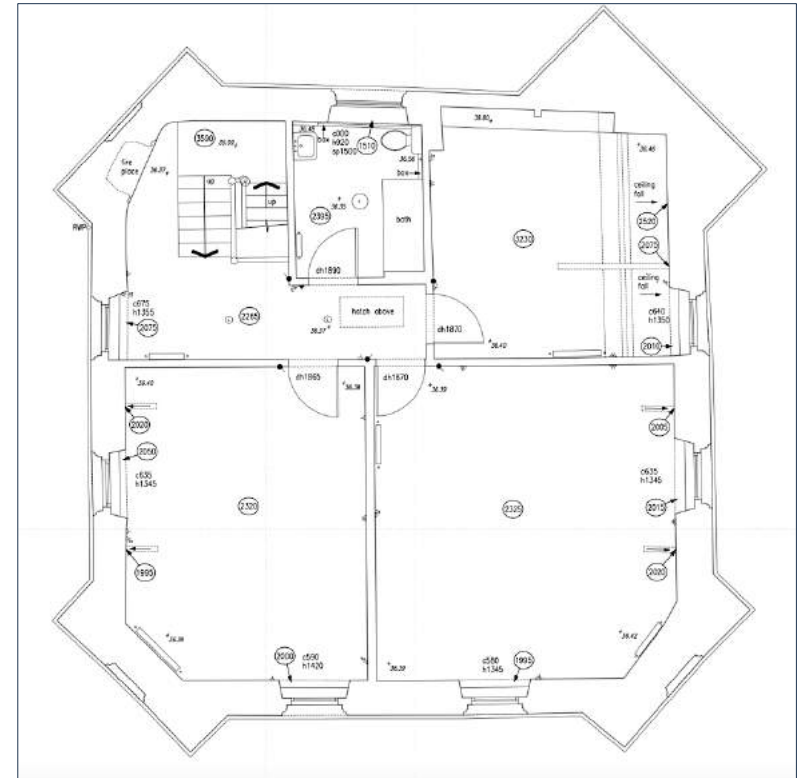
jamb a fine coat of lime plaster, continue down beyond the present floor level.



**Figure 86** Detail of left jamb of the south-west fireplace, showing the fine coat of plaster that extends down below the present floor level.

**5.95** The floor structure itself, as at ground floor, appears to be 19<sup>th</sup> century, with 2" x 10" joists; the depth of this floor structure may account for the increase in floor level.

## SECOND FLOOR.



**Figure 87** Second floor, plan.

**5.96** The second floor of the building is also fundamentally 19<sup>th</sup>-century, with floors, ceilings & partition walls of this date, albeit with subsequent alterations, particularly the introduction of a dropped ceiling throughout much of the storey. The only apparently original feature to be currently legible is the well-

## WEST BRADLEY HOUSE.

preserved fireplace in the north-west ordinal projection, now uncomfortably close to the 19<sup>th</sup>-century stair.



Figure 88 Second-floor landing, facing north-west.

5.97 Blocked fireplaces have also been uncovered in the south-east & south-west ordinal projections; however, these are formed from 19<sup>th</sup>-century red brick, & would have been concealed behind applied surrounds. No trace remains of the stone fireplaces that would certainly have originally existing in these locations. No evidence of a fireplace has yet been found in the north-east room.



Figure 89 Detail of fireplace in north-west ordinal projection.



Figure 90 Detail of fireplace in north-west ordinal projection.

## WEST BRADLEY HOUSE.



Figure 91 19<sup>th</sup>-century fireplace in the south-west projection.



Figure 92 19<sup>th</sup>-century fireplace in the south-east projection.

- 5.98 The only element that can be definitively ascribed to the early-18<sup>th</sup> century phase of alteration appears to be the upper half of the stair window, which now lights the second-floor bathroom. This has the characteristic ovolo-moulded glazing bars, & a very fine semi-circular head.



Figure 93 Second-floor bathroom, facing north.

- 5.99 The four doors from the landing are of a characteristic early-18<sup>th</sup> century form, with two, raised-&-fielded panels, & these appear to form a coherent set (albeit three have been dipped). The architraves follow the standard 19<sup>th</sup>-century profile used elsewhere, with a bead, a broad fascia, & a quirked ogee moulding, with an applied stop within the reveal. The doors

## WEST BRADLEY HOUSE.

thus appear to be salvaged, although their provenance, whether from West Bradley or elsewhere, is unclear.



Figure 94 Detail of upper sash of the former stair window.

5.100 The three second-floor rooms are plain, without window linings & with modern replacement sashes, presumably dating from the 1987 dropping of the sills.



Figure 95 South-west room (with modern lowered ceiling).



Figure 96 North-east room (with 19<sup>th</sup>-century ceiling height).

## WEST BRADLEY HOUSE.

- 5.101 The north-east room has a high ceiling: to two southern rooms & the landing have modern false ceilings, but the higher ceiling survives above. This lath-&-plaster ceiling is above the height of the principal rafters, & thus appears to be contemporary with the current, 19<sup>th</sup>-century roof structure.



Figure 97 Void between modern false ceiling, & 19<sup>th</sup>-century lath-&-plaster ceiling.

### ROOF.



Figure 98 Within the roof, facing south.

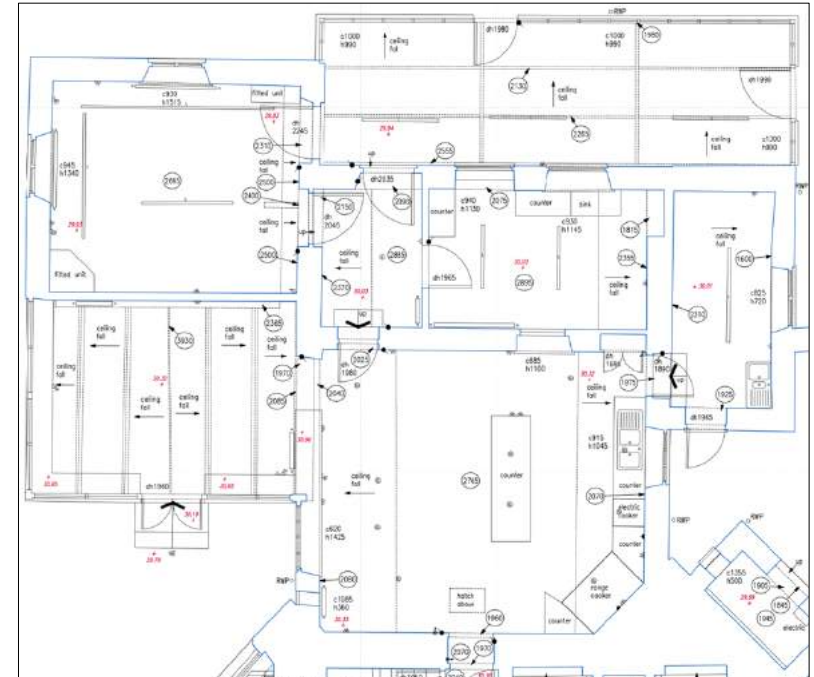
- 5.102 The roof structure appears to have been replaced as part of the 19<sup>th</sup>-century refurbishment of the house, & comprises a single span supported on two trusses. These trusses are unusual, as the principal rafters continue no higher than the upper collar, & are braced back to the lower collar; this unusual arrangement is presumably due to the ready availability of timber at the time, as the length required, although considerable, is not excessive, & is not dissimilar to that of the lower collars.

# WEST BRADLEY HOUSE.



**Figure 99** Detail of collar, with characteristic markings for a timber that was pit-sawn.

## NORTH WING.



**Figure 100** North wing, ground-floor plan.

**5.103** The roof timbers, like most of the floor timbers throughout the house, are pit-sawn, & the common rafters retain clear evidence of having been concealed behind lath-&-plaster, although there is no indication that the roof space ever comprised habitable accommodation.

**5.104** The gables are red brick, & as the 19<sup>th</sup>-century ceiling below is at the height of the lower collar, well above the historic wall heads, no evidence of any earlier roof arrangements survive at this level.

**5.105** Map regression shows that the north wing was built between the 1840s & 1885-6, with an open northern verandah/porch being added by 1902-4.

# WEST BRADLEY HOUSE.



Figure IO1 1840s tithe map.

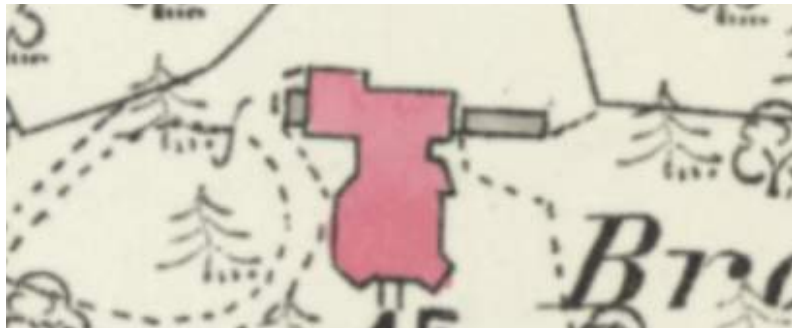


Figure IO2 1885-6, 1:25" Ordnance Survey map.

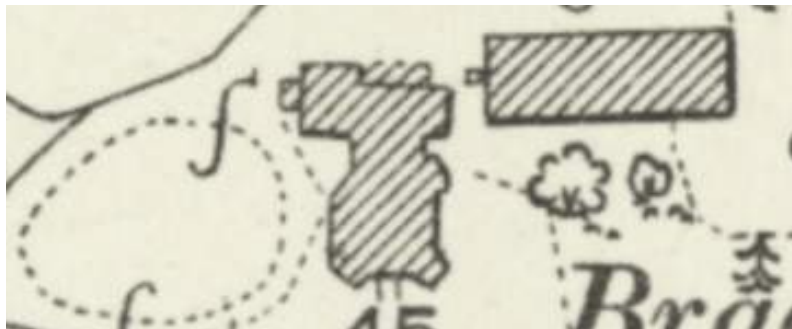


Figure IO3 1902-4, 1:25" Ordnance Survey map.



Figure IO4 North wing, north elevation.

- 5.106 The present lean-to along the north of the north wing is a replacement of that shown on the 1902-4 O.S. map.; it is constructed from softwood upon a concrete-block plinth wall, & projects further out, & is longer than its predecessor.
- 5.107 The elevation that has been covered by the lean-to also shows signs of alteration, including evidence that the north wing shown in 1885-6 was already the result of at least two phases.



## WEST BRADLEY HOUSE.

- 5.108 The original north-east corner is clearly delineated by a straight joint & row of quoins, with the eastern projection (current pantry) built beyond this,



Figure 105 North elevation, showing straight joint & quoins.

- 5.109 To the west of this joint, are three openings, with a door in the westernmost. However, the masonry, & straight reveals, suggest that the middle opening was originally the door (the head may have been raised), flanked by a pair of windows.
- 5.110 The current doorway contains a good, early-18<sup>th</sup> century, six-panel, raised-&-fielded external door.



Figure 106 North elevation, fenestration.

- 5.111 The only other major change to the exterior of the north wing appears to have been the rebuilding of the southern end of the western projection as a substantially-glazed garden room, with permission, in 1987 (106601/000).

## WEST BRADLEY HOUSE.



Figure 107 Reused 18th-century external door.



Figure 108 Western projection, from the south-west.



Figure 109 Undated, late-19<sup>th</sup> or early-20<sup>th</sup> century image, showing western projection from the south-west.

## WEST BRADLEY HOUSE.

- 5.112 Internally the north wing has been heavily modernised, the only visible historic features comprising a floor of large, coursed flagstones in the north-west room, & another salvaged 18<sup>th</sup>-century door (an internal, four-panel door, with one side raised-&-fielded), between the kitchen & pantry.



Figure I10 Salvaged 18<sup>th</sup> century door in north-east corner of kitchen.



Figure I11 North-east room facing east, with retained stone floor.



Figure I12 Kitchen, facing south-east.

# WEST BRADLEY HOUSE.

## OUTBUILDINGS.

### BACKGROUND.

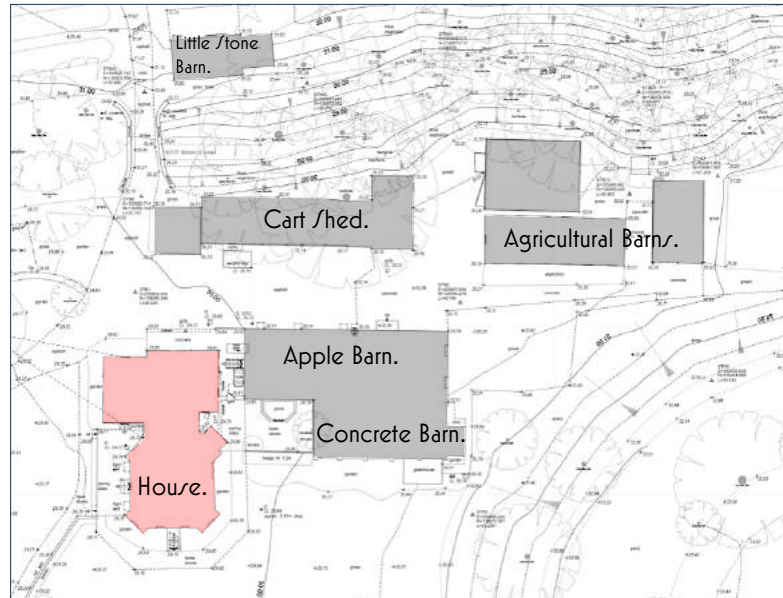


Figure 113 Current site plan.

