

The Survey

of Bath and District

The Journal of the Survey of Old Bath and Its Associates

No.31, October 2016



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Front Cover Illustration: Coloured print, 1850, entitled 'Broad Street and St.Michael's Church'. Courtesy of John Macdonald.

Back Cover Illustration: One of the murals by Olga Lehman in the Corsham stone mines.

CITY NEWS

Bath Record Office

2017 will see our celebration of the 50th anniversary of the creation of the Record Office when the first archivist was appointed and the city's archive collections opened to public research. Much has changed since those early days (some of you may remember!) and great progress has been made in growing the collections and encouraging more users. In bare statistics, the collections have increased in size by 1,500% and our visitor numbers have multiplied by 1,000%.

We plan a number of events to mark our Golden Jubilee, starting with a series of three lunchtime lectures looking at the significance of our archive collections, and our aspirations for the future development of the service that we as staff provide. The lunchtime talks will take place on Wednesdays in the Guildhall on 18th and 25th January and 1st February 2017. More anniversary themed events will follow during the year.

A long-standing gap in range of collections at the Record Office has been the archive of a local creative artist. This has now been rectified by the arrival of the most notable new collection of 2016. The professional and personal papers of Clifford and Rosemary Ellis have been bequeathed to the city together with a significant art collection to our Victoria Art Gallery. Clifford was founder of Bath Academy of Art and its Principal from 1938 to 1972, initially at Green Park until Blitzed and subsequently at Corsham Court. The archive of Clifford and his wife and daughter represents not only their teaching careers but extensive commercial work embracing book-cover illustrations, murals and mosaics in public buildings, model-making and wallpaper design. The collection has been catalogued and is open to view at the Record Office.

We are delighted that, having successfully applied for further external funding, we can continue in 2017 with our major cataloguing project tackling the enormous collection of Council records, led by our project-archivists and enthusiastic band of volunteers. More online catalogues will appear during 2017.

The major addition to our online resources in 2016 was the Bath Burial Index, an immense database of nearly a quarter of a million names of persons buried in Bath over the past four centuries. The entire content is the work of one dedicated volunteer Dr. Philip Bendall who has freely donated this resource for the benefit of researchers worldwide. Try it for yourself at www.batharchives.co.uk/bath-burial-index.



Poster designed by Clifford Ellis for London Transport encouraging museum visits 1930s.



Poster designed by Clifford Ellis for Pump Room conference on post-war re-construction 1947.

Archaeology: Bath Quays

Archaeological excavations have been taking place on the banks of the River Avon, between the former site of Broad Quay and Green Park, at the bottom of Avon Street and Milk Street, in advance of the 'Bath Quays' redevelopment on both north and south banks of this stretch of the river. Work still continues to be done, but already the excavation undertaken by Wessex Archaeology (assisted by the extensive archaeological experience of Friends member Marek Lewcun) has already uncovered many interesting features. These have not only included the medieval 'Fosse Ditch' carrying the outfall from some of the hot springs which formed part of the city's defences, but also a small late 17th century bridge which carried the waterside footpath over the ditch.

This area, previously meadow land, was first developed in the 1720s with the building of Avon Street, continuing on into the early 20th century, and foundations have been found, for example, of the Duke of York Beer House, closed in 1847. This part of Bath soon became a notorious and densely populated slum and foundations have also been found of the Milk Street Baths, a charitable institution designed to improve the health of the inhabitants.

As a result, the area was designated for clearance by the 1925 Bath Corporation Act, but this was interrupted by the 1939-45 war, and some buildings remained until demolished in the 1970s to allow for the building of the A367 ring road from Churchill Bridge to Green Park. The present development proposals include 'upper and lower level promenades, defined cycle and walking routes, natural landscaping and ecology, and a large riverside space offering opportunities for outdoor performances and events and activities on the river'. Essential flood mitigation works are to be completed by the end of 2016 with final completion planned for 2017/8.

Although this area lay outside the old city boundaries, it still has potential for providing important archaeological information, as shown in the Southgate Development investigations. Naturally, analysis of the finds and structures will take time to complete, but we look forward to seeing (or hearing about) the final conclusions.



Remains of the 17th century footbridge over the defensive ditch.

Historic Mapping: Know Your Place

The *Bath Chronicle* has recently announced the extension of a new online map service by means of which historical maps of Bath and North East Somerset can now be compared with present-day detail. This project, known as Know Your Place West of England is supported by the Heritage Lottery Fund and led by South Gloucestershire Council working with B&NES including the Bath Records Office.

Four historic base-map layers, including the 25-inch OS maps of the 1880s and the early 20th century Goad Insurance Plans can be chosen to compare with a 2016 OS map of Bath and its surroundings. A slider is provided so that maps can be ‘faded in or out’ to superimpose the different layers. Alongside the historic maps supplied by the British Library and National Library Scotland, users can also explore Historic Environment Record data from Bath and North East Somerset Council.

More than 50 project volunteers are working to prepare further historic maps which will be added on to Know Your Place B&NES over the coming months. Museums across the country are identifying items from their collections to appear in an up-coming touring exhibition that will visit Bath Central Library and Radstock Museum. The website will continue to grow as more resources are added, including enclosure and tithe maps and drawings and photographs from archive and museum collections.

Areas now mapped include Wiltshire, South Gloucestershire, Bristol and Gloucestershire (together more than 4,360 square miles), and the project will also be extended to include the neighbouring counties of North Somerset and Somerset. The Know Your Place West of England project was awarded £379,800 by the Heritage Lottery Fund, with generous match-funding and in-kind support from local authorities and heritage groups within the region, including £5,000 match-funding from lead partner South Gloucestershire Council. The website, which can be visited at www.kypwest.org.uk, also has a blog where the project’s progress can be followed.

This is a project which has much in common with the aims of the Survey of Old Bath, who foresaw such an amenity as a future possibility some forty years ago. However, although it is now possible to identify changes in the landscape at a glance, there still remains the need know what structures the outlines on the map once represented, together with who owned or lived in them and why these changes were made, &c. Nevertheless, this facility will make our work a lot easier than it was in past using more primitive methods of overlay.



The 1880s OS 25-inch map (left), compared with the 2016 detail (right).

REPORTS FROM LOCAL SOCIETIES

The Survey of Old Bath

The Survey of Old Bath is a research venture which first adopted its title in 1979. Its aims are to study the topography of old Bath, and the lives of its actual citizens. The Chapman family has been chosen as its sample group, although it welcomes information on other Bath families. The Survey has published a number of historically reconstructed maps, brought out with funding from B&NES, and also other booklets and articles. It works on commission as well as on a voluntary basis.

Elizabeth has now been able to complete the analysis of the historical layout of Broad Street, dealing with the east side (included in this issue of the *Survey*), initially undertaken with Margaret Burrows for an exhibition at the Museum of Bath at Work. This, she hopes, will provide her with the opportunity to tidy up various other 'loose ends' to do with the annotation of the Furman Repertory in the Bath Record Office and the history of the Bath Chapmans - not to mention her studies into ancient mythology!

In the meantime, Mike has been particularly occupied this year with the preparation of historical maps and graphic for interpretation boards at two sites in the neighbourhood. The first, for the two under Devonshire Buildings and Combe which now provide a popular route for and walkers along a linear path between Midford was commissioned by the and Dorset Railway Footplate Association. These boards, to be erected at Road and the tunnel entrances, not only the kind of traffic using the tunnels, but also the difficulties and dangers which the railwaymen often encountered going through them.



material

tunnels
Down
cyclists
Bath and
Somerset

Bellott's
explain

The other site is on the Somersetshire Coal Canal, at various points relating to the career of William Smith, 'Father of English Geology', this being the bi-centenary year of the production of his celebrated geological map of the whole of England and Wales. It was during the time when he was working as an engineer during the building of the canal in the 1790s that he was able to establish the principles of stratigraphy. These boards have been erected around the neighbourhood of the Timsbury and Paulton basins at the terminus of the canal, presently under process of restoration, together with another at Rugbourne Farm nearby where Smith stayed whilst working in this area.

The Devonshire Tunnel, as shown on the OS 1885 map.

Mike has also continued to give talks, including the Cotterell Room (article included below) and the Assembly Rooms in the early 20th century when aircraft were built there during WWI. A particularly interesting meeting was held for the latter with the Filton Local History Society, Filton then being the assembly airdrome for aircraft parts sent from Bath. Another event we were pleased to attend was the History Fair at Twerton Football Ground, organised by Brian Chalker, where some the work of the SOB was put on exhibition.

The Friends of the Survey

The autumn meeting of the Friends of the Survey was held on Friday 30 October 2015 at St Mary's Church Hall, Bathwick. To an enthusiastic audience, Kirsten Elliott gave a striking presentation of the Akeman Press Archive consisting of the historic photographs which she and Andrew Swift had collected over the years. Much of this was quite new to members and naturally attracted a great deal of interest. Kirsten very kindly offered researchers access to this collection for their own work.

The AGM was held at St.Mary's Church Hall on Wednesday 20 April 2016, when Mike Chapman gave a talk on the Cotterell Room under New Market Row and its origins.

History of Bath Research Group

Apart from a very successful lecture season, revealing much new research, and two most enjoyable and informative walks, the Group has concentrated on the major task of digitising the long run of Bath Directories.

All Directories for 1858 to 1952 have been scanned into pdf format and most on CD have been lodged with Bath Record Office. This amounts to approximately 50,000 pages. The initial full digitisation of some Directories, one for each decade from 1858-1928, now is almost complete. This is about 3,000 pages and 120,000 Directory entries. The arduous process of data entry into a specially designed system is well under way thanks to a small but industrious team drawn from the committee.

We hope to place this material on the Internet in the near future so offering comprehensively searchable access. The addition to the website of the journals of the Survey of Old Bath has proved very popular indeed and the hard work of Miss Holland and Mike Chapman in making the material accessible on the website has been much appreciated. The website is being updated with plans for multiple important topographical images from the Victoria Art Gallery and links to that website are proposed. News items and short articles on recent research will become more common.

At one point in the year, hits on the website were 1,000 per week and many of those were from abroad. It is hoped that the planned innovations will increase that popularity and usefulness of the site as a research facility.