- 5.113 There are a number of outbuildings to the north & east of the house, which fall within its setting & potentially its curtilage.
- 5.114 Map regression shows that the Little Stone Barn to the north, on the further side of the stream, is the oldest, being the only one depicted in the 1885-6 O.S. map.



Figure 114 1840s tithe map.

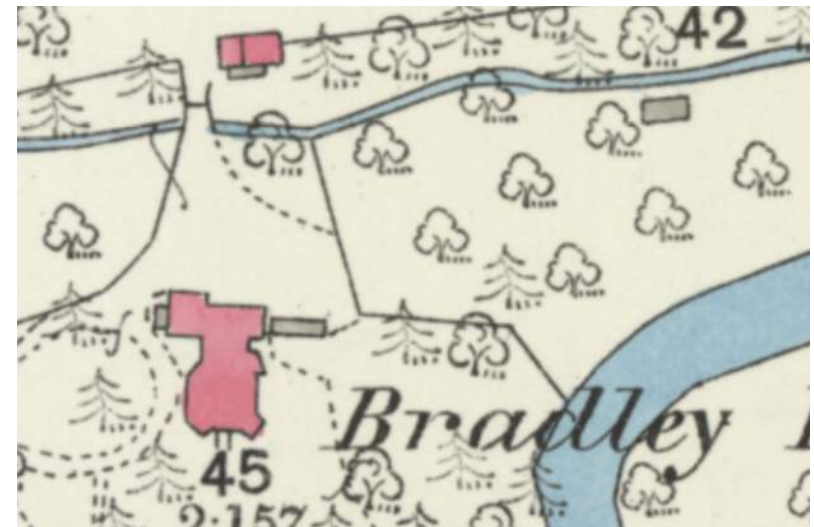


Figure 115 1885-6, 1:25" Ordnance Survey map.

## WEST BRADLEY HOUSE.

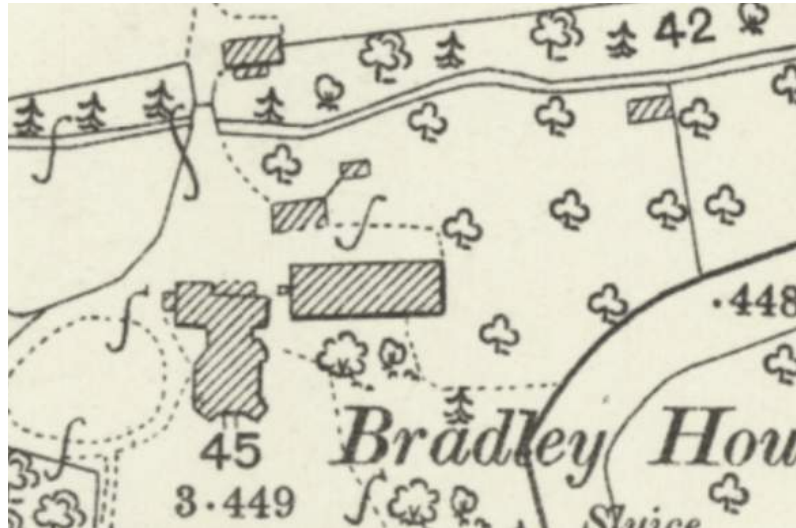


Figure 116 1902-4, 1:25" Ordnance Survey map.

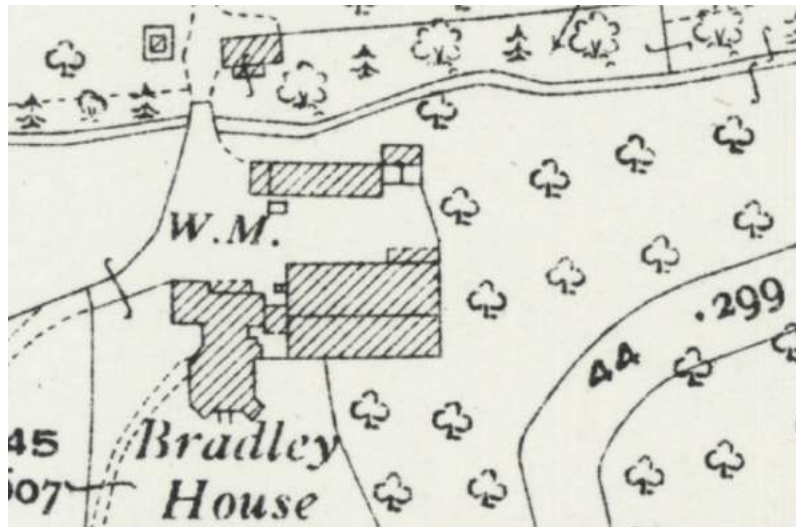


Figure 117 1921-43, 1:25" Ordnance Survey map.



Figure 118 1962, 1:10,000

- 5.115 The Apple Barn had appeared by the time of the 1902-4 map; a small structure has also appeared upon the site of the Cart Shed, but its orientation appears to differ from the Cart Shed, by which it appears likely to have replaced.
- 5.116 The Cart Shed, in its current orientation, had appeared by the time of the 1921-43 map, as had an additional parallel Concrete Barn on the south side of The Apple Barn.
- 5.117 The 1962 map confirms that the Agricultural Barns had not appeared by this date, & is thus entirely modern, & too recent to be considered curtilage.

## WEST BRADLEY HOUSE.

### LITTLE STONE BARN.



Figure 119 Little Stone Barn, from the south-west.

- 5.118 The Little Stone Barn comprises a simple rectangular structure, with a single, full-height opening on the north elevation. The south & west elevations, those most prominently seen from the house, are clad in stone; the north & east are red brick, & the interior is also red brick (now rendered) on all four sides.
- 5.119 The building retains two trusses, the western one altered, & the eastern one failing; the remainder of the roof structure is modern. The eastern end of the building, adjacent to the doors,

is paved in coursed stone flags; the centre of the building is a row of larger flags, & the western end of the building has a pattern of stone setts. There is also an area of now-overgrown sets to the north of the building.

- 5.120 A concrete block lean-to on the eastern end of the building is modern.



Figure 120 Little Stone Barn, from the north.

## WEST BRADLEY HOUSE.

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Figure 121 Little Stone Barn, interior facing east.



Figure 122 Little Stone Barn, eastern addition.

# WEST BRADLEY HOUSE.

## APPLE BARN & CONCRETE BARN.



Figure 123 Apple Barn, north elevation.

- 5.121 The Apple Barn was originally erected between 1885-6 & 1902-4, & comprised a single linear range built from regularly coursed, rock-faced stone; the roof of double-Roman tiles, & 6 panels of double-Roman glass tiles, are likely to be contemporaneous.
- 5.122 The western part of the building appears to have always been two-storey, with two ramps down to the ground floor (one concealed beneath the modern oil tank) & steps up to the first on the west gable (now enclosed by a modern structure). The floor itself is borne on a series of transverse beams, reinforced by a central row of cast-iron columns.
- 5.123 The first-floor has been substantially converted into a modern office, but the roof structure appears to survive intact, with a continuous layer of laths laid between the common rafters & the tiles in the manner of sarking boards.
- 5.124 The eastern end of the building is now a single open space, entirely lined with metal sheeting from the recent cider-making



## WEST BRADLEY HOUSE.

use; however, the pattern of blocked fenestration on the eastern gable potentially suggests that the entire building may originally have been two storey.



Figure I24 Apple Barn, west gable end.



Figure I25 Apple barn, ground floor, facing east.



Figure I26 Apple Barn, roof structure in western half, facing east.

## WEST BRADLEY HOUSE.



Figure 127 Apple Barn, east gable end.



Figure 128 Concrete Barn, south elevation.

- 5.125 The Concrete barn appears to have been added by the time of the 1921-43 map, in which it is depicted the full length of the building; it has now been cut back at the west end, presumably to lessen the encroachment upon the house.
- 5.126 The range is a utilitarian concrete block construction of little interest, although within it the original south elevation survives, albeit a little battered.



Figure 129 Original south elevation of Apple Barn, now within Concrete Barn.

## WEST BRADLEY HOUSE.

### CART SHED.



Figure 130 Cart /hed, south front.



Figure 131 Cart /hed, interior facing east.

- 5.127 The present range comprises three abutting structures, the centre of which comprises the Cart Shed, an open-fronted shelter shed, with one enclosed bay at the west, which was erected between the 1902-4 & the 1921-43 O.S. maps.
- 5.128 Whilst the overall form of the building is traditional, the construction is utilitarian, with machined timber posts (with no saddle stones) supporting basic trusses, the whole now clad in corrugated metal sheet.

- 5.129 To the east of this structure was originally a smaller, set-back structure behind two open pens, potentially pig-pens or kennels. This has been replaced by a utilitarian modern cement-rendered, concrete small agricultural shed.
- 5.130 At the western end, an enclosed garage structure has been added, also constructed from cement-rendered concrete block. Both eastern & western end appear to post-date the 1962 O.S. map.

# WEST BRADLEY HOUSE.



Figure 132 Cart/hed range, eastern modern agricultural shed.



Figure 133 Cart/hed range, western modern garage.

## AGRICULTURAL BARN.



Figure 134 Agricultural Barn, west end.

- 5.131 The Agricultural Barns comprise a series of unremarkable modern agricultural sheds which also post-date the 1962 O.S. map, & there therefore too recent to be considered curtilage-listed.

# WEST BRADLEY HOUSE.

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## SIGNIFICANCE.

### LATE 16<sup>TH</sup>/EARLY 17<sup>TH</sup> CENTURIES.

- 5.132 Evidential value usually pertains more to archaeology than complete buildings; however, due to the much-altered nature of this earlier phase, & the evidence that it reveals, may still be yet to reveal, this phase is of considerable evidential value.
- 5.133 The precise original date, & the original builder are unknown, although over the approximate period of probably construction the site was in the ownership of successive members of the Brydges family<sup>1</sup>. Thus, whilst the building is undoubtedly of historical value, this is, in the light of the currently available information, of a more moderate level.
- 5.134 The complex geometrical plan, characteristic of this aesthetics of this era, but highly distinctive, & the fine quality of the little decoration that survives (on several fireplaces), render this phase of very considerable aesthetic (architectural) value.
- 5.135 The building forms a private house which has not been widely published or illustrated, but is visible in glimpses from the public

realm especially near the church, as such is it of at best moderate communal value of communal value.

### EARLY 18<sup>TH</sup> CENTURY.

- 5.136 The early-18<sup>th</sup> century phase now also survives in a very fragmentary state, & thus is of evidential value, albeit potentially of a slightly lower level.
- 5.137 This phase was known to have been undertaken for Colonel William Peirs, M.P. in the 1720s, & as such is of more than moderate historical value.
- 5.138 These works, which appears to have been considerable, included complete refenestration with good-quality, ovolo-moulded sashes; it is possible that some of the characteristic early-18<sup>th</sup> century joinery that has been reused within the house may date from this phase. Consequently, this phase is of considerable aesthetic (architectural) value, although perhaps not quite of the very highest level due to the extent of later alterations.
- 5.139 The only elements of this phase that are potentially legible from the public realm are the enlarged window openings, & the sashed appearance (albeit the sashes visible from these views are primarily

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<sup>1</sup> *A History of the County of Somerset: Volume 9, Glastonbury and Street*, Victoria County History, London, 2006; pages 75-82.

## WEST BRADLEY HOUSE.

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modern replacements). As such, this phase is only of limited communal value.

### BETWEEN 1840S & 1885-6.

- 5.140 This phase, which comprises the refurbishment & reroofing of the house, the construction of the north wing, & of the outbuilding, remains fundamentally intact, & is thus of little evidential value.
- 5.141 The scale of this phase suggests that it was an important phase in the history & evolution of the house, potentially rescuing it from dereliction. As such, this phase is of some limited historic value.
- 5.142 The internal works to the main house are of competent quality, but comparatively simple, with minimal detailing & mouldings; the interiors created at this time were comparatively functional and unexceptional. The new roof added to the house, which makes little attempt to relate to the form of the building architecturally, is similarly utilitarian, its scale & visual dominance & alien quality almost resembling a modern temporary room. The north wing, & the two more visible elevations of the outbuilding have been clad in stone for aesthetic purposes, but they are again otherwise plain, functional structures. Consequently, this phase is of some aesthetic value, but of a moderate level.
- 5.143 The form of the roof, with its massive, blank gables, which give the building an aesthetically harmful, top-heavy feel, & which fails to relate in any meaningful architectural way to the form of the building

below, is of little intrinsic aesthetic (fortuitous or architectural) value, & actively harms the aesthetic value of the earlier building.