The Research Group viewed with great concern the sudden appearance, in an auction at Lawrences of Crewkerne, of numerous volumes relating to the history of Bath and bearing the Bath Reference Library book plate. Enquiries are being made as to the reasons for these sales.

The HBRG continues to enjoy, value and applaud the huge contribution that The Survey of Old Bath has made to the understanding of the city. We also acknowledge the immense efforts that individuals continue to make in new research and in constructing excellent presentations and publications which enhance the life of all interested in Bath and its history.

Michael Rowe (Chairman)

Freshford & District Local History Society

The society meets on a Wednesday evening, once a month from September to November and January to May. Next year it is hoped to reintroduce one or more summer outings. During the last year we have had the following talks:

Autumn 2015

23 September:

Geoffrey Parkes, 'Ghenghis Khan - Landscapes of the Secret History of the Mongols'.

28 October:

Hector Cole, 'Archaeological Experimental Ironworking'.

25 November:

David Chalmers, 'Zheng He and the rise and fall of the Ming Navy'.

Spring 2016

27 January:

Laura Mountford, 'Life in Saxon Bath - the interpretation of the human remains'.

24 February:

Nicolla Tallis, 'The Life and Times of Lady Francis Brandon - niece of Henry VIII and mother of Lady Jane Grey'.

23 March:

Roy Berrett, 'Yerbury 1766 - revolution to evolution^[L]_[SEP]'.

27 April:

Martyn Whittock, 'Anglo Saxon Bradford on Avon'.

^[L]_[SEP]25 May AGM:

John Macdonald, 'The Bladud Spa - a cold mineral cure for all afflictions in the 1830s'.

The Autumn 2016 program has already started with^[1]_{SEP}:

28 September:

Edward Mason, 'Bath Abbey - Living history, living future (the Footprint Project)'.

And will continue with^[1]_{SEP}:

26 October:

Francesca Breedon, 'Recent work at the Carthusian Friary at Hinton'^[1]_{SEP}.

23 November:

Nicola Tallis, 'The life and times of Lady Jane Grey'.

The 2017 Spring Programme has not yet been announced, but will be publicised on line at <http://www.freshfordvillage.com/living-in-freshford/activities/freshford-and-district-local-history-society-1>.

John Macdonald (Chairman)

South Stoke Local History Committee

Nine sets of Manor Court Rolls, dating from 1309 - 1502, previously thought to have been destroyed in a fire, have been discovered in the National Archives Catalogue.

Bob Parfitt has been pursuing the early history of The Packhorse Inn in the centre of the village, to coincide with the fundraising efforts towards the purchase of the The Packhorse for the Community.

He has also lodged with each the Bath and Somerset Record Offices a hard-bound South Stoke Local History Monograph, 2015, entitled: South Stoke Parish Wills 1467 - 1899 with Commentaries.

Jenny John (Chairman)



The Packhorse Inn, South Stoke.

NOTES & QUERIES

Olga Lehman and the Stone Mines

Referring to the recent artistic acquisitions by the Bath Record Office, another artistic survival came to light whilst searching for information for the article elsewhere in this issue on J.S.Cotterell and the local stone mines. The story of Olga Lehman, a noted artist who was invited in 1943 to paint murals in the subterranean factory of the Bristol Aircraft Corporation in the Corsham tunnels, was thought worth recounting here in some detail:

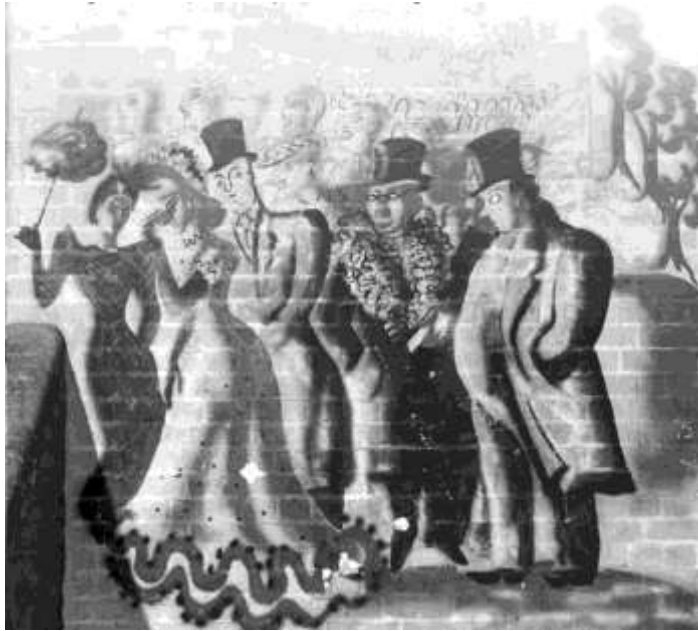
Olga had been born in Chile in 1912; her mother was British and her father (a mine manager) was French. Although she grew up in Chile, during lengthy leave periods the family stayed at her paternal grandmother's house in Dulwich, London, where Olga and her sister Monica attended Dulwich High School. Her education continued in Chile where she attended the American college of Santiago until aged 17, when she applied successfully for a placement at the Slade School of Art in London. Here she won the coveted Slade Scholarship.

Initially training as a portrait painter, Olga was soon converted to mural and large-scale scene painting, and it was in this genre that she made her reputation. For example, she painted scenery for *La Cenerentola* in Covent Garden Theatre and painted murals in the Palace Theatre, Buxton (1934), as well as St.Helier House Hotel, Jersey. She designed and painted, with others, a decoration to cover Queen Victoria Street Railway Bridge to celebrate the Royal Silver Jubilee of King George V and Queen Mary (1935), held a 'One Woman' exhibition at the Little Gallery, New Burlington Street in 1937, and received commissions for murals in hotels, private buildings, shops and nurseries, along with work for the film industry.

In 1939 Olga married Carl Huson, writer and broadcaster, one month after the outbreak of the Second World War, and some of her most deeply compassionate interpretations stem from this period. She was commissioned to paint murals for the Air Raid Protection (ARP) HQ, factories and bill boardings, and there were continuous illustrations for the Radio Times, periodicals and book jackets.



In 1943 came Olga's Corsham commission. She was transported to the site by a War Office car, and spirited away to the underground tunnels. Materials had by this time become difficult to obtain, so oil paint was provided from the Factory, and all colours used in the murals were also those used in the production of aircraft. In all, there were about six canteens to be adorned with murals, and each canteen took about a week to a fortnight to finish. A fellow artist, Gilbert Wood, who was also employed by the film industry, assisted her and the whole project took about eight months to complete.



Olga told the chairman of the factory that she believed ‘the murals would only survive for 18 months to two years’. Only in December 1995 did she discover that the Corsham murals had not disintegrated but were still in remarkably good condition. After the war, important commissions included work for films such as *The Guns of Navarone*, *Nemo and the Floating City*, *The Man in the Iron Mask*, *Les Miserables* and *The First Modern Olympics*. Emmy awards were collected for some of these motion pictures, now regarded as classics. Her work for the TV soap opera *Dynasty* was viewed by millions. In 1986 the BBC showed a documentary film of her work. Olga painted well into her retirement but with failing health; she passed away in October 2000 aged 88.



The survival of these murals may be partly due to the continuous use of the mine complex after the war. In the 1950s, with the threat of nuclear war, the tunnels became a potential underground relocation of Government. Code-named the ‘Burlington Bunker’, the site was declassified in 2004 when the cold war ended and is now being considered for more peaceful purposes.

An Old Wall found in the Market

Friends member Dan Brown recently brought to our attention the outlines of an old wall set in the floor of one of the market stalls in the Guildhall Market. This stall (numbered 31-33) stands outside the main octagonal market hall, adjoining the back of the shops in New Market Row, and sells electrical and hardware goods. The wall made of Bath Stone blocks stands out clearly against the pennant flagstones of the floor. The stall-holder was of the opinion that this was a remnant of the old defensive city wall, which would have run through this part of the market. Similarly its height seemed about the same as the top of the old east gate which still stands below the south side of the market hall.

However, the curved shape of this wall was unexpected. A corner of the wall in the cellars adjoining Boatstall Lane suggest that it turned to run towards the back of Mallory's in Bridge Street, apparently running in a straight line parallel with the river, just missing the stall and passing along the edge of the octagon hall. This curve may therefore suggest an alternative origin. When the first market area was built in the late 1760s, to a plan by Attwood and Baldwin, it consisted of a mainly open space at the back of the Guildhall filled with ranks of covered market stalls. For some reason the pork butchers were kept separated from the rest of the market by a semi-circular wall in a space adjoining New Market Row. This wall, which ran parallel to the back wall of the New Market Row, does not appear to have supported a roof, and later plans show that it had windows and a colonnade facing into the main market space.

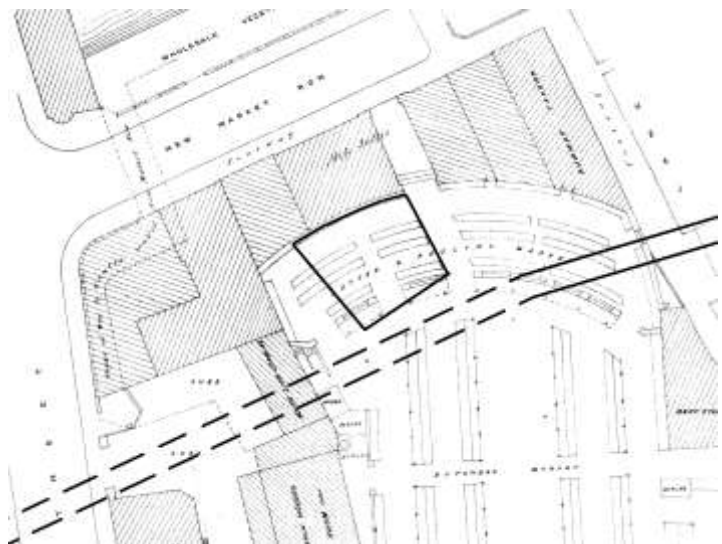
Nothing now remains of the original market complex, except for parts of its outer perimeter wall, as it was completely replaced by the present octagon hall in 1863. However, this remnant in the floor may represent the outlines of what was once part of its layout.



Above:
Remains of the wall in the floor of the
hardware stall in the Guildhall Market.
(photo: Dan Brown).