- 5.144 Little of this phase is visible from the public realm, & thus it is of little communal value.

### BETWEEN 1885-6 & 1902-4.

- 5.145 This phase comprises the Apple Barn. Again, this is substantially intact, & therefore of little evidential value.
- 5.146 The barn, whilst part of the evolution of the site, does not appear to have been part of a particular, wider phase, & is consequently of little historical value.
- 5.147 The barn, whilst a utilitarian structure, has been faced in stone, & internally has a floor reinforced with cast-iron columns. The construction of the building, although not exceptional, is representative of its time, & is of some modest aesthetic (architectural) value.
- 5.148 The barn is of little communal value.
- ### BETWEEN 1902-4 & 1921-43.
- 5.149 This phase comprises both the Cart Shed, & the Concrete Barn. Neither are of any evidential value.
- 5.150 Given the recent nature of these structures, they are of little historical value.

## WEST BRADLEY HOUSE.

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5.151 The Cart Shed follows the general form of an open-fronted shelter shed, but is constructed with utilitarian modern materials & detailing, the structure is of little aesthetic value. The Concrete Barn is an unsightly agricultural/industrial shed, which both mars the appearance of barn 1, & encroaches regrettably upon the east façade of the main house; this addition is of not aesthetic value, & actively harms the wider aesthetic value of both the house & the Apple Barn.

5.152 These buildings are of little communal value.

### POST 1962.

5.153 This phase comprises the Agricultural Barns. These are a series of modern agricultural buildings, which are of little heritage value, & too recent in date to be considered curtilage-listed.

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## 6.0 SIGNIFICANCE MATRIX

	Evidential Value.	Historical Value.	Aesthetic Value.	Communal Value.	Overall Significance.
Late 16 <sup>th</sup> /early 17 <sup>th</sup> century.	High	Moderate	High	Moderate	High
Early 18 <sup>th</sup> century.	Moderate/high	Moderate/high	High	Low/moderate	Moderate/high
Between 1840s & 1885-6.	Low	Low/moderate	Moderate	Low	Low/moderate
Between 1840s & 1885-6 (roof).	Low	Low/moderate	Low/harmful	Low	Low
Between 1886-6 & 1902-4.	Low	Low	Moderate	Low	Low/moderate
Between 1902-4 & 1921-43,	Low	Low	Low/harmful	Low	Low
Post 1962.	Low	Low	Low	Low	Low

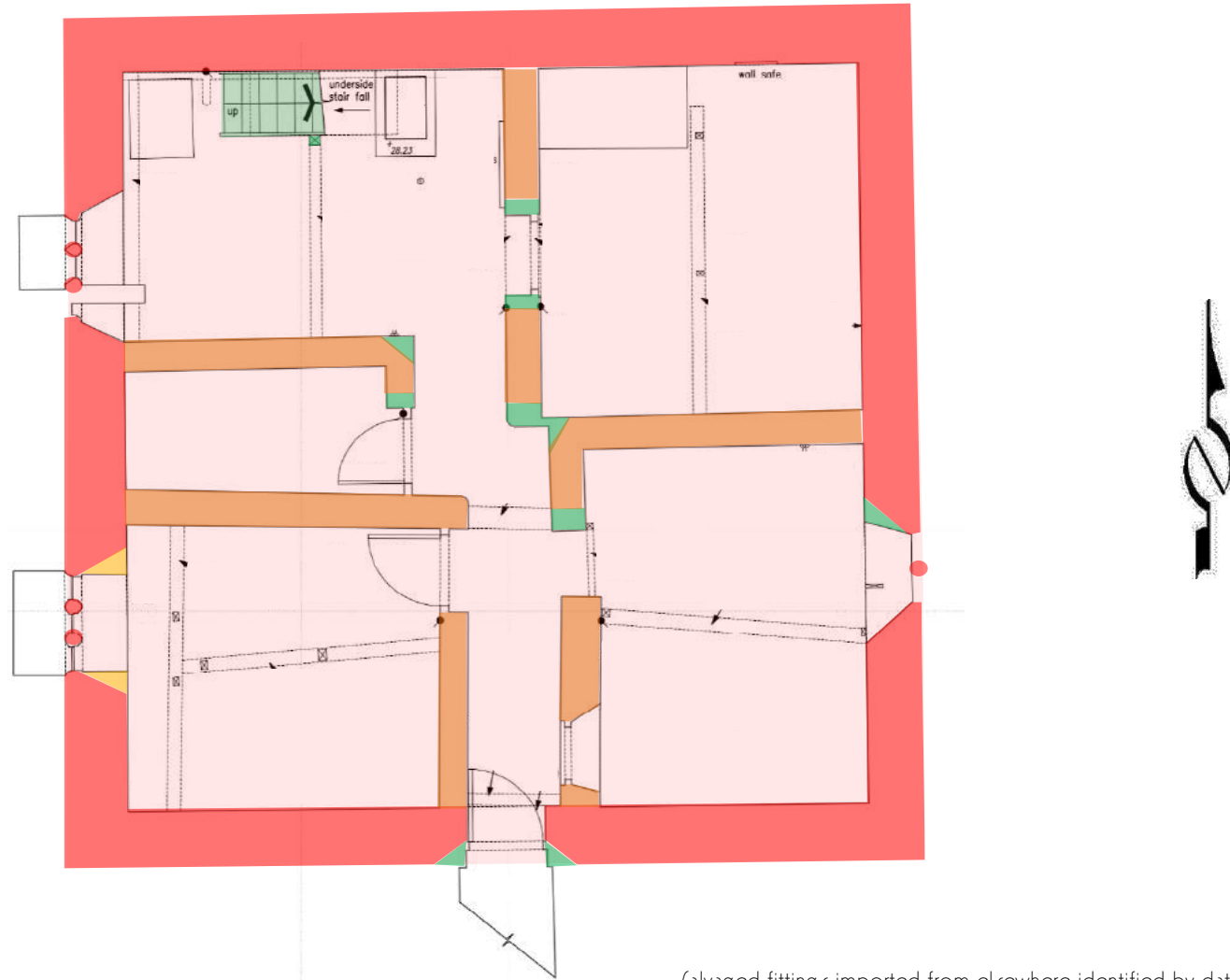
## WEST BRADLEY HOUSE.

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- Late 16<sup>th</sup>/early 17<sup>th</sup> century.
- Date currently unclear, but probably either 16<sup>th</sup>/17<sup>th</sup> century or 18<sup>th</sup> century.
- Early 18<sup>th</sup> century.
- Latter 19<sup>th</sup> century.
- Late 20<sup>th</sup>/early 21<sup>st</sup> century.

# WEST BRADLEY HOUSE.

## 7.0 BASEMENT PHASING PLAN.



*Salvaged fittings imported from elsewhere identified by date of installation.*

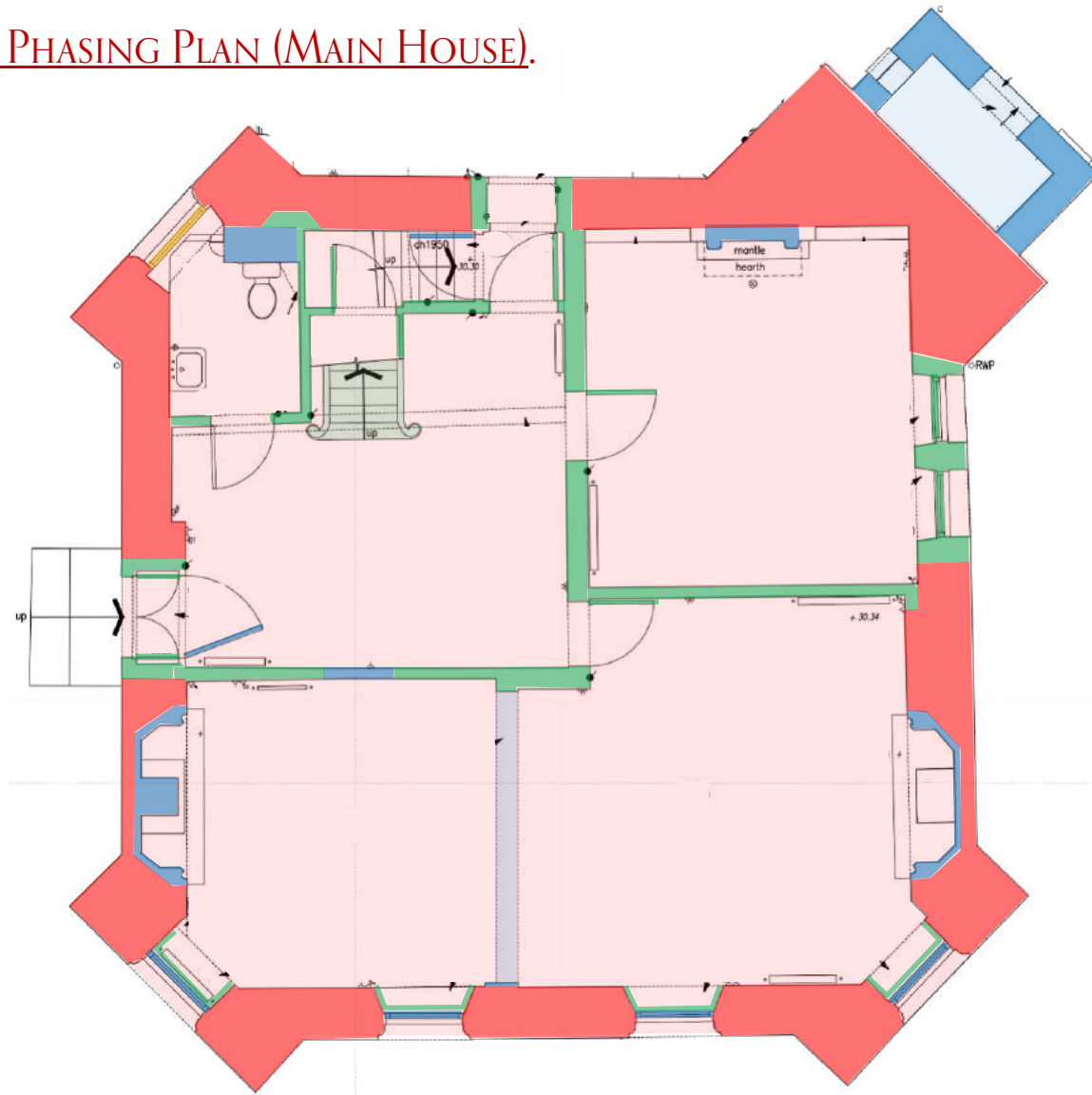
## WEST BRADLEY HOUSE.

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- Late 16<sup>th</sup>/early 17<sup>th</sup> century.
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- Early 18<sup>th</sup> century.
- Latter 19<sup>th</sup> century.
- Late 20<sup>th</sup>/early 21<sup>st</sup> century.