Below:

An 1850s plan of the market with separating wall between the butter/poultry market and the butchers. The square area represents the space now occupied by the hardware stall. The pecked line shows the estimated course of the city wall.



AFTER BERTRAND: THE ROUBEL FAMILY

Trevor Fawcett

Luxury shops were one of Georgian Bath's most valued amenities and none was more patronised in the 1730s and 1740s than Bertrand's on fashionable Terrace Walk close to the two assembly rooms. Thanks particularly to the surviving record of Bertrand's transactions with his London bank, Vanessa Brett in her recent book, *Bertrand's Toyshop in Bath: Luxury Retailing 1685-1765*, has created a revealing study of this high-class tradesman's business dealings and his wide range of customers.

In the eighteenth century 'toys' were not primarily playthings of course. Rather, the term covered a whole gamut of luxury goods, both ornamental and useful, including jewellery, goldsmith's work, silver plate, porcelain, timepieces, and fancy items and knickknacks of all sorts. These offered glittering temptations and made ideal gifts and souvenirs, especially targetting modish visitors. Indeed under its former manager, Mary Deard, the shop had been called 'the warehouse of the fop'. It was then something of a Bath outpost to the London toyshop run by her father, William Deard, but in 1730 Mary Deard married Paul Bertrand, a Huguenot, and the firm henceforth took his name. Although it had rivals, 'the Great Toy Shop at Bath' continued to thrive, even offering a banking service and with links to the Wiltshire family's goods carrying business. Its elegant stock was not entirely supplied from outside for it employed a few specialist workmen of its own to make and repair items. Among their number was Bertrand's fellow Huguenot, Charles Moyse Roubel.

Usually known as Moses Roubel, he was born in France at Ruffec, Charente-Maritime, in 1709.¹ Little is known of his earlier career, though he claimed to have worked for the Prince of Wales's jeweller in London before moving to Bath.² He must have arrived some time before May 1742. This was the date his wife Sarah bore their first son, Paul, surely named after Roubel's new employer, and it ties in with Roubel's statement in 1748 that he had been 'Chief, in the Working Part' to Bertrand for several years.³ But in summer 1747 Bertrand announced his retirement. Now a well-respected citizen and a governor of the prestigious Bath General Hospital, he was wealthy enough to take a house in Queen Square. Selling off his valuable stock-in-trade, he left his former workmen to decide their own futures. One of them, James Tilly (also a Huguenot probably, since described as a 'French jeweller') set up shop for a time just round the corner from Terrace Walk in Orange Grove where two other toymen, James Wicksteed and George Speren, were already well established. Another past employee, John Pyke, also opened a toyshop in the same locality but eventually went bankrupt. The only one with a lasting claim to be Bertrand's successor was Moses Roubel. Under the shop sign of the Hand & Solitaire, he first began trading in the less fashionable district of Kingsmead Square. In December 1747 he advertised from there that he set jewels, had French paste (i.e. fine jewellers' glass) from Paris, and dealt in old gold, silverware, plated goods and watches. He later stated that he paid good money for customers' gold, silver and diamonds because demand was high. More than just a retailer, though, he was a practising craftsman. Among his wares he sold metal watch chains of a novel design, probably his own.⁴

Kingsmead Square was a little remote, and before long Roubel moved to a much better commercial site at the corner of Wade's Passage as it emerged into Orange Grove facing Morgan's busy coffeehouse. By April 1750 he was emphasising the clock-and-watch side of his business and employing his own workmen from London to make and repair watches of all descriptions. Further announcements over the next few years show him supplying goods to country shopkeepers, travelling out of Bath (perhaps on business trips), and even retailing snuff, but jewellery seems to have remained his staple. In October 1756 he demonstrated his expertise by fashioning a brilliant 'half moon' (maybe a tiara) sparkling with diamonds worth £64, and announced as well that he had a large stock of gems for sale.⁵

He was now a fully accepted retailer having been forced to purchase his Bath freedom in 1752 when the Corporation threatened to sue him for illegal trading.⁶ He looks prosperous enough in a family portrait of around that date showing a domestic interior probably depicting Moses himself, his wife Sarah, and three children, Paul, John and Catharine, born respectively in 1742, 1744 and 1746.⁷ Two other offspring, Moses and Daniel, died young and Catharine herself succumbed in 1752, so perhaps the family portrait is partly a commemoration. Another daughter, Jane Catharine, would be born in 1753.



Paul Roubel must have trained as a goldsmith and jeweller under his father, whereas John was apprenticed to a Bristol watchmaker-goldsmith, William Bathe, whose wares Moses Roubel had on sale. Meanwhile his well-sited shop, still the Hand & Solitaire, prospered despite considerable competition from other Bath toymen. Describing himself as a ‘working jeweller’ he offered ‘Diamond Work of all Kinds, made in the newest London and Paris Taste, and as cheap as in London’. His publicity mentioned hair mocha rings, buttons and bracelets set in diamonds or garnets, gold trinkets, fine coloured gems, earrings and necklaces, and old lacquer Pontypool ware, and also that he made mourning rings and seals, engraved heraldic devices on stones and silver, took orders for filigree work, and strung pearl, garnet and bead earrings, necklaces and aigrettes. And he continued to deal in second-hand jewellery, gold and silver plate.⁸ In 1768, for example, he announced that

‘A Lady left the following Jewels for sale - a pair of Brilliant Night Earrings, a double cluster Brilliant Ring; a ditto Heart, rose and emerald ditto; a Brilliant and Ruby shirt Buckle, a Pearl Necklace, 14 Rows, to be sold at Mr Roubel’s, Jeweller ...’⁹

By 1772 his elder son Paul, who married Mary Cary in 1768, had set up his own jeweller’s business, as we know from a notice saying that his 19-year-old apprentice had absconded. Though he had several children by his wife Mary, Paul fathered two illegitimate children by a servant girl and, backed by his brother John, had to indemnify the parish against claims on financial support. In 1776 he advertised from an Orchard Street address that he wanted another apprentice (with some knowledge of drawing) and a sober journeyman.¹⁰

His father meanwhile had suffered a serious loss. In July 1775 the Wade’s Passage shop was robbed of watches, jewellery and other items worth £600-700. The thief had left a chisel behind, through

which Moses Roubel obtained a description and traced the culprit to London where the trail went dead.¹¹ The event may have hastened his retirement, since in November his other son, the Bristol-trained John Roubel, who was also now married, took over the Wade's Passage premises as a watchmaker, jeweller, goldsmith and dealer in Pontypool goods, and employing his sister, Jane Catharine, to string pearls¹². Oddly, however, Moses Roubel's will dated February 1776 bequeaths only his working tools and gemstones to John while the stock of the Wade's Passage shop is assigned to Paul. The same document reveals the seemingly prosperous Moses Roubel's other properties – a house and garden in Ladymead with rooms for his sister Elizabeth and also a workshop; a house in Beaufort Square where his daughter Jane Catharine lived; a house in Brock Street used by Paul Roubel's wife Mary; and a house near the [Upper?] Assembly Rooms left to his wife Sarah provided she did not remarry. A year after making his will Moses died.¹³

John Roubel, the younger son, kept the Wade's Passage business going for the next twenty-five years. His mother Sarah died in 1791.¹⁴ Three years later his brother Paul tragically took his own life. By then settled at the no.5 Ladymead house and workshop, Paul was found dead by the maidservants and his daughter Catharine having cut his throat; according to his brother John at the inquest he had recently seemed very forgetful and depressed.¹⁵ John himself finally retired in 1802 and moved to a house at 10 Daniel Street, Bathwick.¹⁶ An account of his stock at selling-off listed a variety of watches, rings (diamond, pearl, topaz and gold), locket, bracelets, earrings, brooches, snuffboxes (ivory, tortoiseshell and silver), silver tooth cases, smelling bottles, and silver-plated goods.¹⁷ The shop, now using the address 4 Orange Grove, had survived over half a century, and for a toyshop that was a pretty good record.

Notes

1. Information from Peter Cattrell, a descendant, July 2014.
2. *Bath Journal* 16 Apr 1750.
3. *Bath Journal* 26 Sep 1748.
4. *Bath Journal* 14 Dec 1747, 26 Sep 1748.
5. *Bath Journal* 16 Apr 1750, 12 Nov 1753, 25 Feb 1754; *Bath Advertiser* 23 Oct 1756.
6. Bath Council Minutes 30 Apr 1752.
7. The portrait, in oils, is attributed to Stephen Slaughter and belongs to the Geffrye Museum, London. Baptismal dates for Paul and John are from Peter Cattrell, and for Jane Catharine from Bath Abbey Baptismal Register 6 Sep 1753.
8. *Bath Chronicle* 19 Apr 1770.
9. Vanessa Brett, *Bertrand's Toyshop in Bath: Luxury Retailing 1685-1765* (Wetherby, 2014), p.61.
10. *Bath Chronicle* 9 Jan 1772, 14 Mar 1776; Vanessa Brett, p.61.
11. *Bath Chronicle* 3 Aug 1775; *Bath Journal* 7 Aug 1775.
12. *Bath Chronicle* 30 Nov 1775. Paul Roubel married Mary Cary (from a local hatter-and-hosier family) - Bath Abbey Marriage Register 1768. John Roubel married Elizabeth Kennedy, a widow - St Michael's Marriage Register 27 Mar 1773.
13. Ian White, *Watch and Clock Makers in the City of Bath* (Wadhurst, 1996), pp.100-101.
14. *Bath Chronicle* 25 Aug 1791.
15. Bath Coroner's Inquests 1776-98, inquest of 19 Apr 1794. The diarist Rev. James Woodforde had lodged at the Ladymead house in June 1793.
16. *New Bath Directory* for 1812, 1819; *Keene's Improved Bath Directory* 1824.
17. Ian White, pp. 100-101.

THE COTTERELL ROOM

Mike Chapman

Behind the colonnade overlooking Pulteney weir, below the roadway, are a series of vaults, one of which is known by the staff of the Victoria Art Gallery next door as 'The Cotterell Room'. The origin of this name lies in the sequence of events surrounding the dispersal of Bath's 'treasures' for safety during WWII, and involves the career of a former well-known Bath personality, Thomas Sturge Cotterell, who is today acknowledged as the 'Father' of the promotion of modern tourism in Bath.