# WEST BRADLEY HOUSE.

## 8.0 GROUND-FLOOR PHASING PLAN (MAIN HOUSE).



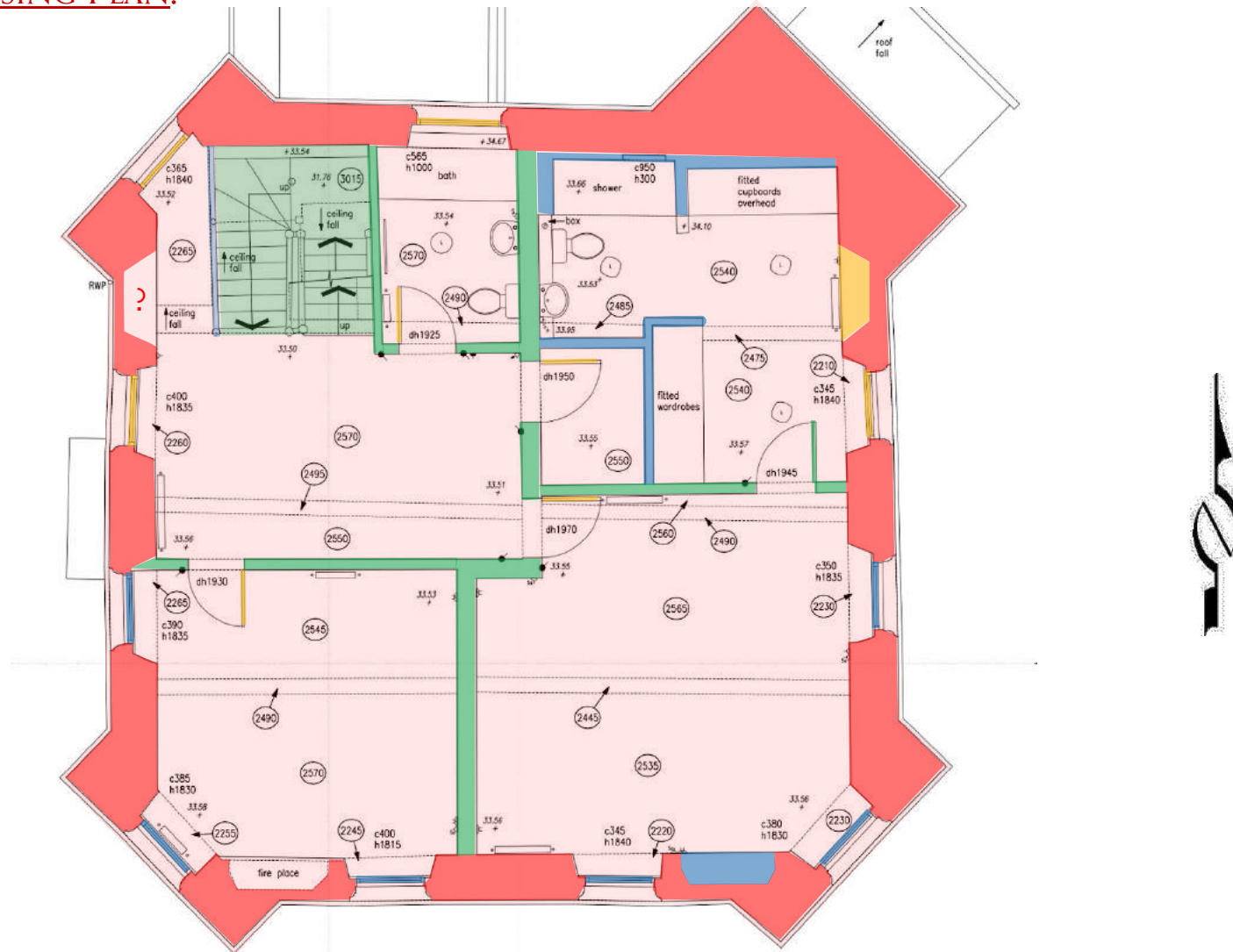
## WEST BRADLEY HOUSE.

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- Late 16<sup>th</sup>/early 17<sup>th</sup> century.
- Date currently unclear, but probably either 16<sup>th</sup>/17<sup>th</sup> century or 18<sup>th</sup> century.
- Early 18<sup>th</sup> century.
- Latter 19<sup>th</sup> century.
- Late 20<sup>th</sup>/early 21<sup>st</sup> century.

# WEST BRADLEY HOUSE.

## 9.0 FIRST-FLOOR PHASING PLAN.



## WEST BRADLEY HOUSE.

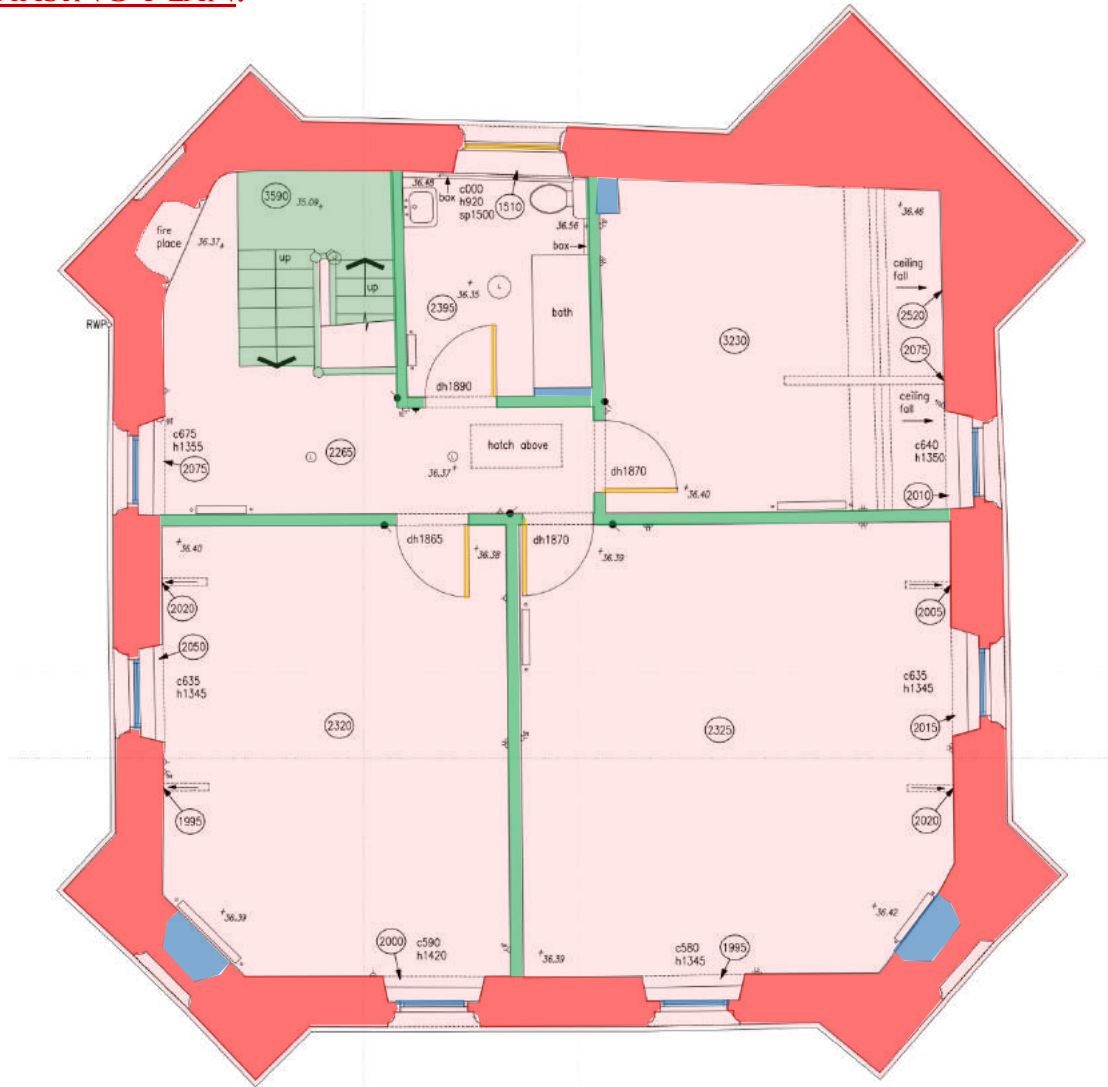
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- Late 16<sup>th</sup>/early 17<sup>th</sup> century.
- Date currently unclear, but probably either 16<sup>th</sup>/17<sup>th</sup> century or 18<sup>th</sup> century.
- Early 18<sup>th</sup> century.
- Latter 19<sup>th</sup> century.
- Late 20<sup>th</sup>/early 21<sup>st</sup> century.



# WEST BRADLEY HOUSE.

## 10.0 SECOND-FLOOR PHASING PLAN.



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## 11.0 IMPACT ASSESSMENT.

11.1 The current proposals, whilst extensive, have been radically modified from earlier proposals in the light of a more detailed assessment of the evolution & significance of West Bradley House & its outbuildings, & detailed pre-application discussions.

### MAIN HOUSE (OCTAGON).

11.2 Within the house, it has now been shown that all the internal structure above cellar level is 19<sup>th</sup>-century, & of limited intrinsic significance. Within the cellar itself, where the internal stone walls appear to pre-date the 19<sup>th</sup> century, no changes are currently proposed, only sensitive conservation repairs, where necessary, would be undertaken.

11.3 At ground, first & second floors, the 19<sup>th</sup>-century fabric & internal layout, which, sitting atop older cellar walls may contain echoes of the earlier plan-form, would be predominantly retained (with minor alterations to 20<sup>th</sup>-century bathroom partitions), with the exception of the stair.

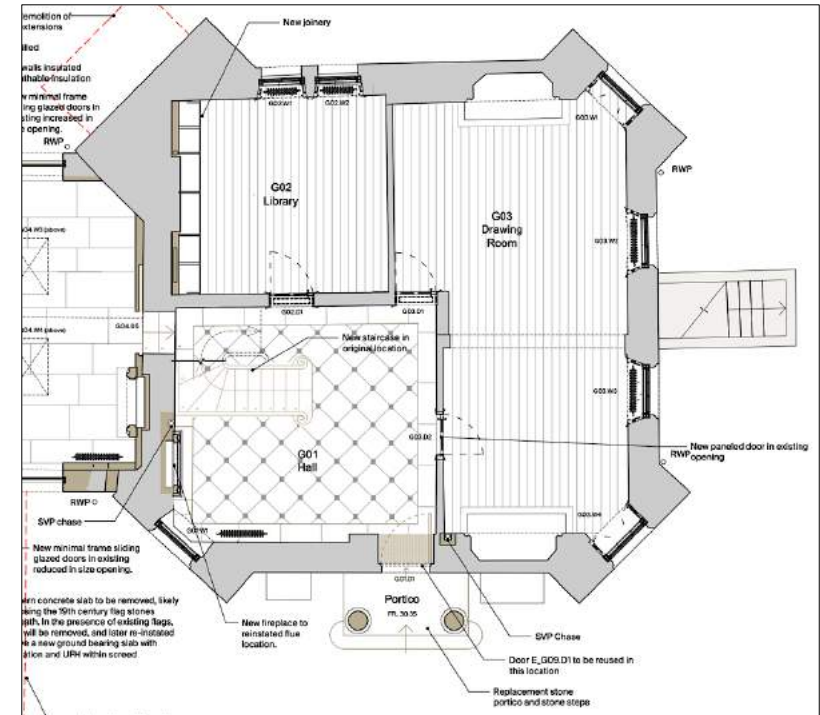


Figure 135 Proposed ground-floor plan.

# WEST BRADLEY HOUSE.

## STAIR.

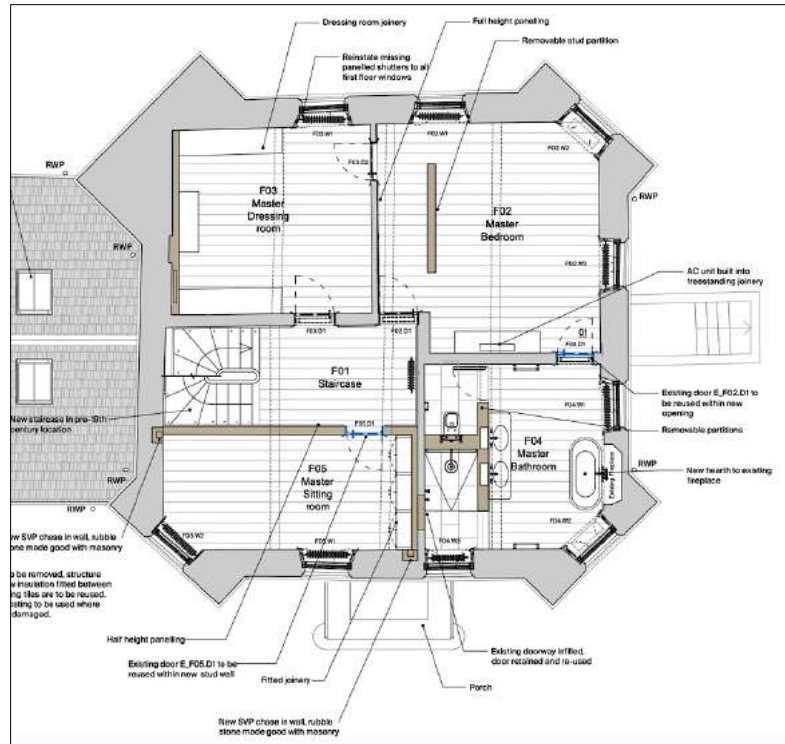


Figure 136 Proposed first-floor plan.

11.4 In order to enhance & further reveal the significance of the early-18<sup>th</sup> century (& in origin possibly older) stair window, it is proposed to move the stair back to its earlier, probably original position at the centre of the north front. This would both reinstate the historic vertical circulation route, & would allow the fine 18<sup>th</sup>-century stair sash to be both restored, &

appreciated from inside as well as out, thereby considerably further revealing the significance of the more important earlier phases of the building's history. This would also resolve the very awkward relationship between the stair & earlier fireplaces; the ground-floor fireplace, which would be reopened to serve the hall; & particularly the fine original fireplace in the north-west ordinal projection at second floor.

11.5 The proposed replacement stair would be of a contemporary, yet sympathetic design.

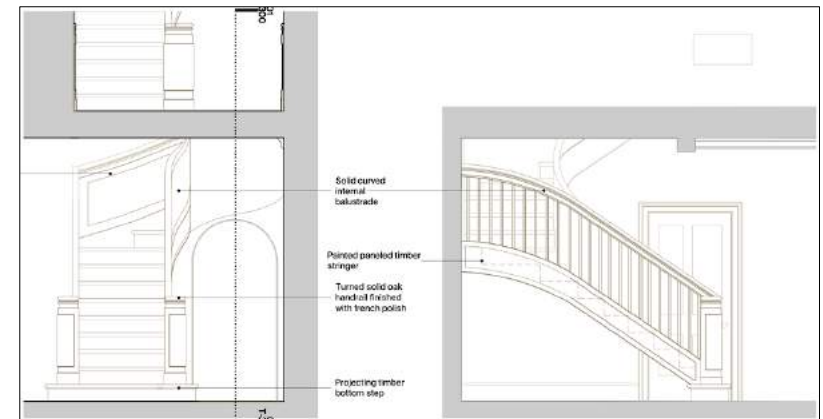


Figure 137 Proposed replacement stair (bottom flight).

## WEST BRADLEY HOUSE.

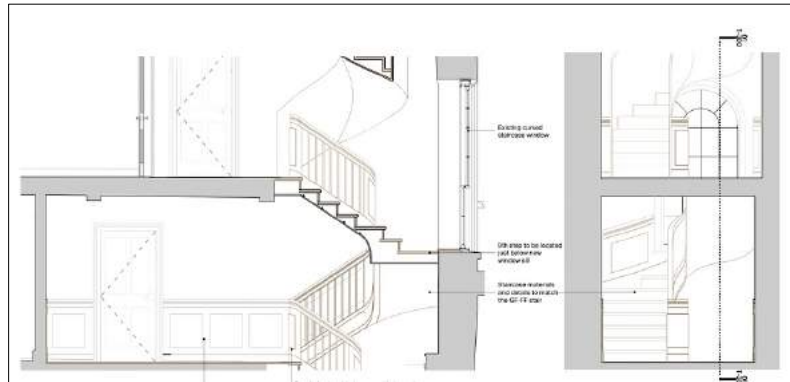


Figure 138 Relationship of proposed stair to restored stair window.

### ROOF.

- 11.6 The 19<sup>th</sup>-century roof, probably the third in the series of successive roofs to crown the house, is in poor condition, & even if retained unaltered, would have to be extensively rebuilt in order to ensure its structural integrity (see structural engineer's report). Consequently, even the retention of this roof form would result in a substantially new roof structure.
- 11.7 The current roof relates very poorly to the form & character of the house below, appearing more akin to a large modern temporary roof. The broad single span, & large, blank gables appear very clumsy & top-heavy, & there is absolutely no relationship with the geometry of the earlier building, creating aesthetically awkward, & difficult to adequately weatherproof corner junctions. Whilst the roof may have some very limited historic value as part of the later evolution of the house, it undoubtedly harms the far more considerable aesthetic (architectural) value of the late-16<sup>th</sup>/early-17<sup>th</sup> century building.

## WEST BRADLEY HOUSE.

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Figure 139 Temporary roof (High Court of Justiciary, Edinburgh).



Figure 140 South elevation.

- 11.8 Given that the condition of the roof is of sufficient concern to require substantial replacement, it was considered that this would provide an invaluable opportunity to replace the roof with a design that better complements the historic building; yet whilst sympathetic & historically informed, nevertheless still comprised an honest, high-quality new phase, & not speculative reconstruction.
- 11.9 Following extensive pre-application discussions, it was agreed that, as the existing chimneys, which are in poor condition, potentially could also be replaced with chimneys or a more sympathetic design.
- 11.10 The proposed chimneys would form a continuation & termination of the ordinal projections which expresses their distinction from the cardinal elevations & their sculptural mass, giving the building appropriately strong corners & a vertical emphasis. The strength of the corners picks on the tradition of expressing the corners, such geometric lodges, such as Sherborne Castle or the Hunting Tower at Chatsworth.
- 11.11 The width of the original projections would require a narrowing of width, as was common with the use of weathered off-sets, as on the prominent chimneys on the east front of Apethorpe.

## WEST BRADLEY HOUSE.

The flues would be split into separate stacks, as was again usual at this time.



Figure 141 Hunting Tower, Chatsworth, Derbyshire, completed 1582.



Figure 142 Apethorpe House, Northamptonshire, east front, 1622-9.

- 11.12 In order to complement the established character of 45-degree angles at West Bradley, the stacks, one for each flue, would be turned, & to give adequate visual termination, would be given a projecting capping, both also characteristic of the time, as at Cranbourne Manor in Dorset.

## WEST BRADLEY HOUSE.



Figure 143 Cranbourne Manor, Dorset, north front, 1608-36.

- 11.13 It is also proposed to place a contemporary pavilion/prospect room upon the roof, discretely set back behind the parapets. The form of this pavilion would be an irregular octagon, reflecting & reinforcing the geometry of the parent building, both in plan & in elevation.

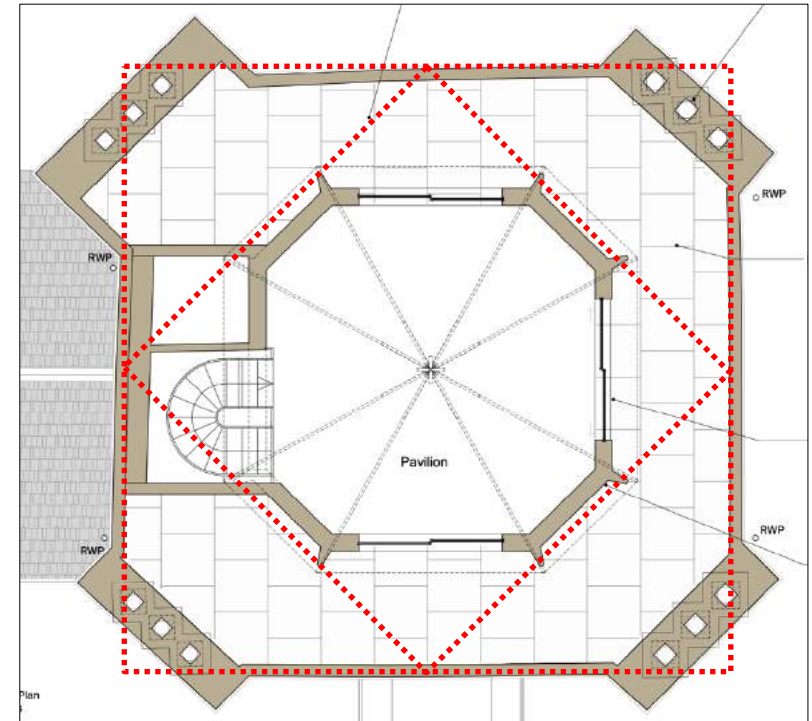


Figure 144 Plan of proposed prospect room, showing root 2 geometrical relationship to the parent building.

- 11.14 The plan of the house also contains a pair of root 3 rectangles forming a cross which define the three regular cardinal elevations (south, east & west); these are also used to define the cardinal & diagonal lines of the prospect room.



## WEST BRADLEY HOUSE.

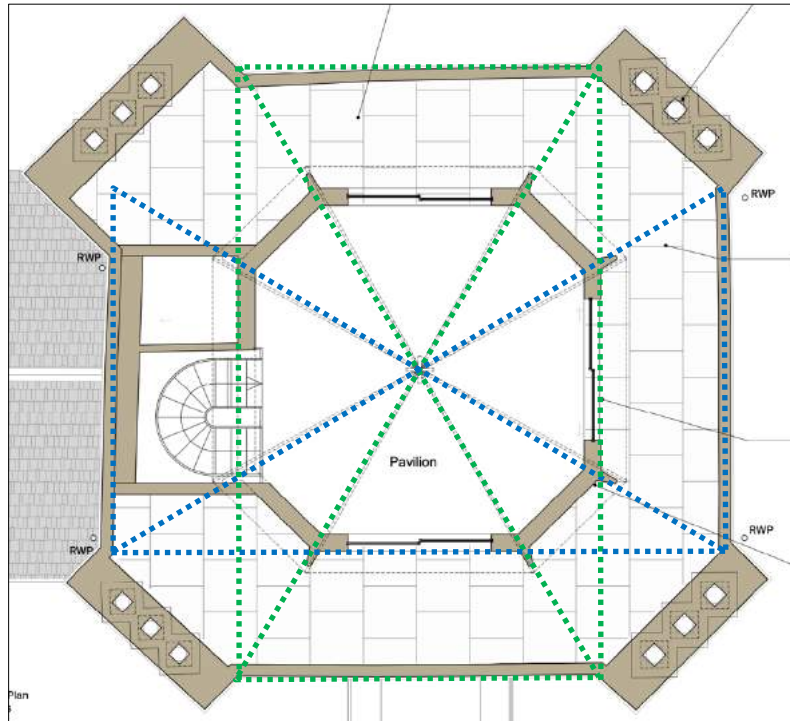


Figure 145 Plan of proposed prospect room, showing geometrical relationship to the crossed root 3 rectangles that approximately define the building between the ordinal projections.

- 11.15 This prospect room is inspired by, & intended to subtly evoke in a contemporary manner, the prospect rooms that became fashionable in the mid-16<sup>th</sup> century, but which reached the peak of fashion around the time of West Bradley's original construction, towards the end of the 16<sup>th</sup> century.



Figure 146 Hexagonal prospect room, Melbury House, Dorset, c.1530.

- 11.16 An early example of a prospect room survives at Melbury Hall in Dorset, although this does not sit at the centre of a coherent geometrical design.

## WEST BRADLEY HOUSE.

- 11.17 However, towards the end of the century, with the increasing interest in geometry & complex allegorical meanings, prospect rooms tended to be placed more centrally, the greatest example being that at Wollaton Hall, where Robert Smythson raised it above the clerestory of the central great hall.



Figure 147 Central prospect room raised above the hall clerestory, Wollaton Hall, Nottinghamshire; Robert Smythson, 1580-.

- 11.18 An undated design at Longleat, also attributed to Smythson, places an octagonal prospect room centrally above a square house.

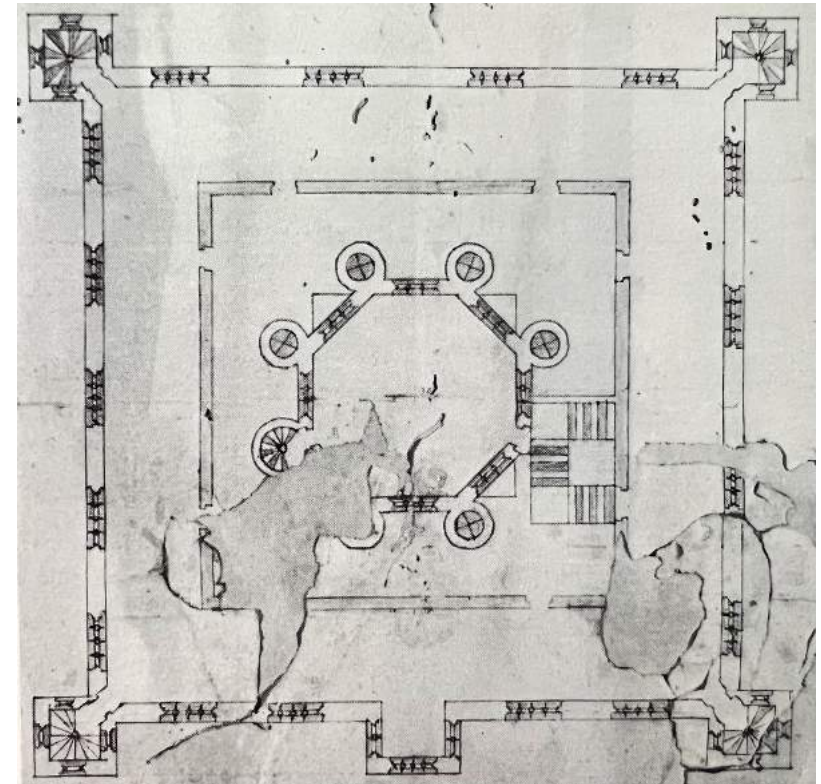


Figure 148 Undated design for a house with an octagonal prospect room, Robert Smythson (att.) (from Girouard, *Robert Smythson*).