Thomas Sturge Cotterell, M.B.E., J.P. (1865-1950)

Thomas Sturge Cotterell came from a Quaker family already noted in the Bath area for some two hundred years as land surveyors and engineers and the founders of the influential firm in Bath and Bristol of 'Cotterell Brothers', art decorators and paper-hangers. Although Thomas himself was born in Bath, he appears to have grown up around Hill House and Horefield Castle in Bristol and entered the family business there, first as a clerk and then as a merchant. In 1887 he married Edith Holmes from Stockton in County Durham and moved to 23 Elgin Park, Westbury-on-Trym, eventually going on to produce three sons and three daughters. However, in about 1895 the family moved to Bath where Thomas obtained employment with the newly established (1887) 'Bath and Portland Stone Firms Limited', whilst living temporarily at the Cotterell Brothers premises at No.5 Bridge Street.



Above: Enamelled sign for the Cotterell Brothers' house decorating business in Bridge Street, Bath.

Photo: Marek Lewcun.



Right: Cotterell Brothers' premises in Bristol.

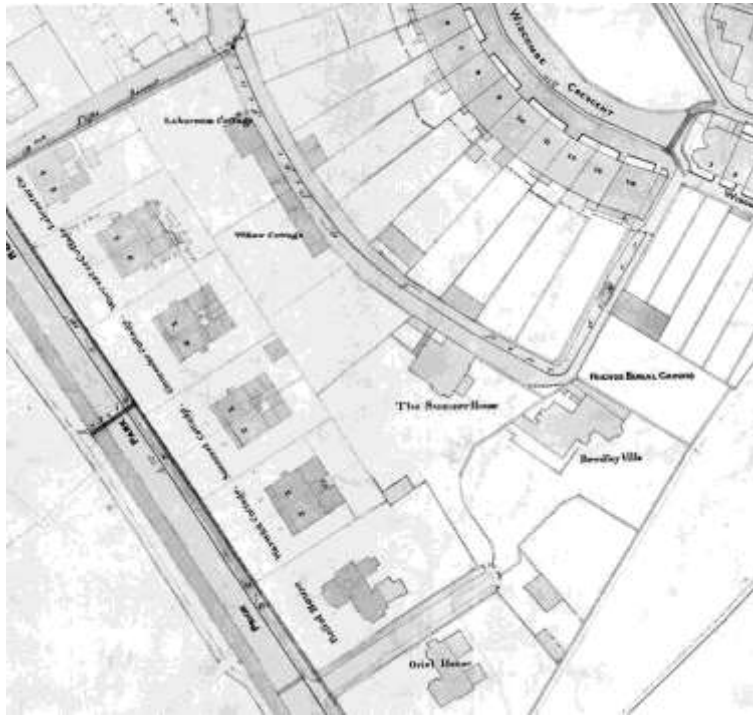
In 1896 he already appears in the records on various Council Committees, such as the Baths and Pump Room Committee, and in the following year was thanked for his management of the publicity for the opening of the Roman Promenade. In 1902 he was responsible, as Chairman of the Mural Tablets Committee, for the erection of the bronze plaques to commemorate the residences and lodgings of the famous which can still be seen throughout the city today, and was always very proud that the Liberal statesman Lord Rosebery who unveiled the first tablets (to the elder and younger



Pitts) was sufficiently impressed to initiate the same system for London County Council. To accompany this project, Cotterell published a map and booklet which provided the historical background to each tablet. In about 1904 he was elected Councillor (St. Michael's Ward), and from hereon became increasingly involved in local affairs, particularly as a promoter of Bath's historical heritage, serving on the Mineral Baths and Pump Room Committee, the Library and Art Gallery Committee, and the Watch Committee.

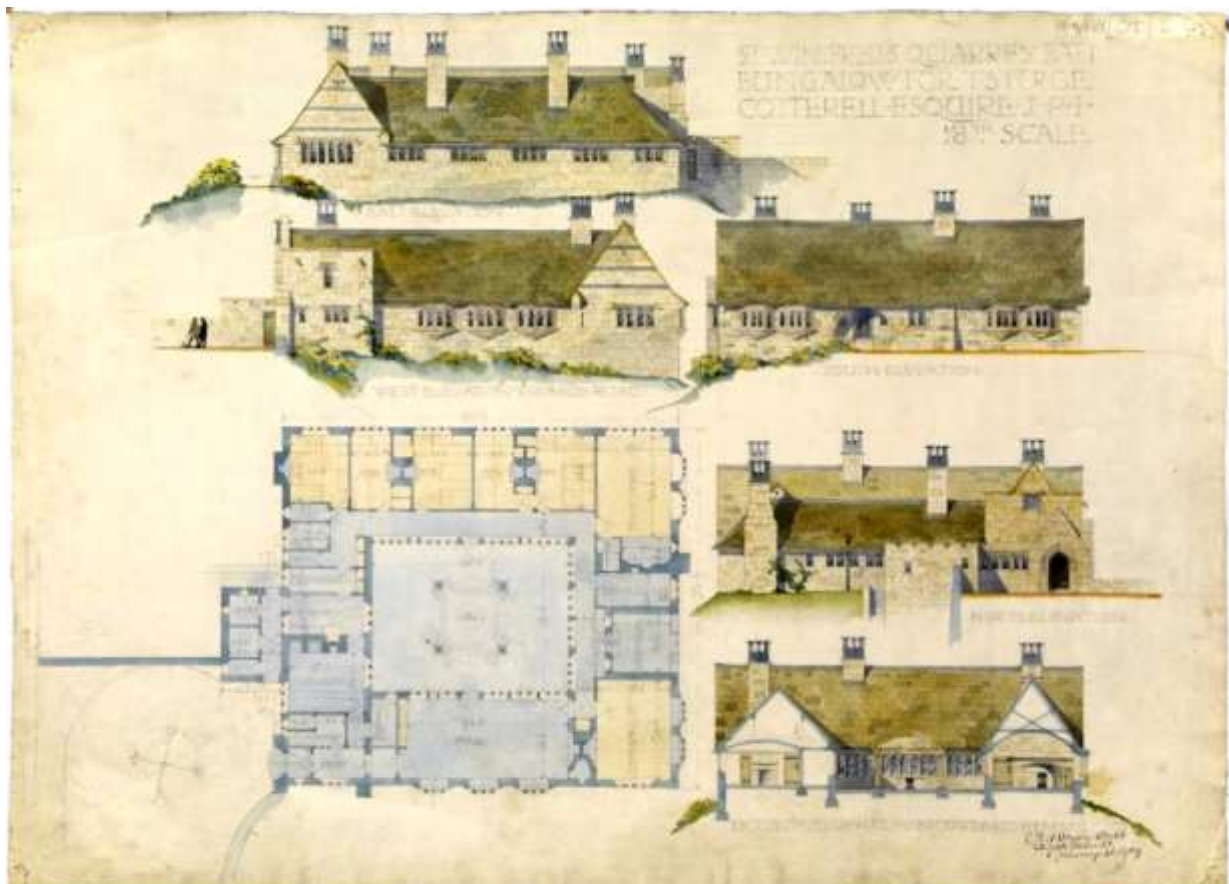
One of the original bronze mural tablets.

With the successful growth of the Bath Stone Firm during this period, in 1903 Cotterell was promoted to General Manager - the same year he was appointed a Justice of the Peace, presumably related to his service on the Watch Committee. In the meantime, in 1901, he had moved to Widcombe; first to Abbey Lodge in Lyncombe Hill, followed by various residences in Prior Park Road, close to 'Bewdley Villas' and 'Summer House' built by his grandfather and uncle in 1849-50. Eventually, in 1909, he commissioned Charles Voysey to build 'Lodge Style' on Combe Down (formerly St. Winifred's Quarry), recognised today as the most important 20th century house in Bath and one of Voysey's most significant late buildings.



Left: Detail from J.H. Cotterell's map of the Bath water supply system, c.1852, showing Bewdley Villa and The Summer House, built by the Cotterell family next to the Friends Burial Ground behind Prior Park Road. In 1904 T.S. Cotterell was living at Warwick Cottage nearby.

Below: Charles Voysey's drawing of 'St. Winifred's Quarry, Bath, Bungalow for T.S. Sturge Cotterell Esquire, J.P.' (Lodge Style)





Interior



South front.

LODGE STYLE

It was also in 1909 that he became a member of the Old Bath Preservation Society, newly formed to prevent the demolition of Bath Street, the first of several occasions on which he diverged from Council policy on heritage matters, but this was the year that he undertook the greatest challenge to his organisational abilities - as manager and principal promoter of the Bath Historical Pageant. Being Chairman of the Executive and Finance Committee, he was responsible for the successful deployment of over 3,000 performers (including representatives from towns called Bath in Canada and the USA), and the preparation of their costumes by teams of volunteers. Royalty, members of parliament, lord mayors and dignitaries travelled from all over the country in special trains to witness a spectacle comparable in scale to the set of a Hollywood epic which lasted for over three hours and was repeated every afternoon for a week.



Two studio photographs of Thomas Sturge Cotterell, taken about the time of his management of the Bath Pageant in 1909.





The pageant consisted of eight historical periods or 'Episodes', the performers shown here all appearing in episode five.

On the outbreak of WWI, an agreement was drawn up by the Government with the Directors of the Stone Firm for various mines to be used to store ammunition. This was supervised by Cotterell, and in January 1916, after an inspection of the Ridge and Monks Park Quarries in Corsham by General Savile and Colonel Kempster, the officers '*expressed their extreme satisfaction with the equipment of the mines and the way the munitions had been handled and stored*' and asked that Cotterell be authorised by the Company to act as Superintendent. In addition, they asked whether Cotterell's services could be made available for the purpose of advising in the establishment of magazines in other parts of the country. The Board gave its consent, and after tendering his resignation, Cotterell was immediately offered the post of Superintendent of Munition Stores under the Ministry of Munitions. In this capacity he was able to employ his second son Eric (his eldest son, John St.Clair, perished in the war in 1917) as assistant superintendent of explosives and confidential clerk to his father. Gazetted in 1918, Cotterell was made M.B.E. for his services towards the war effort.



Above: Underground haulage used during WWI in the Corsham Stone Mines.