- 11.19 A design exists for a two-storey central structure at Lyveden New Bield, an unfinished geometric (cruciform) lodge/summer house in the grounds of Lyveden House (Lyveden Old Bield). The presence of doors clearly suggests that it was more than just a lantern for illumination. It may have been intended to

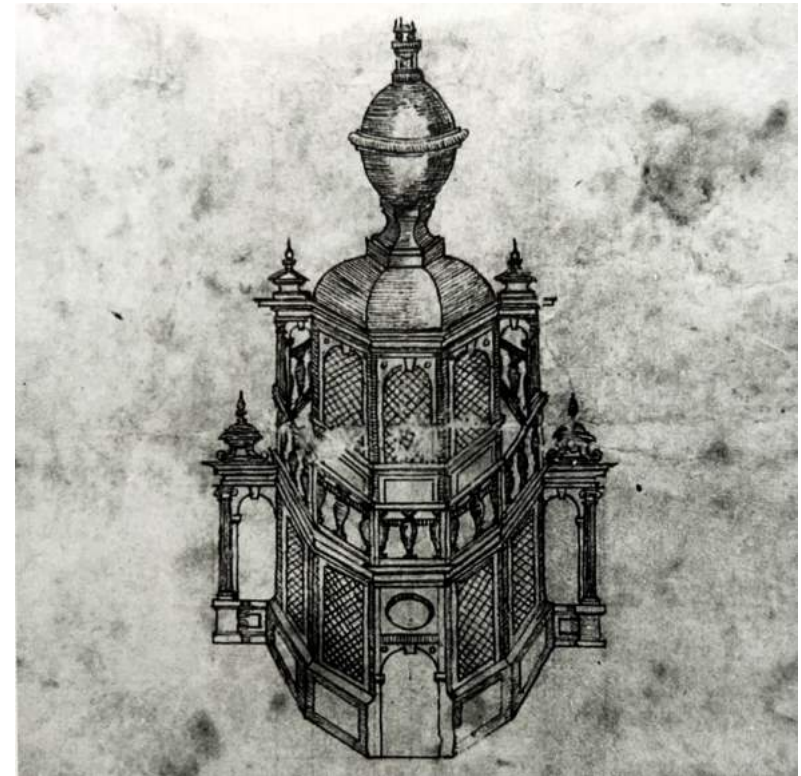
## WEST BRADLEY HOUSE.

contain a stair, or it could have been a prospect room or roof-top banqueting house.



**Figure 149** Lyveden New Bield, Northamptonshire, started 1594, left incomplete 1605.

**11.20** Banqueting houses were more common, usually smaller, & often existed in multiples, either as continuations of bay windows/towers, as at Hardwick Hall, or a pavilions scattered over the roof, as at Burghley House or Longleat House.



**Figure 150** Design for a lantern for Lyveden New Bield (from Girouard, *Elizabethan Architecture*).

**11.21** Central lanterns for illumination were less common at this time, although Smythson used one to articulate the roof of Little Bolsover Castle. As the 17<sup>th</sup> century progressed, higher-status rooms retreated back down to the *piano nobile*, with roof projections more commonly comprised clock/bell towers (as at Hatfield House or Blickling Hall), or cupolas to house spiral-

## WEST BRADLEY HOUSE.

stair access to the leads (as at Thorpe Hall, Sudbury Hall or Coleshill House).

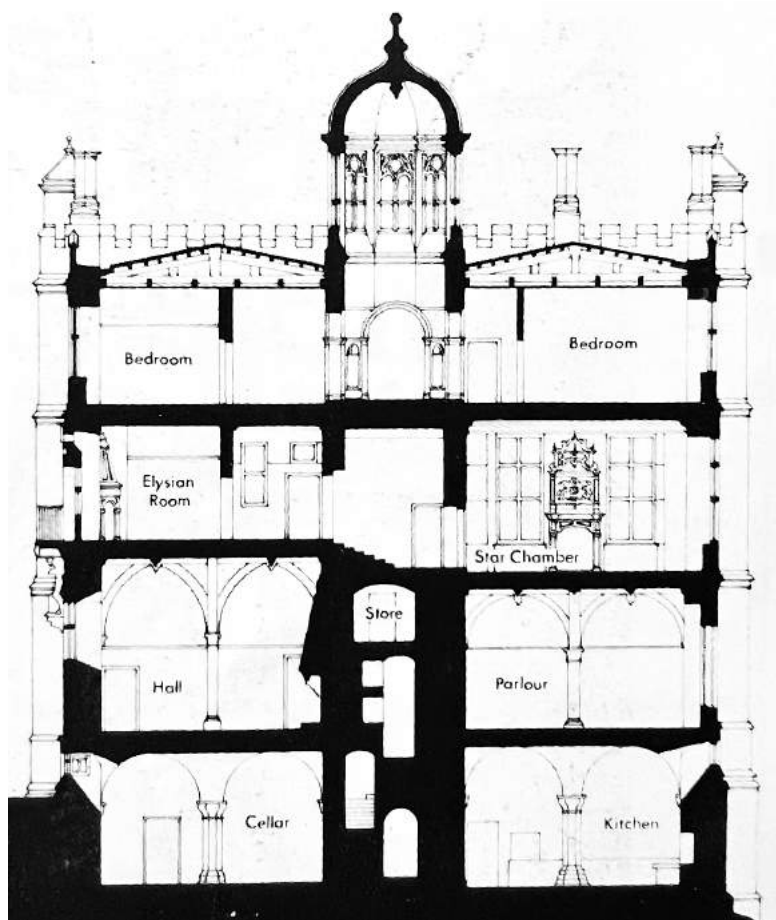


Figure 151 Little Bolsover Castle, Derbyshire, Robert Smythson, 1613-14 (from Girouard, *Robert Smythson*).

11.22 Following discussions in the light of the heightening of the chimneys, the importance of a central focus for the roofline was raised.

11.23 Prospect rooms, banqueting houses & turrets used various roof profiles, but the most characteristic was the ogee. A number of exercises were undertaken to assess the most appropriate & sympathetic form for the roof.

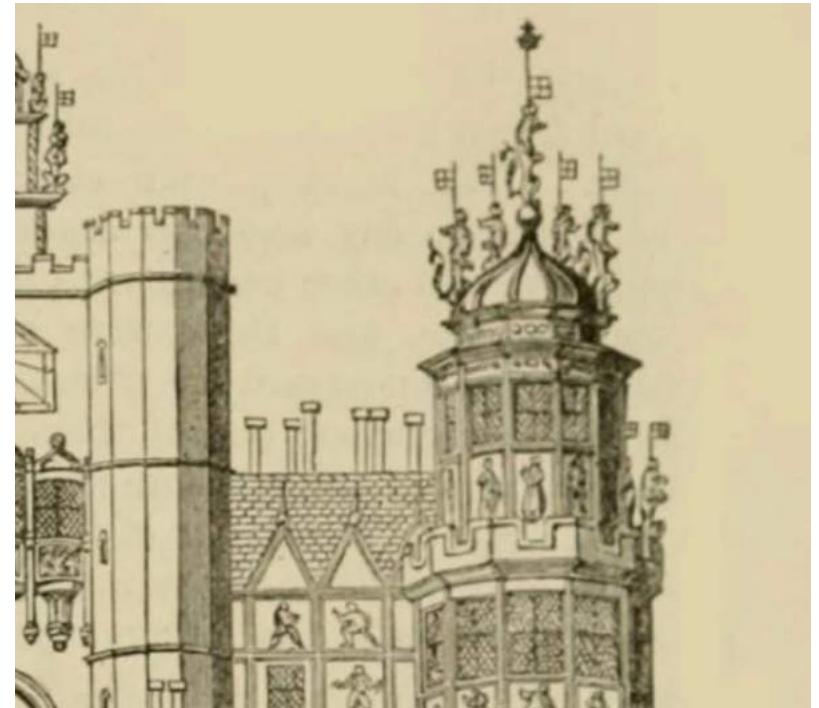


Figure 152 Detail of corner tower, Nonesuch Palace, Surrey, 1530s.

# WEST BRADLEY HOUSE.



Figure 153 West front, Burghley House, Lincolnshire, 1575-8.



Figure 154 Blickling Hall, Norfolk, 1619-27.



Figure 155 Some of the exercises undertaken to look at possible roof forms.

## WEST BRADLEY HOUSE.

- 11.24 As the new roof was intended to evoke appropriate historic roofs in a sympathetically contemporary way, rather than form a speculative pastiche reconstruction, it is suggested, again taking inspiration for skeletal ogee domes, to 'deconstruct' the ogee to create more abstract silhouette.



Figure 156 Montacute House, Somerset, 1590-1601, gazebo.



Figure 157 Fountain, Trinity College, Cambridge, 1601-15.

## WEST BRADLEY HOUSE.

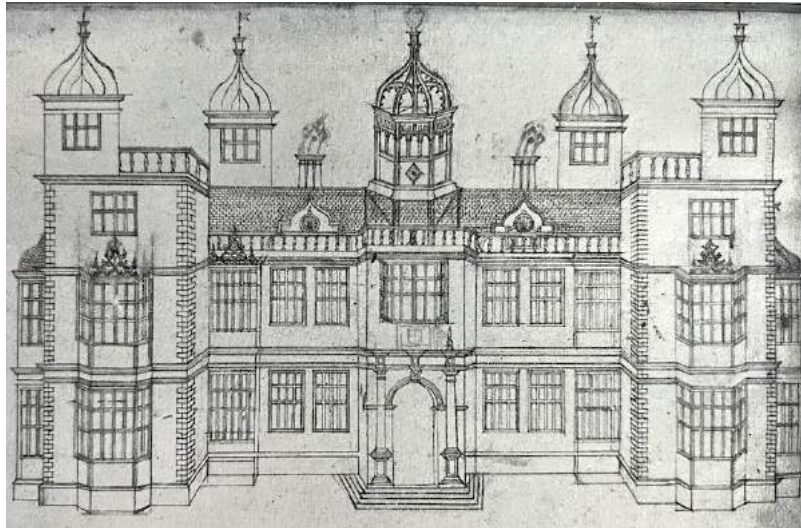


Figure 158 John Thorpe, design for Nonesuch, Leicestershire, 1608; skeletal ogee dome over central turret.

- 11.25 The proposal, inspired by these precedents, from the ogee with a skirt of roof around at Nonesuch, to the skeletal ogees, is for the ribs of the roof to rise in the centre to form an abstract silhouette of a raised from & ogee dome at the centre of the prospect room roof.
- 11.26 The height of the proposed ogee also relates to a continuation of the proportions that define the original elevations of the building.

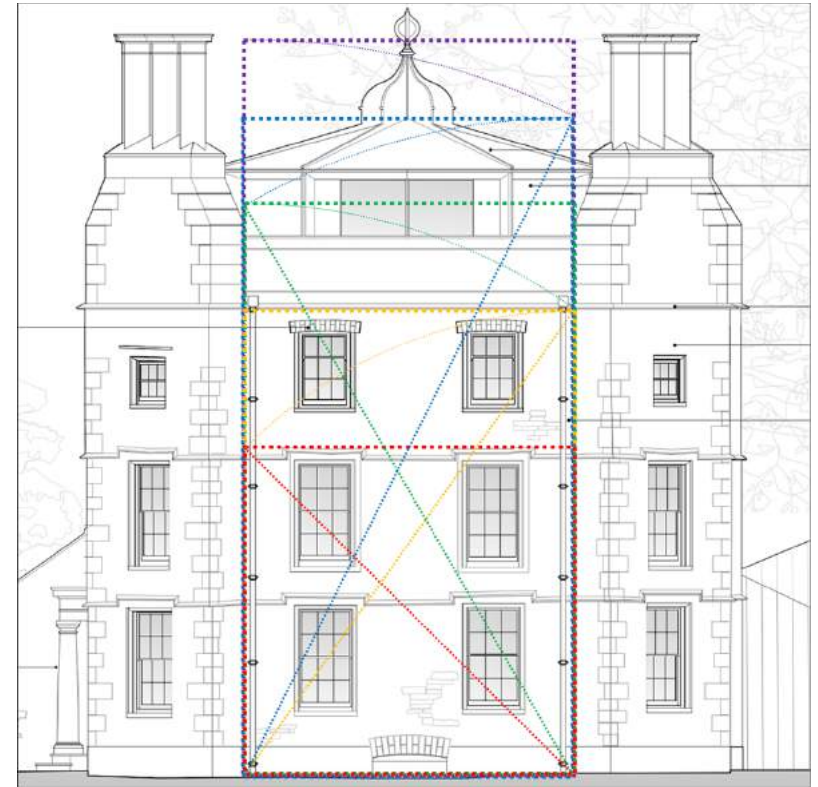


Figure 159 Proposed south elevation, showing proportional relationship: square; root 2 rectangle; root 3 rectangle; root 4 rectangle (double square); root 5 rectangle.

# WEST BRADLEY HOUSE.

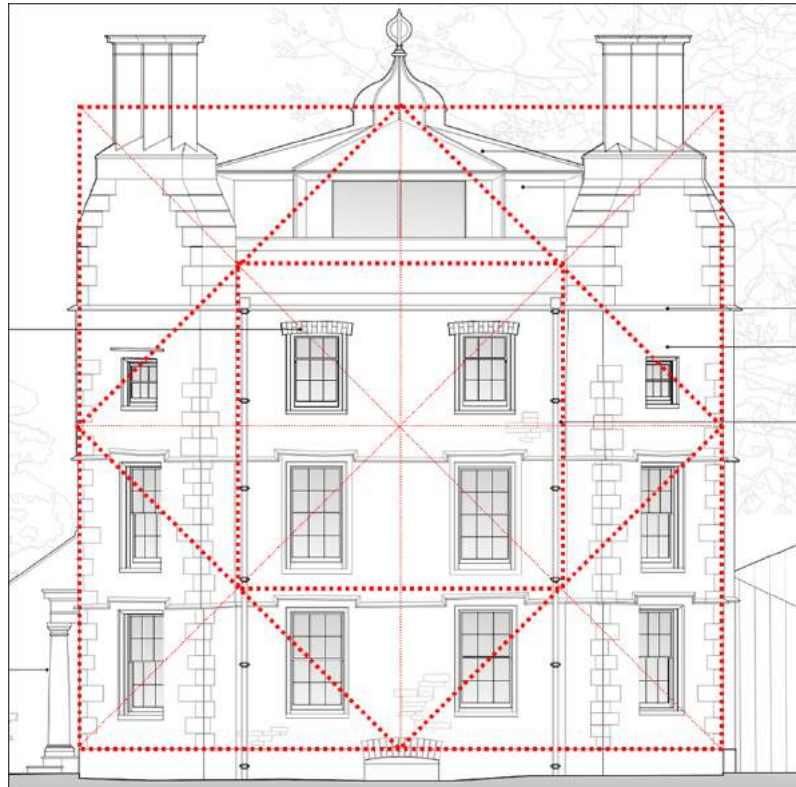


Figure 160 Proposed south elevation, showing relationship to broader root 2 proportions.

## PORCH.

- 11.27 On the west elevation, it is hoped to add an open porch to both shelter, & better identify the principal entrance.

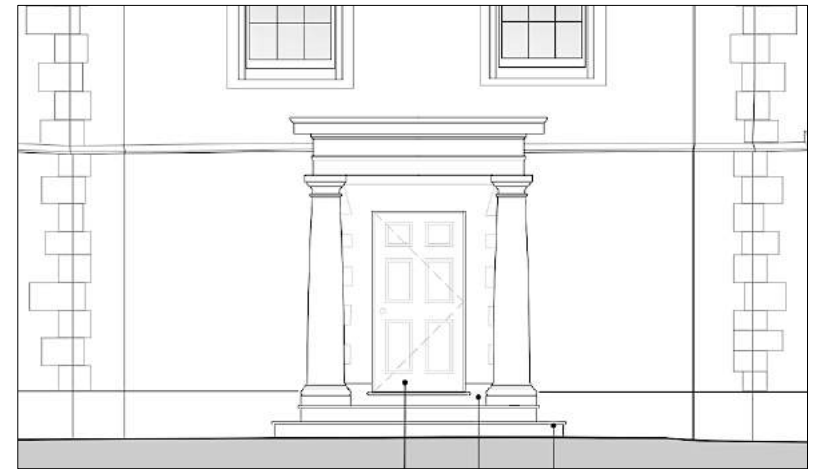


Figure 161 Proposed west elevation, detail of proposed porch.

- 11.28 The proposed porch would be a simple Tuscan porch. The proportions & detailing would be taken directly from John Shute's *The First & Chief Grounds of Architecture*, the first treatise on classical architecture to be written in English, published in London in 1563.



# WEST BRADLEY HOUSE.

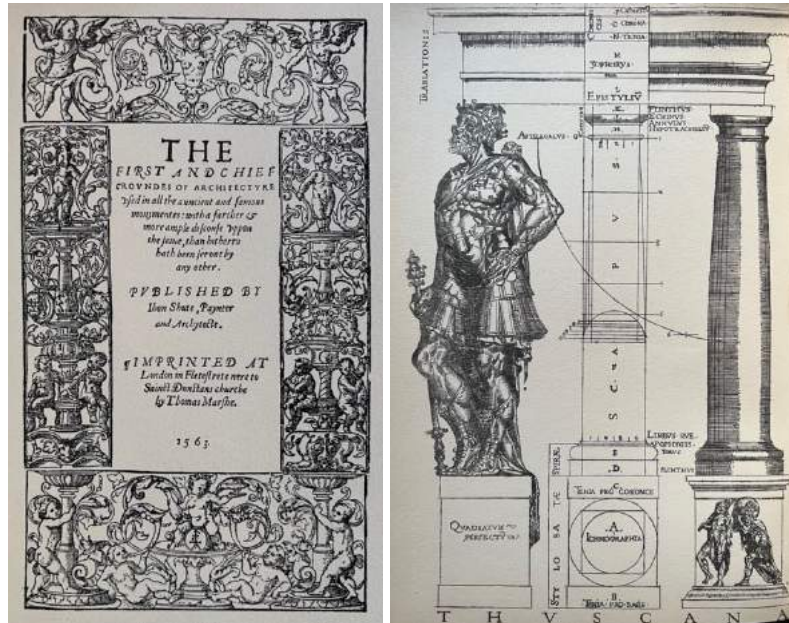


Figure 162 Title page, & plate illustrating the Tuscan order, from John Shute's *The First & Chief Grounds of Architecture*.

## IMPACT UPON SIGNIFICANCE.

- 11.29 The primary significance of the main house rests in its earliest phases; the late-16/early-17<sup>th</sup> century original construction being of the highest level of significance, & the early-18<sup>th</sup> century phase, where it remains, being of the still very considerable, moderate/high significance.
- 11.30 The current proposals have been very carefully worked out so as to respect, & preserve these important phases, & their significance, undiminished.
- 11.31 The 19<sup>th</sup>-century phase is of some historical value as part of the evolution of the building. The internal works & finishes are unexceptional, but generally of reasonable quality & comparatively characteristic of their time, & thus of some moderate aesthetic value, giving an overall low/moderate level of significance.
- 11.32 The current proposal seeks to retain much of the 19<sup>th</sup>-century phase within the building; the principle exception to this is the proposal to relocate the stair back to its historic position. This would result in some harm to the low/moderate significance of the 19<sup>th</sup>-century phase; however, by placing the new stair in the historic stair position it would evoke a key element of the internal plan-form & vertical circulation of the historic building.

## WEST BRADLEY HOUSE.

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thereby also allowing the restoration & appreciation of the surviving early-18<sup>th</sup> century stair window, the reopening of the ground-floor fireplace, & it would give the very fine second-floor fireplace a more suitable setting within a habitable room, rather than on a large shelf overlooking the stair. Thus, whilst the proposed stair would comprise an honestly new stair & a further phase of the building's ongoing evolution, it would considerably enhance & further reveal the significance of the late-16<sup>th</sup>/early-17<sup>th</sup> century phase & the early-18<sup>th</sup> century phase, which would more than outweigh the harm to the 19<sup>th</sup>-century phase.

**11.33** The 19<sup>th</sup>-century roof, the third roof to top the building, whilst also of some limited historical value as part of a key phase in the building's history, is of utilitarian construction, & in poor condition, & is of little intrinsic aesthetic value, & actively harms the aesthetic (architectural) value of the historic building, thereby having an overall low level of significance.

**11.34** The proposal to replace this third roof with a fourth roof, which is intended to clearly read as the next phase in the building's ongoing evolution, but which is nonetheless informed & inspired by the characteristic roof forms of geometrical buildings of the late-16<sup>th</sup> century, & which is thereby intended

to complement & enhance the very considerable significance of the historic building.

**11.35** The utilitarian 19<sup>th</sup>-century chimneys, which are in very poor condition, would also be replaced with more sympathetically-designed chimneys that are intended to evoke characteristic chimneys of the time, & to enhance the ordinal projections.

# WEST BRADLEY HOUSE.

## NORTH WING.

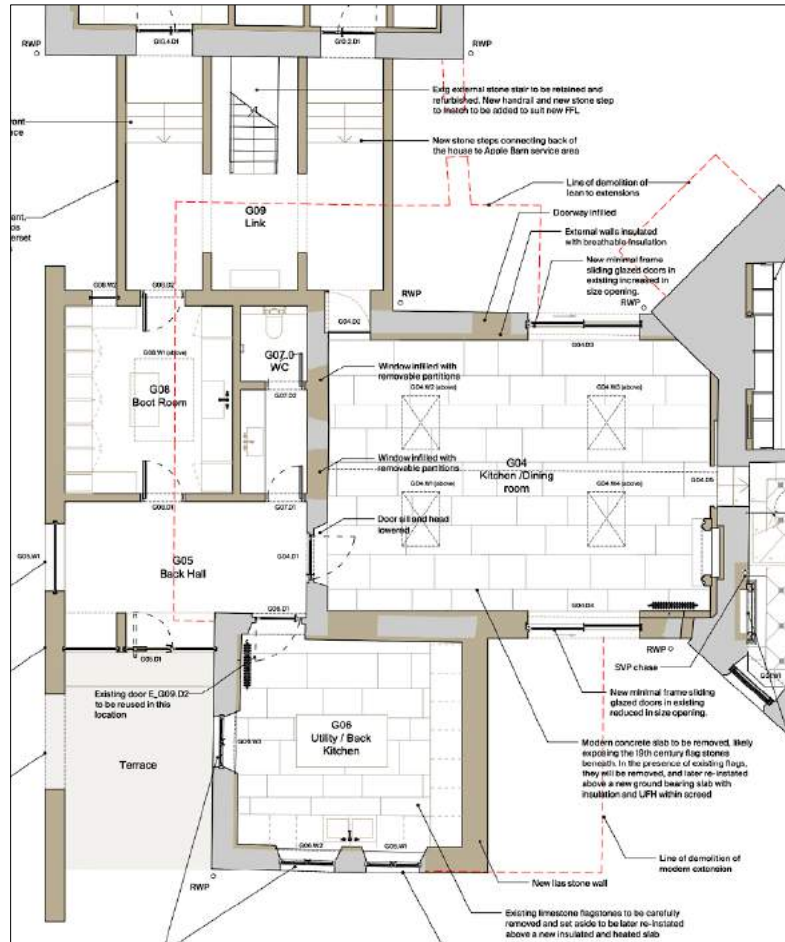


Figure 163 North wing, proposed floor plan.

11.36 The current proposal is to retain the kitchen within the 19<sup>th</sup>-century north wing, where it appears to have been since being

moved from the current dining room. It is proposed to remove the internal partition wall to the north of the existing kitchen to enlarge the room as the modern requirement for a kitchen as the centre of family life differ from those of a mere service room.

11.37 The current kitchen, apart from a salvaged 18<sup>th</sup>-century door, retains no historic features or surfaces. The wall that is proposed for removal is historic, but has also been altered, as the chimneybreast that formerly existed here was removed as part of the 1987 consent. The only historic feature of note in the north wing, the fine flagstone floor in the proposed utility room, would be carefully retained.

11.38 As part of these works it is intended to try to de-clutter the immediate surroundings of the original house, to enhance its bold geometrical form. This would be achieved by removing the sun room to the west of the kitchen (this room was entirely rebuilt following the 1987 consent); & by removing the latter-19<sup>th</sup> century pantry addition on the east side of the kitchen. This pantry is a 19<sup>th</sup>-century structure, albeit a utilitarian structure, altered internally, which is of little intrinsic significance, & whose loss would be outweighed by the enhancement to the historic building.

## WEST BRADLEY HOUSE.

11.39 It is also proposed to replace the existing modern conservatory with its concrete-block plinth walls with a back hall & boot room. This replacement this would take the form of a contemporary, flat-roofed addition, which would echo a series of simple, traditional garden walls, above which the 19<sup>th</sup>-century gables would rise.

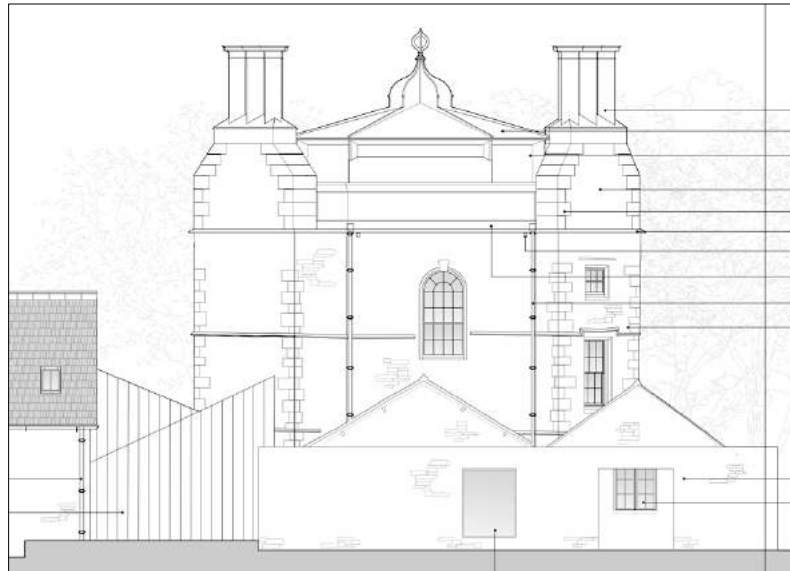


Figure 164 North wing, proposed north elevation.