Right: In the 1930s the mines at Corsham were again adapted for storing ammunition prior to WWII.



Above: John St.Clair Cotterell, from his published obituary.

After WWI he took residence at No.22 Pulteney Street which remained his home for the rest of his life. Returning to heritage affairs, his next achievement came about accidentally through his interest in Dickens, being Life President of the Bath branch of the Dickens Fellowship and authority on the Pickwick family. In 1922, when Bath held a Dickens Festival over the Christmas period, Cotterell led a December walk to visit places in Bath associated with him. These Christmas walks continued throughout the 1920s and records show that Cotterell led Boxing Day tours every year up to the Second World War. However, they also show that in 1932 he was already proposing a group of guides and by 1934 had attracted a sufficiently number of volunteers to conduct visitors around Bath on Christmas and Easter mornings - the foundations of the Bath Corps of Honorary Guides for which he is most remembered today.



Left: Badge of the Mayor's honorary guides.



Right: J.S.Cotterell in Mayoral regalia.

By 1930 Cotterell was made Alderman (like his two brothers, Alderman Henry Frederick Cotterell and A.P.I.Cotterell, who were members of the Bristol City Council), and in 1930-31 was elected Mayor, his year of office being marked by two memorable features. The first was a goodwill visit to Rome, giving Bath an international advertisement, which concluded with an interview with the Pope in which the origins of Christianity in Britain was discussed. Cotterell was a keen supporter of social and international co-operation and a member of the Bath branch of the League of Nations Union. The other event was his establishment of the Mayor's Medallists whereby a silver medal was presented by the Mayor to all employees of Bath firms, men and women, with over 50 years uninterrupted service in the same firm. To date, over 820 medals have been presented.

The Second World War and the City's Art Treasures

With the advent of WWII, Cotterell (now in his mid-70s) once again played a significant part in events, on this occasion in his role as Chairman of the Libraries and Art Gallery Committee which he had held since 1927. His previous experience was ideally suited to arranging the necessary dispersal and safe storage outside of the city of Bath's art treasures and books during the emergency and, eventually, its safe return. The following chronological account of how the arches under New Market Row became involved in these events is taken from the Minutes of the Library and Art Gallery Committee during WWII.

Even before the outbreak of WWII, in May 1939, the Director of the Library and Art Gallery, Reginald W.M.Wright, was authorised '.. to make the necessary arrangements for the safe storage of Library treasures, in the event of air raids, such arrangements having been approved by the Air-Raid Precautions Organiser'. A few days after the declaration of war on 3 September, he was able to report that '... the Art Gallery and Municipal Libraries were closed on the 5th instant, to enable works of art, treasures and books to be removed to the basement..', and that '.. the work had been carried out efficiently and expeditiously and that the works of art, treasures and books had been listed and a duplicate list sent to the Town Clerk'.

Eventually, in February 1941 arrangements were made for the important art treasures and records of the city to be removed to Butleigh Court near Glastonbury. Various lists are still held in the Bath Record Office (BRO Packets BC/6/6/2/1-6) of the items involved, including 20 paintings from the Guildhall, Art Gallery and Assembly Rooms; the Chandeliers from the Assembly Rooms; the Tompion Clock from the Pump Room; the Chandeliers, clock and other fittings from the Guildhall Banqueting Room; the 'Head of Minerva' from the Roman Promenade; and Council property deeds, charters, record books, byelaw papers, minute books and waterworks deeds from the Town Clerk's Department. Included are notes identifying the rooms in which they had been stored, and the location of various items of fire-fighting equipment. Storage of other items was also arranged at Lacock and at Grittleton House, Wilts.



Butleigh Court, Somerset.



Lacock Abbey, Wilts.

Soon after the enemy attack on Bath (the 'Bath Blitz') on 25/26 April 1942, the Director reported some damage to the Art Gallery and Libraries during the raids, and a tender for the re-glazing of the roof of the Art Gallery by Messrs.Foster and Son at £155 10s 0d was approved. It was also decided that the list of photographs of Historic Buildings in Bath compiled in previous years 'be sent to the National Buildings Records Society for record purposes'. A year later the Director was later authorized 'to sign an agreement for the amount agreed to be paid in full settlement in respect of the costumes at the Assembly Rooms and the art objects, glass, china, etc., and show cases at the Art Gallery which were destroyed or damaged by enemy action'.

Towards the end of 1944 it was considered safe enough to 'fetch back' some of the art treasures and books, although space for storage was now difficult to find. Suitable accommodation had either been damaged, destroyed, or used for wartime purposes. In addition to this, and despite the war (or perhaps because of it) donations of art treasures and books continued to flow in throughout its duration. Since 1905 there had been an idea of extending the Library (then reference only) along New Market Row, and after WWI the premises of No.3 New Market Row had occasionally been used for the storage of books. During WWII it was taken over for a Civil Defence Fire Guard Depot, but by October 1944 this was no longer needed, and an application was made for its use by the Bath Unit of the Sea Cadet Corps. However the Library and Art Gallery Committee also made a request to use the premises '.. for unpacking and storage of a large number of books and pictures which are at present housed outside the City for safe custody'. Though the Corporate Property Committee (CPC) 'gave careful consideration' to both applications, it was decided that a lease should be granted to the Cadets.

However, the CPC, after inspecting the premises, noted also that '.. a number of arches under New Market Row' were already being used '.. for storage of books, pictures and equipment', and decided to hold a special meeting '.. to discuss with the Library and Art Gallery Committee the whole question of storage accommodation'. With proposals put forward by the Chairman, Alderman Cotterell, and after inspection of No.3 and the arches under the rest of New Market Row, the following report by the Finance, Staffing and General Purposes Sub-Committee was put forward in January 1945:

'The Sub-Committee discussed the question of the return of the pictures, ceramics, art objects and books from storage in the country, and it was agreed that the arrangements made by the Chairman with Messrs.Horton Bros. [Upholsterers & house furnishers, Northgate Street - now site of the Podium] for the transport and temporary storage of such objects until such time as space is available in or near the Art Gallery and Libraries for their reception, be approved, the transfer to be spread over six months.



Left: One of the vaults under New Market Row remaining in its original condition.

Above: Horton Brothers, upholsterers & house furnishers, Northgate Street (now site of the Podium).

The Sub-Committee expressed the opinion that if

possession of the arches under New Market Row is given and the work of reconditioning, heating, air conditioning and ventilation is carried out satisfactorily, as suggested by Messrs.G.N.Haden and Sons, Ltd [of Trowbridge and London, Heating & Ventilation Engineers], the problem of the storage of books will be solved for the present and the Sub-Committee advise that the application for the use of No.3 New Market Row be withdrawn, but they point out that the accommodation for the storage of pictures, prints, art objects and packing cases still remains to be settled.'

These details were forwarded to the CPC with a request that they obtain estimates for reconditioning the arches (apart from heating, etc.) to make them suitable for the storage of books, '.. as soon as possible'. The CP Surveyor estimated that the work suggested by Messrs.G.N.Haden & Sons, Ltd would cost £250, and the CPC agreed that '.. six arches under New Market Row, adjoining the basement of the Art Gallery, be handed over to the Library and Art Gallery Committee for storage of books, etc., they to make their own arrangements for carrying out the work of reconditioning, heating, air conditioning and ventilation'. On the approval of the City Council, tenders were put out for the necessary work, to be '.. put in hand as soon as possible'. It was on this occasion also that Committee member Dr.A.Morley submitted a statistical analysis by graphs showing '.. increases in fiction and non-fiction and of readers since 1939'. For the public interest, these were hung up in the Library which at that time was host to the exhibition by the Bath and District Joint Planning Committee of Sir Patrick Abercrombie's 'A Plan for Bath'.

The week after VE Day (8 May), the Director reported that:

'.. the four cabinets of prints and drawings, together with the Collection of Brangwyn drawings, had now been returned to the Art Gallery and were all in excellent condition. The Sub-Committee decided to ask His Worship the Mayor to write a special letter of thanks to Capt.Inigo Jones Neeld for placing at the disposal of the Committee a room at Grittleton House for the water-colour



Grittleton House, Wilts.

drawings and prints as a precaution against enemy air raids, and recommended that an honorarium of £10 be granted to Mr.Moore, the Caretaker at Grittleton House, for maintaining an equable temperature and for the safe preservation of the drawings against damp during the three years the collection was housed there'.

It was also decided that the Art Gallery collection should be inspected with a view to selecting which items would be most suitable for exhibition; either in the Art Gallery; for hanging in the Committee Rooms of the Guildhall, Schools, and other public buildings of the Corporation; or for storage, and that ‘.. the type-script catalogue of the permanent collection of pictures in the possession of the Corporation be revised and brought up to date with a view to publication in the near future’.

Four tenders were submitted for carrying out the work of reconditioning, heating, air conditioning and ventilating of the six arches under New Market Row, together with waterproofing and the provision of metal casements for the window openings, the tender of Messrs.J.Long and Sons (Bath) Ltd, at £1,367 (the lowest) being accepted. The CP Surveyor was instructed to obtain the necessary permit to carry out the work ‘.. and have the work put in hand as soon as possible’. It was at this juncture, between 12-19 June 1945, that the Art treasures and Municipal records were returned from Butleigh.

In September, more temporary space became available in the Provision Market. Part of the market (near the New Market Row entrance) had been used during the war by the Ministry of Food as a ‘Food Buffer Depot’, but this had been given up the previous month by the Ministry of Works, and Chairman Cotterell approached the Chairman of the Markets Committee to see whether this portion could be used by the Library and Art Gallery Committee for storage purposes. After discussion it was agreed in October that stalls Nos.30 and 31 (removed by the Ministry of Food) could be reinstated and that the Committee be allowed to use the space behind.

In the meantime, the Town Clerk reported that Messrs.J.Long and Sons (Bath) Ltd. were unable to carry out the work on the arches under New Market Row, owing to their not having the necessary labour available. Long’s Contract was therefore cancelled and, with the approval of the Finance Committee, the higher tender of Messrs.F.J.Blackmore and Son, Ltd was accepted, to carry out the work in early November, subject to their being reimbursed for any increase in the cost of labour and materials since the date of their tender. However, in January 1946, after the works started, the CP Surveyor noted that the work of treating the surface of the walls of the arches under New Market Row with “Pudlo” had been suspended by the Contractors because of the efflorescent salts which had



New Market Row and Victoria Art Gallery. The vaults are hidden by the wall behind the colonnade.

appeared upon the surface during the previous two months, and that Messrs.Kerner-Greenwood & Co., Ltd., the manufacturers of “Pudlo”, had suggested the fixing of a steel grid on the walls before they were treated. Although a meeting with a representative of the firm on the site was agreed, the Committee appears to have accepted this solution, as there is no further mention of the subject.

Although the space in the Provision Market had been accepted in June, the Art Gallery Sub-Committee decided it was unsuitable as a store for pictures. Fortunately an offer of the use of the basement of the Royal National Hospital for Rheumatic Diseases as a temporary store until suitable accommodation could be found was accepted ‘.. with best thanks to the Hospital Governors’. The dangers of unsuitable storage became apparent already in February when the Director reported on ‘.. the return of the Pictures from country houses where they had been stored for safety during the war’. The Sub-Committee inspected the collection and noted the effect of temperature and atmospheric conditions on the larger paintings. There was deterioration of varnish on six of the oil paintings, and a recommendation was made that Mr.Herbert Walker of Shipton-under Wychwood should be invited to inspect them and give an estimate on the cost of restoration. In July a tender of a Mr.A.H.Wiseman for the restoration of *five* large oil paintings, for the sum of £90 (the lower), was accepted.

As work progressed on the library book store under New Market Row, the CP Surveyor was instructed in April to report on suitable treatment of the floor, and to obtain estimates for steel shelving for the books. Tenders were also put out for the installation of fluorescent lighting in May. The tender of Messrs.Sankey-Sheldon Ltd., for the supply and erection of steel shelving for £603.18s.3d., plus purchase tax (the lowest) was accepted, and in June it was decided that ‘.. the floor of the book store under New Market Row be treated with two coats of boiled linseed oil at an approximate cost of £25 per cwt’. A month later it was decided that an electrical exhaust fan should be installed in the Art Gallery, ‘.. to improve the ventilation of the Gallery and equalisation of temperature’.

Although this seems to have solved the question of book storage for the time being, there was still the problem of accommodation for pictures and art objects, and the CP was particularly requested ‘.. to consider the question of providing suitable premises for receiving and unpacking pictures of travelling exhibitions and for the temporary storage of pictures from the permanent collection, while such loan exhibitions are on view’. To help relieve the pressure, the Sub-Committee was authorised to inspect certain paintings given to the Art Gallery which had become redundant, with a view to their disposal. To consider the whole question of accommodation the City Council approved the appointment of a Special (Municipal Buildings) Committee, the Libraries and Art Gallery Committee being represented by the Chairman and one other.

In October the Chairman reported that the original proposal to treat the floor of the book-store under New Market Row with linseed oil was impracticable, ‘.. owing to the impossibility of obtaining supplies in sufficient quantities’, and the Committee gave authority for the floor to be surfaced with “Watco” by the contractors who were carrying out the work of adaptation and re-conditioning, as an additional item to the main contract, at a cost of £35.

As soon as the situation returned to normal, and having fulfilled his responsibilities, Cotterell decided to resign his Chairmanship in 1946, having completed 19 years in that office and now 81 years old. In the following year he also resigned as Alderman, having served over 43 years as member of the Council. He nevertheless remained active to the last, and on his death in 1950 received many tributes, being described in the *Bath Chronicle* obituary as ‘an outstanding citizen ... whose intimate knowledge of Bath, both ancient and modern, was equalled only by his devotion to its interests, and he was always anxious to ensure it further publicity’.

It was at this meeting, on 18 October, that the Chairman, Mr.Alderman Cotterell, informed the Committee that ‘.. he would not seek re-election as Chairman of this Committee for the next municipal year, as he felt the time had now arrived for him to relinquish the Chairmanship, which he had held for nineteen years, and he expressed his thanks to all members for their co-operation and support; also to the Director and staff’.

There is little doubt that this was a particularly difficult period for the Library and Art Gallery, as implied by the Director’s report during the same meeting ‘.. on the growth of the work in this

Department', with his recommendation '.. for a junior assistant to be trained in the technical work of the Art Gallery'. On re-affirming his decision at the next meeting, Alderman Cotterell gave up his place to Councillor Clements who was elected in his stead, His Worship the Mayor presiding.

In the following January, the Committee, referring to the Book-store under New Market Row, *'.. approved of a suggestion that this room should in future be known as the "Cotterell Room", in recognition of Mr.Alderman Cotterell's years of invaluable service to this Committee, and decided that a small plaque should be affixed in the room to record this fact' (17Jan47).*

By this time, books were already being stored there. Rooms on the upper floors of No.20, High Street, for example, which had been used for storage, were to be vacated '.. as soon as the books had been transferred to the store under New Market Row'. In June, the Cotterell Room is already being referred to in the minutes as the *Cotterell Memorial Book Store*, although on this occasion the Director was obliged to draw attention to the '.. atmospheric conditions of this book store, under New Market Row, which had resulted from a discontinuance of the use of the air-conditioning plant and heating system owing to fuel restriction', and to point out further that '.. the surface treatment of the floor had proved wholly unsatisfactory'.

A year after resigning his Chairmanship, Alderman T.Sturge Cotterell, together with Alderman Tom T.Stone, tendered his resignation also as Aldermen to the City. It was moved by His Worship the Mayor and resolved unanimously, that:

'.. the members of the Bath City Council having received with sincere regret the news that Mr.T.Sturge Cotterell, M.B.E., is resigning as an Alderman of the City as from the end of the present municipal year, desire to place on record their appreciation of the lengthy and valuable services he has rendered to the City of which he was elected Mayor in the year 1930. His colleagues recall with pleasure his inauguration during his Mayoralty, of the Long Service Medal for employees; his record as a member of the Council for 43 years; his work as Chairman of the Library and Art Gallery Committee for 19 years; in connection with the erection of many Mural Tablets on historic houses in the City and the production of the Bath Pageant in 1909; and the great interest he has taken in the City's history to the lasting benefit of Bath's citizens and visitors' (COUNCIL - Official or Mayor's Communications, 28Oct47).

Eventually, in 1949, No.3 New Market Row was given up by the Cadet Corps and in January 1950 returned to the use of the Library, together with the use of the rooms on the upper floors of No.2. This enabled the Art Gallery Committee to authorise the Town Clerk in September '.. to determine forthwith the weekly tenancy of part of the Northgate Street premises of Messrs.Horton Bros., in consequence of the part of the permanent collection of oil paintings which has been stored thereat having been transferred to 3, New Market Row'.



Right:
Thomas Sturge Cotterell in old age, published with his obituary in the Bath Chronicle, 28 February 1950.



Left:
View along the modified vaults below New Market Row in 2011.

On the death of Thomas Sturge Cotterell, on 28 February 1950, it was moved by His Worship the Mayor and resolved unanimously that:

‘.. the members of the Council express their deep regret at the death of Thomas Sturge Cotterell, Esq., M.B.E., J.P., who was a member of the Council for 43 years, Chairman of the Library and Art Gallery Committee for 19 years, and was elected Mayor of the City in 1930. They desire to record their high appreciation of the lengthy and valuable services he rendered as a member of the Council, of his devotion to the interests of the City and its visitors, and of the faithful and conscientious manner in which he discharged his public duties. The Council beg to tender their sincere sympathy to the widow and family of the deceased gentleman in the loss they have sustained’ (SPECIAL COUNCIL, 21Mar50).

Although the book-store under New Market Row was originally intended only as a temporary measure, it remained in use for many years - with unfortunate results. In 1960 severe flooding in Bath caused an inundation of the storage spaces under New Market Row, resulting in the loss of three thousand volumes of reference stock and bound music volumes. Since then the library has been progressively removed to other locations with more suitable storage amenities, beginning with the opening of the Reference Library in the BRLSI building in Queen Square - finally re-united to the Lending Library with the opening of the present Central Library in the Podium in 1990. The now empty space below New Market Row is still known as the Cotterell Room by Art Gallery Staff, although it would appear that the ‘small plaque’ commemorating Alderman Cotterell was never affixed there.

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The vaults under New Market Row as envisaged for a future development.

THE HISTORY OF BROAD STREET: A STUDY OF THE SITES

[SEP]

PART II – THE EAST SIDE

Elizabeth Holland and Margaret Burrows

Part I of this survey appeared in the Survey No.30, October 2015. This discussed the fact that by marking out the sites as they were in the Corporation Survey of 1641, it is possible to provide a fixed base to which later changes can be related.

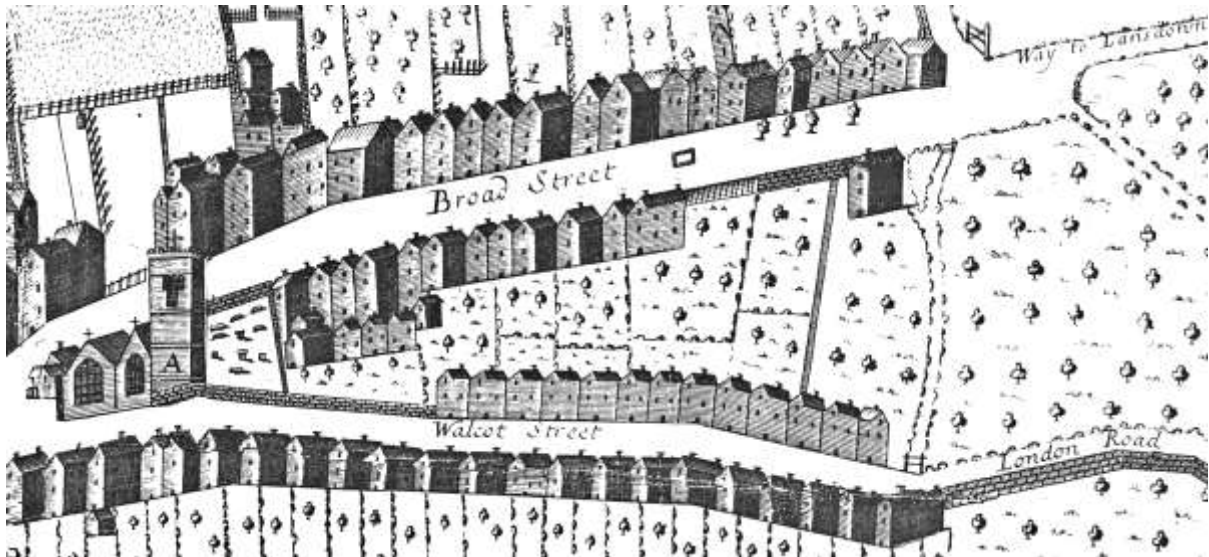
Nos. 17 and 18 Broad Street.