11.40 It is also proposed to replace the existing link the north wing to the Apple Barn, which would then provide a scale of reception space that could not be benignly achieved within the historic house.

11.41 The replacement link, which would be lower & less visually dominant than the existing link although far higher quality, would be honestly contemporary, with a zinc roof & timber-clad elevations that would give it a lighter weight appearance that would be visually distinct from the flanking stone structures.



Figure 165 Existing Conservatory & link to Apple Barn.

11.42 The form of the link would be boldly geometric, which would be very much in the spirit of late-16<sup>th</sup>/early-17<sup>th</sup> century geometric experimentation, although the form is directly

# WEST BRADLEY HOUSE.

drawn from the existing flights of steps/ramps into the upper & lower levels of the barn.

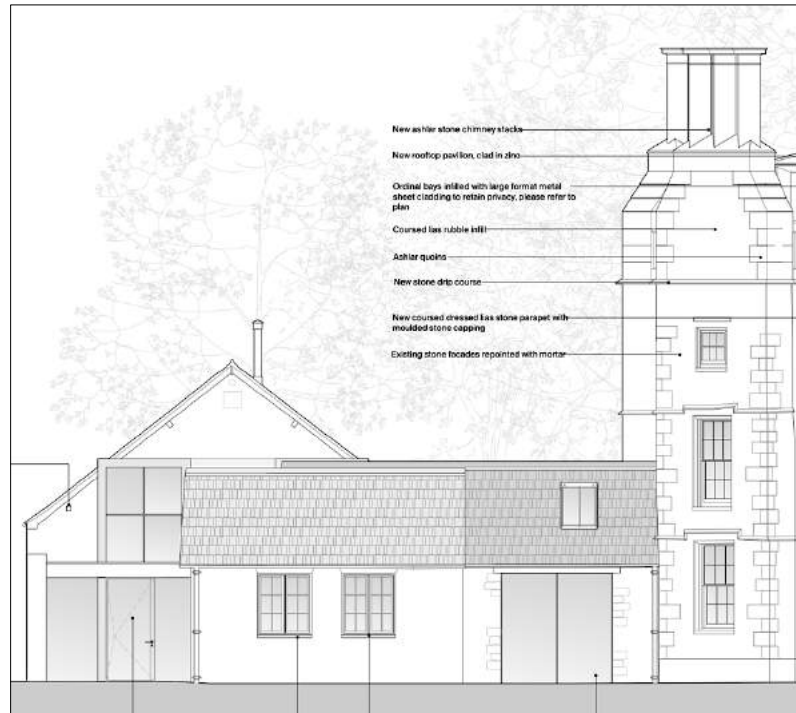


Figure 166 North wing, proposed west elevation.

## IMPACT UPON SIGNIFICANCE.

- 11.43 The significance of the 19<sup>th</sup>-century north/service wing as part of the 19<sup>th</sup>-century phase is low/moderate, although this is lessened slightly by the level of alteration that the wing has already undergone, & the almost total lack of any original internal fittings or finishes.
- 11.44 The proposed alterations would constitute the next phase in the evolution of the house, adapting it for 21<sup>st</sup>-century life as the construction of the wing had adapted it for 19<sup>th</sup>-century life, continuing the established tradition of evolution & adaptation. As with the 19<sup>th</sup>-century wing, the proposed alterations are honestly of their time, but are designed to be sympathetic to the wider character & harmony of the site, & are predominantly additive, legibly retaining the surviving parts of the original wing.
- 11.45 The harm to the limited significance of this wing would be modest, & would be outweighed by the enhancements to the legibility of the historic wing by decluttering the junction, & by ensuring the viable future of the building as a 21<sup>st</sup>-century modest country house/family home, its optimum viable use.

# WEST BRADLEY HOUSE.

## OUTBUILDINGS.

### APPLE BARN.

11.46 The current proposal is to use the Apple Barn as entertainment space. The modern internal fittings & partitions would be removed, & the Concrete Barn, attached to the south elevation would, also be cleared away, which would considerably enhance the setting of the historic house.

11.47 The structure of the barn, including the floor supported upon cast-iron columns would all be retained; the major change would be the creation of a number of new openings at ground floor in order to make the ground floor habitable. These opens are primarily on the garden/southern elevation, where the modern shed is to be removed, so that from the yard (north) the building still retains a characteristic agricultural appearance.



Figure 167 Apple Barn, proposed north elevation.

11.48 The roof structure of the barn is also suffering from lack of maintenance & is structurally compromised (see structural engineers report); the proposal is to repair & replace as necessary in order to ensure the survival of the curtilage-listed building.

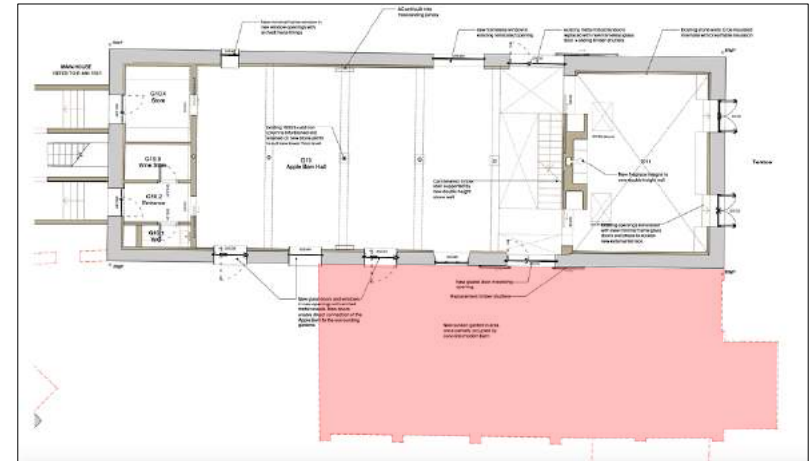


Figure 168 Apple Barn, proposed ground-floor plan; location of Concrete Barn proposed for demolition.

### AGRICULTURAL BARN & CART SHED.

11.49 Neither the Agricultural Barns, nor the Cart Shed are of any particular significance, & their removal would not harm the setting of significance of West Bradley House.

## WEST BRADLEY HOUSE.

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### LITTLE STONE BARN.

11.50 The Little Stone Barn, the oldest of the ancillary structures, would be retained & converted into a studio. The structural failure of the building would require the replacement of the roof, & the installation of a ring beam; but the floor & walls would all be retained, preserving as much of the building & its significance as is possible. In order to increase the level of internal illumination, it is proposed to install discrete slot windows beneath the eaves.

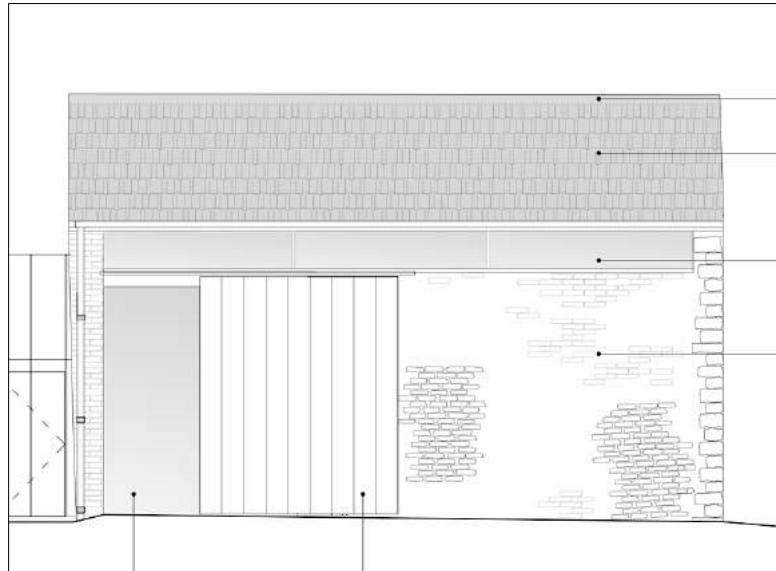


Figure 169 Little Stone Barn, proposed north elevation.

WEST BRADLEY HOUSE.

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## 12.0 CONCLUSION.

12.1 WEST BRADLEY HOUSE comprised a characteristic, late-16<sup>th</sup>/early-17<sup>th</sup> century geometrically-designed lodge/modestly-scaled but high-status house. In the early-18<sup>th</sup> century, the building was refenestrated with mullions & transoms being cut out, sills dropped & sash windows installed, & probably reroofed with a dual-pitch running east west; there were likely to have been now-lost internal alterations. In the mid-19<sup>th</sup> century, the house was gutted from ground-floor up, with new floors, partition walls & roof, & a new service wing added to the north to remove the kitchen from the main body of the house; outbuildings gradually spread to the north-east of the house from the latter-19<sup>th</sup> to the mid-20<sup>th</sup> century. Further minor alterations took place to the house in the latter 20<sup>th</sup> century, particularly following the 1987 consent.

12.2 The current proposal, to refurbish the house & its outbuildings to create a suitable, 21<sup>st</sup>-century country house/family home would comprise the next step in the house's long-established tradition of adaptation to suit it to contemporary requirements.

12.3 The current scheme has evolved in the light of a detailed assessment of the evolution & significance of the house & its

outbuildings, & seeks to respect, preserve, & where possible enhance those elements & phases that are of greater significance, whilst concentrating the works on those areas whose significance is less, & which on occasion actively harm the greater significance of the earlier phases.

12.4 Within the main house, the palimpsest of overlaying phases would generally be respected & preserved, regardless of intrinsic significance, as they are all part of the evolution & historical value of the house as a whole. However, the 19<sup>th</sup>-century staircase, which is of little intrinsic significance, is not in the historic position, & conflicts with a ground-floor fireplace, which is blocked, & a fine second-floor fireplace, which now sits on a broad shelf overlooking the stair. As a consequence of this, the fine early-18<sup>th</sup> century stair window, potentially an adaptation of an earlier stair window, is now truncated by a bathroom floor.

12.5 The proposed relocation of the stair would considerably enhance & further reveal the fireplaces & stair window, & evoke a key element of the historic plan-form & vertical circulation routes of the building, thereby outweighing any harm to the

## WEST BRADLEY HOUSE.

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19<sup>th</sup>-century phase by enhancing & further revealing elements of far more significance earlier phases.

12.6 Similarly, the 19<sup>th</sup>-century roof and chimneys, the third roof to top the building, which is in poor condition & in need of substantial reconstruction, is of limited intrinsic interest, & whilst undoubtedly part of the building's history, it is a clumsily, top-heavy structure, more reminiscent of a modern temporary roof, which completely fails to acknowledge or respond to the complex geometrical form of the building that it sits atop & visually dominates.

12.7 As the roof requires substantial reconstruction for structural reasons, it is proposed to take the opportunity to replace this third roof with a new, fourth roof, but one that, whilst contemporary & not speculative reconstruction, is sympathetically designed to complement & enhance the architectural character, geometrical form, & considerable significance of the original building. Otherwise, the internal alterations to the historic building are modest, & primarily relate to rearranging bathroom facilities.

12.8 The 19<sup>th</sup>-century wing, which is of limited intrinsic significance & which has already been substantially altered, especially internally, would be retained, & the interior refurbished. It is

proposed to remove a later addition to the east, & a rebuilt structure to the west, in order to remove visual clutter from the immediate proximity of the historic building, & to replace the poor-quality modern conservatory to the north & the link to the Apple Barn with high-quality, discrete contemporary replacements.

12.9 Overall, the current proposal would comprise a sensitive & coherent new phase to this already multi-phased site. In accordance with Historic England guidance in CONSERVATION PRINCIPLES, the significance of the place & its various phases have been assessed, & the proposed new works carefully designed to impact upon work of limited significance where this would reinforce & further reveal the values of the site.

12.10 Consequently, this proposal would preserve & enhance the special interest of the listed building, thereby sustaining & further revealing its significance & the ability to appreciate that significance. As such the proposals would accord with National Policy as stated in Section 16 of the NATIONAL PLANNING POLICY FRAMEWORK, & local policy as laid out in the MENDIP LOCAL PLAN (PART 1) 2006-2029, particularly Policy DP3, & it is hoped that the proposals will be welcomed & supported.

## WEST BRADLEY HOUSE.

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Justin Ayton was English Heritage's Historic Buildings Inspector for Bristol & Gloucestershire from 2004 until early 2013, before which he was a Conservation & Design Officer for the Royal Borough of Kensington & Chelsea; Justin received a degree in History of Art & Heritage Management from the University of Buckingham in 1997, & an M.A. in Architectural History from the Courtauld Institute of Art in 1998.



**J**ustin **A**yton  
*Architectural, interior & landscape design;  
Architectural historian.*

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