Nos. 17 and 18 Broad Street lie at the north-east end of the street, in a corner of land which once belonged to a stretch of ground called ‘Walborowe [i.e. St.Werburgh’s] Meadow’. The plot can be seen on Gilmore’s map, with a path leading up from Walcot Street. Part of the way still exists, but comes to a dead end.

Walborough Meadow was accounted part of the rental of the Prior, the reason why the development called Bladud’s Buildings was later assigned to King Edward’s School. The adjoining land northeast of it contained plots listed under item 33:1 in the Survey of 1641, but the list omitted the meadow.



The upper east side of Broad Street as shown on the OS 1886 map, superimposed with the outlines and item numbers from the 1641 Survey, together with current street numbering.



Broad Street as shown on Gilmore's map of 1694.

The YMCA site in 1585 stated that John Bush held the meadow north of it, while again a neighbour stated that 49:1, the site of the later Greyhound Inn on the west side of the High Street, was held by John Bush. By 1672 the Greyhound definitely held Walborough Meadow. No details are given in the Survey of 1641 for 49:1, but it seems that the site number for 17 and 18 Broad Street, on a corner of the meadow, should be 49:1:2.

Walborough Meadow came to be called Cockey's Gardens and a house of Edward Cockey is mentioned as standing there in 1709 and 1756. Meanwhile in 1734 the Corporation issued a lease of the corner site to Edward Newman. By July 1757 it leased 'two messuages', i.e. Nos. 17 and 18, to Thomas Jelly. It seems likely that he built 17 and 18, though it is apparently uncertain whether Thomas Jelly or Thomas Atwood designed Bladud's Buildings north-east of 17 and 18.

By March 1854 it is the Trustees of the Bath Charities who issue the lease of 17 and 18, to James Chaffin. In 1873 the Governor of King Edward's School provided the lease, again to James Chaffin. King Edward's eventually sold its property holdings in 1960.

In 2013 a newspaper and convenience shop called Spa operated from both 17 and 18.

Nos. 19 and 20 Broad Street

Nos. 19 and 20 lie on the western part of item 62:1:3 in the Survey of 1641. Item 62:1 was a holding on the east side of the High Street, then called Northgate Street. 62:1:3 went as follows:

and one paddocke of pasture ground lyinge in Broadstreete betweene a meadowe called Walborowe Meadowe in the Tenure of John Bush on the North a pasture ground of Edward Byam South abutteth upon Walcotstreete and openeth into the way that leadinge towards Lansdowne East...

Item 62:1 was held by lease of 1585 and was probably part of the Prior's rental, as well as Walborough Meadow. As quoted above, 62:1:3 describes a series of meadows and confirms the suggestion that the upper part of Broad Street was not built up in the Tudor age, especially as the street itself is not called Broad Street in the lease but 'the way to Lansdown'.

By the 18th century the upper part of Broad Street was well developed. In 1756 (BC152/2106) Henry Fisher of the Island of Barbados, Merchant, held 62:1:3 as a piece of Garden Ground whereon a tenement was now built. The lease was signed by John Fisher as his attomey. By 1782 it comprised two new built tenements leased to John Hensley, Coachmaker. The eastern part on Walcot Street was now separate, and became the George Inn.

The directory of 1860-61 lists George Price at No.20, at the Dolphin Inn. He was already there in 1850 but was replaced in 1882-83 by Arthur Parfitt.

In 1884-85 Nos. 19 and 20 are listed as vacant. They then became part of the development of the YMCA, which retained shops on its Broad Street frontage. In 2013 No.19 housed an interior design venture named Atmosphere, while No.20 was a sportswear shop.



The upper end of Broad Street from an early photograph.

The YMCA movement began in 1884, so that it celebrated its 150th anniversary in 1994. It is reported that it was started ‘in a small bare room above a shop in St.Paul’s Churchyard, London’, by George Williams, a draper’s assistant. The Bath branch commenced at 19 Green Street. It moved around other locations before settling in Broad Street.

The foundation stone of the ‘Jubilee Memorial’, still visible, is inscribed 23 November 1887. A number of activities were and are held in the building, while shops remain at the front. The YMCA was redeveloped in 1972, and is now called the YMCA Hostel and Club. The land once housing the



The upper end of the east side of Broad Street, from the 1840s street panorama.

George Inn in Walcot Street now contains parking. The enterprise advertises itself as including an 86-room hostel, open to men and women both, as well as rooms for activities. One advertisement featured in the *Bath Chronicle* in 1994 offered 14 different categories, including a Shoppers' Crèche; a Day Nursery, Monday to Friday 9-4.30; Meeting Rooms, and so on.

Nos. 21, 22 and 22a Broad Street

The next piece of ground represents land of St. John's Hospital, item 185:2 in the Survey of 1641. It is said that one third of the land of England was held by religious concerns in the reign of Henry VIII, as much a reason for his actions as the cause cited, his divorce.

In 1627 item 185:2 was held by Christian Swallowe as assignee of Richard Swallowe. The entry describes 62:1:3 as 'a garden of William Walley North'.



The building beside the YMCA before demolition.

The lease of 1627 for item 185:2 referred to a 'newly erected' tenement with a garden. John Macdonald photographed an old building which stood there before the reconstruction of the YMCA. 'Newly erected' is a phrase which can be carried over, and the house may have been late Tudor or early Jacobean.

Richard Swallow(e) was a weaver who lived in Frog Lane: the building was presumably used as an investment property. Later it is described as a warehouse (for instance 'Georgian Antiques') and appears on old maps. It had a southern view and would have been surrounded by its gardens. These were infilled by Morgan's Cottages, lying back-to-back with Broad Street Place. The area came to be known as Morgan's Close. It represents a typical 'court'.

The actual leases of 185:2 are held in the archives of St John's Hospital. For some time the property was held by the Harford family. A plan of 1795 for Charles Harford of East Hayes, Walcot, gentleman, still does not show Morgan's Cottages, while the old building photographed by John Macdonald does appear. The cottages appear in Cotterell and on the OS 1885/86 maps.

In 2013 No.21 was a dress agency, No.22 housed the Knob Shop and 22a the House of Beats. The land east of the Broad Street shops had been taken over by the YMCA.

Nos. 23-28 Broad Street: freehold

Next came a block of freehold property, where of course less records are available. It stretched from No.23 Broad Street to No.28 (the Corporation acquired some items later). South of No.23 is the entrance to the former Broad Street Place. Elizabeth Holland photographed Broad Street Place in 1965, before it was demolished. On the left a row of ten houses stood back-to-back with Morgan's Cottages. Each had, it appears, three rooms only, one on each floor, with a staircase at the back. In the house whose door stood open, there was a fireplace at the side of the ground floor room, but no sign at that stage of water or a sink. A washhouse stood in the middle of the close, which housed a pump, and a boiler whose chimneys appear in the photographs.



The north (left) and south (right) sides of Broad Street Place, before demolition.



Left: The truncated remains of the row of buildings on the north side of Broad Street Place.



Above: The original lettering of Gracious Court on the wall on the south side of the entrance to Broad Street Place.

The southern houses were more commodious than the others. At the east end of these stood a row of derelict lavatories. Someone who had been brought up there before the tenants were rehoused, remembered that they were blocked even in his time, and the residents, including a pregnant woman, had had to descend the steps to the toilets in Walcot Street. For all its inconveniences, he testified that Broad Street Place had been a happy community. It is said to have been built about 1727 by Gracious Stride (a subscriber to the Presbyterian Meeting House in Frog Lane). He also bought the lease of Nos.

33 and 35 Walcot Street to provide access to Gracious Place, as his new development was called. The steps from Walcot Street ran up between Nos. 33 and 35. The housing alongside the steps is numbered for Broad Street Place in Cotterell's map. The photograph by John Macdonald shows the window of one.



Above: The steps down to Walcot Street before alteration.

Right: A window beside the steps, since removed.



The southern part of Broad Street Place is now connected with the shops on the north side of Saracen Street.

By 2013, the Corporation did acquire some interest in houses in this section, but in general because it was originally freehold, there is less to be said about these properties. No.27 Broad Street was once a pub called the Wheatsheaf. In the 1840s panorama it already had its present frontage, though No.26 was still gabled, but has been refronted since then. The Wheatsheaf, like No.28, owned quite a long stretch of land, and the pub housed a skittle alley on the east.

In 2016:

- 23 Mack Daddy's, hairdressers (previously Mediyas Medispa, beauty treatments).
- 24 Dappa Hairdressing, hairdressers.
- 25 Susannah, antiques.
- 26 Broad Street Studio, tattoo parlour (previously The Green Room, sports goods).
- 27 Icarus Silver, silversmiths.
- 28 Hatto Barbershop, hairdressers.

Nos. 29-31 Broad Street

No.29 Broad Street represented item 15:1 in the survey of 1641, while 30 and 31 stood on 15:2. These properties were removed in the 1970s to form Saracen Street, turning down from Broad Street to Walcot Street.

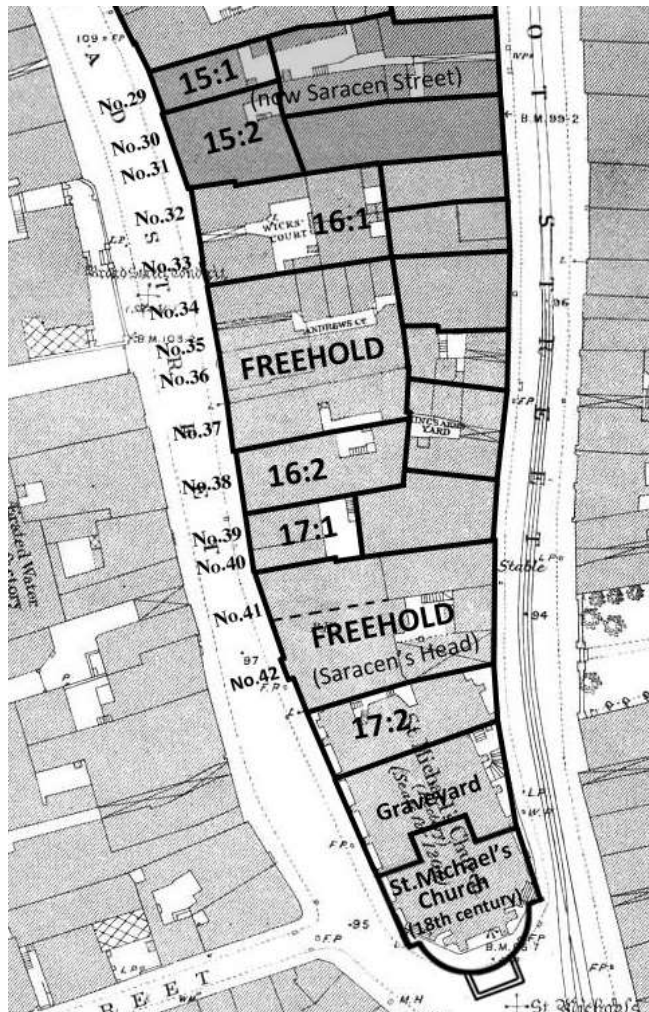
The Survey of 1641 cites three ladies who held 15:1 by lease of 1633, the foremost being Margaret Poole, widow. From 1751 at least Thomas Brown, Carpenter, held 15:1, as well as the land next to St.John's land on the west side of the street, already mentioned in Part I. In 1786 and 1794 the lease belonged to Robert Saxty, whose name appeared in Saxty's Court, now Saxon Court, on the other side. Charles Pryor, 'painter', is listed at No.29 for some time from the 1850s, becoming Pryor and Son, Painters, in 1880-81. In 1968 No.29 was listed as Mrs.H. G.Knight, confectioner.

In the Survey of 1641 item 15:2 was held by Thomas Collins. He is the assignee of John Nicholas assignee of Henry Chapman, who held by lease of June 1585, again suggesting Church land. Several Henry Chapmans are named in the late Tudor age and it is not certain which it was.

In 1789 Robert Saxty, again, held item 15:2, the site as said of Nos. 30 and 31 Broad Street, succeeding the Frank family. Jacob Eames appears at No.30 in 1850. In 1858-59, when more information is added, he is Jacob Eames, watchmaker. By 1860-61, he has No.31 as well. In 1864-65, he is watchmaker and silversmith, but watchmaker alone again in 1868-69 and 1870. In 1874-75 he adds 'and Sons'. In 1878-79 they are back to including 'silversmiths'. In 1968 No.30 is listed as Frank Cowlin and Son, watchmakers, jewellers and silversmiths, while No.31 belonged to Charles Lake, antique dealer ('Georgian furniture and crystal chandeliers').

Nos. 32 and 33 Broad Street

South of Saracen Street stand some grander houses, on the more desirable and somewhat flatter land near the church. What used to be Nos.32 and 33 Broad Street is an unified building, on item 16:1 in the Survey of 1641, held then by Richard Parker. The former No.32 is now the Pig and Fiddle at the corner of Saracen Street, and known as No.2 Saracen Street.



By 1729 the lease shows that the back area of 16:1 was becoming another crowded court. Strangely enough, Dr. Edward Harrington held a stable there. A member of a leading Bath family, he might have been expected to have found better accommodation.

After the Rev. Thomas Wickes of London, cleric, obtained the lease of 1779, the back area became known as Wickes or Wicks Court. The front house had been described as new-built in 1770. The present façade is somewhat different from its appearance in the Panorama of the 1840s. Wicks Court is shown on the OS map of 1885/6. Its northern side is now open to Saracen Street, and contains outdoor seating for the Pig and Fiddle.

In 2013, No.33 contained a shop called Music Dynamics, having previously been a clock shop. In 1968 it was listed as Maxims (Bath) Radio Ltd., radio dealers. Many such shops of course have flats above them, usually with a separate street entrance.

Left: The lower east side of Broad Street as shown on the OS 1886 map, superimposed with the outlines and item numbers from the 1641 Survey, together with current street numbering.

Nos. 34-37 Broad Street: freehold.

Another stretch of freehold land followed item 16:1, again with less information available, housing 34-37 Broad Street. No.34 is a small two-storey building, resembling No.27 but with two upstairs front windows. No.35 is taller, while 36 and 37 are uniform. In 2013 No.34 comprised a take-away called Bodram, while No.35, formerly a bookshop, as discussed below, was a shop called Charlie Boots, selling local handmade goods. In 2016; No.37 Dorothy House.

A passage runs between Nos. 34 and 35, which turns to the south and leads to Andrews Court. Margaret Burrows photographed this in 2013. Part was occupied, but the eastern end gave on to a ruined building. The former owner of the Bath Book Exchange at No.35, a Mr. Turner, stated that the deeds showed that No.35 had been built in 1814 by 'Dallimore', while the courtyard behind belonged to c.1768. In *Vanishing Bath*, part 1, Peter Coard offered the date of c.1705 for the court.



No.35 Broad Street when it was a bookshop. The door on the left leads to Andrew's Court.

Right: Andrew's Court, as recorded by Peter Coard.

Below right: The ruined cottage at the eastern end of Andrew's Court.

In the past, No.35 housed a silversmith, appearing in 1866-67 as John Dyer, electric gilder, listed alongside Edward Lowe, working jeweller. They continued for some time, and with the watchmaker and silversmiths at Nos.30 and 31, it seems that in spite of all its back courts, Broad Street housed some of the more expensive shops. Above No.37 faint lettering can be made out; 'Sydenham Bros. Regd.Plumbers – Establd.1878 Sanitary Engineers'.



Nos. 38-40 Broad Street

In 1629 Richard Meredith held No.38, item 16:2, from the Corporation, and in 1649 George Meredith, weaver. The Merediths still held it until 1698, but in that year it was decided that Walter Dallamore the elder, malster, should hold the lease (BC 152/924). *Pevsner* states that it once had a date stone of 1709, now removed, and describes it as four-storeyed and twin-gabled with a shop front of 1883.



Weaver's shop.

It appears that this was another house built by the Dallamores, in addition to No.35. In 1743 John Dallamore malster owned it, and in 1768 Walter Dallamore, malster, administrator of his father John.

The lease states that the malthouse of James Dallamore is north, i.e. on the freehold land, No.37. In 1761 James Dallamore was noted as holding the Saracen's Head: there was also the Dallamore connection with Walter Wiltshire, owner of the King's Arms on the other side of the street.

George Weaver appears at No.38 in the directory of 1854. An advertisement in Robinson's Directory, 1856, states that the enterprise was founded in 1810. In 1858-59 he is called 'mattress maker'. By 1868-69 he is a 'bedding manufacturer'. By 1874-75 it is 'Weaver and Sons'. In the photograph here shown, the house displays the legend, 'Steam Power Bedding Manufactory and Bedstead Warehouse'. Weaver's also advertised No.38 as a Sewing Machine Exchange.

Earlier, in the Survey of 1641 item 17:1 was held by John Harvord by lease of 1607/8. The Harfords still held the land in 1702. By 1806 it had passed to John Allen, pawnbroker, still described as ‘a messuage’, with a frontage of 24ft 3in. He was involved in various developments and may have had the present building erected, which gives the appearance of a single house. In 1968 Rossiter’s held No.40 only, before it expanded on either side.

Nos. 38, 39, 40 and 41 are now all held by Rossiter’s, specialising in quality household items, with brand names like Spode’s reproduction of their famous ‘Italian’ range. No.39 stands on item 17:1, as also does No.40. No.40 was a narrow division of land, about 10 feet wide, and is now represented only by a doorway, apparently unused. This shows how easily a street number can be lost: paint over the door, and 40 will have gone.

Nos. 41 and 42 Broad Street

No.41 Broad Street is once again on freehold land, a plot which included the site of No.42, the Saracen’s Head, and extended down to Walcot Street. The Parker family held this plot at the time of the Survey of 1641. Item 17:1, by lease of 1607, describes Mr. John Parker’s land to the south as the site of a ‘barton’. *Pevsner* dates No.41 as belonging to c.1720, with William Killigrew as a possible architect. In 1702 and 1723, item 17:1 refers to the land of No.41 as belonging to George Pitman, described elsewhere as one of the Sergeants of Mace, so it appears that Pitman had it built. John Allen’s lease for Nos. 39-41 on item 17:1 in 1806 states that south of No.41 then belonged to Walter Dallamore.

It has an elaborate first floor front. In the Panorama of the 1840s it has another full storey above, and an attic storey above that. As *Pevsner* points out, it has lost those, which have been replaced by a mansard roof. *Pevsner* describes the frontage as asymmetrical, which has arisen because someone has superimposed pilasters and a pediment over the second window from the left, as the entrance has been moved below there, from its previous central position.

The rest of this particular freehold plot is now occupied by the Saracen’s Head, a former coaching inn. *Pevsner* states that in spite of the datestone of 1713 it probably belongs to c.1700. A photograph shows it with a circulating library on its southern front, at the right. The Saracen’s Head has been discussed in other publications and need not be enlarged on here. Its premises stretched down to Walcot Street, like those of No.41.

The Church Site

South of the Saracen’s Head lay item 17:2 which is now under the Church. In 1620 it was leased by James Gally, Town Clerk, and stretched from Broad Street to Walcot Street.

In 1761 Ann Dallamore, widow, held it. Her lease states that Mr. John Dallamore holds the Saracen’s Head north of her. In October 1766 the Council agreed that the fee of Gally’s House in Broad Street should be granted to St. Michael’s Church for a burying ground, at a peppercorn rent. Item 17:2 was thus swallowed up by the churchyard. In the rebuilding of St. Michael’s Church in 1834-37 the church itself covered the land of item 17:2.

In 1641, the land from St. Michael’s Church to the city wall and the North Gate was also called Broad Street, though one of the *Ancient Deeds* states that the way from Walcot ran to the North Gate. Later it was called Northgate Street, and still is.

It is hoped to deal with this section later.

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