



Heritage Statement 6 and 7 John Street, Bath BA1 2JL

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1. The John Wood Connection

John Street was laid out as part of John Wood's development of Queen Square (1727 – 1734). This is his account of the enterprise from *A Description of Bath*:

The Conduct of the Corporation on this Occasion laying the Field entirely open for an Extension of the Contiguous Buildings of the City, I soon dropt my Agency under Mr. Gay, and determined instantly to become an absolute Contractor with him for Ground sufficient to compleat the fourth Part of an open Area which we agreed should bear the Name of Queen Square, in Compliment to the Queen: Berton Street was now removed one hundred and fifty Feet more to the Westward than where it was first intended; and a new Way, under the Name of John Street, was substituted in its Stead; the Houses of which were to contain another Story of Building as a Basement to such as should be erected on one Side the Street, and as an Attick to such as should be built on the other. Thus two new Rates of Houses were fixed for the Improvement of the City: And the private Edifices composed of a Basement Story, supporting a Principal and half Story, were called Third Rate Houses; those composed of two Stories, supporting an Attick, were denominated Fourth Rate Houses; and two Structures as they were began to be erected in John Street in the Year 1730, are plain Samples of each Kind of Building. The Houses between John Street and the Square were so designed, as to increase in their Magnificence to a Fifth Rate, by an Addition of visible Garrets in the Roof of the Third Rate Houses; and by an Augmentation of the Half to a Three Quarter Story in some of them: Of this Kind of Building the Duke of Chandos's Houses were then erecting; some plain, and some dress'd with Ornaments proper to the Ionick Order' And the like Samples were soon after executed in the Situation for which they were particularly designed.

In his brief gazetteer of Bath's streets he adds:

John Street is Part of the new Buildings at the North West Corner of the City; it extends from Trim Street to King Street ; it is twenty Feet broad, and it contains twelve Houses, some of which are fourth Rate Edifices.

1.1 Assessment of Wood's comments.

John Wood is not always straightforward in what he says, but the following deductions can be made.

1. It is important to note that John Street stretched from Trim Street northwards to King Street (later Old King Street) and included what we now call Queen Street. This name was adopted around the end of the 1760s. Thus, when he says there were twelve houses, it is possible that at least one was at the southern end of the street, through

which was constructed St John's Gate. Reading Wood carefully, it appears he built this similar to the one in Pierrepont Street, to allow access to his buildings. It may have been altered because it was too low. What he says is this:

Saint James's Porticoe, is no more than a Way left in the Basement Story of the first Row of Houses, extending from the Grand Parade to the Royal Forum, for a Communication with Horses and Carriages between the Body of the City and the new Buildings at the South East Corner of it : This Porticoe is mark'd in the Plan Plate N0 14, 15. with the Letter D ; and four Dorick Columns, dividing the Aperture into three Parts, the middle Intercolumnation is ten Feet broad ; and each of the other Openings is five Feet wide. Saint John's Gate, like the above Porticoe, is a Way made through the Basement Story of one of the Houses on the North Side of Trim Street, for a publick Entrance, with Carriages, to the new Buildings at the North West Corner of the City.

The only new buildings at that time in the northwest corner were Wood's own or ones being built as a result of his master-planning. As we will see, this distinction is important.



Above: St James's Portico, Pierrepont Street
Left: St John's Gate, as it was before the demolition of the adjacent house in Trim St.

2. Another point about John Street which John Wood does not mention is that it contained the old Barton or Berton Farm house. To a certain extent this still survives, though much altered in 1867 by J Elkington Gill (not rebuilt, as suggested in the listing) and extended in 1885. The only indication we have that this was a problem to Wood is a typical rambling rant in another part of the Description, against William Sherstone, Mayor in the late 16th and early 17th centuries, who acquired the farm. This means that Wood already had a problem in fitting his intended layout around the existing farm.

3. Although Wood says that houses in John Street began to be erected, it is far from clear that Wood was responsible for them, although, as he says, some were erected as samples. We do not know what No. 1 looked like, as it was refronted in 1857 by the short-lived Treasury Bank. However, Nos. 2 and 3 may well be samples of third rate houses. As the cornice of No. 3 runs on, possibly No. 4 was another. Indeed, it is likely that Nos 3 and 4 were a pair, as were 5 and 6 – this is clear from the 1852 map.

From the ratebooks, it is possible to deduce that some of the houses were also stables. As we know from the Elephant and Castle in Monmouth Street, which probably was by John Wood, this often meant a house with an archway through. In 1775, there were four houses rated at 7 shillings and 6 pence, two at 6 shillings and 3 pence, one at 5 shillings and 6 pence, one at 2 shillings and 6 pence and three stables at 1 shilling and 3 pence each. By 1785, there is only one set of stables, as there is in 1795, but still twelve properties.



Far Left: Nos. 2 and 3 which may be Wood's samples, though altered in the 19th century.

Left: The Elephant and Castle, formerly Jennings stables, in Monmouth Street, possibly by Wood.

In Tim Mowl's book on John Wood – *John Wood – Architect of Obsession* – he suggests that Wood simply lost interest in these smaller houses, concentrating on the larger scheme. Although some of Mowl's assumptions in this book may be described as speculative, in this case, the evidence is compelling that he is right. Even in Old King Street, there is evidence of this. The first house after the corner is possibly a sample fourth rate, though it is uninspired – possibly what Wood means by a plain sample – and sits uncomfortably next to its grander neighbour in Queen Square. It is at least symmetrical. Its neighbours, however, have windows that are not symmetrical and, had Wood actually been in control of these, would surely not have looked like this.



Above: Irregularity and lack of symmetry in the houses in Old King Street, suggesting that these are not by John Wood. For comparison, the one on the extreme right is one of Wood's, in Queen Square.

At Nos. 6 and 7, John Street, each has a bressumer – that sure sign of Georgians building on the cheap. At No. 6, it still retains its lime render cover coat, but it is clear that one is lurking underneath. John Wood always demanded high standards of his builders, so this must rule them out as having been built by him. We know he let off plots to other builders and developers, and this is what seems to have happened here.



Above: the present façade of Nos. 6 and 7 showing the revealed bressumer over No. 7 and the still hidden but faintly visible bressumer over No. 6.

So while the street layout is Wood's (and even that seems to have been wished upon him) it seems clear that the individual houses are not. For all Wood's protestations of these new rates improving the city, originally the third rate houses in John Street were little more than two-up two-down backstreet cottages, as the Salamander at No 3 shows. This was just the sort of thing Wood mocked when they erected in other people's developments. However, in any case, it may well be that the remnants of No. 7 are not entirely original. There is evidence for some substantial changes to the northern end of the street which must have affected No. 7.

2. Evidence of alterations to northern end of the east side of John Street

In Harcourt Master's maps, even as late as the 1803 map, there is a large gap shown to the south of Barton Farm, but then the plan shows a solid terrace extending southwards from there. While other Georgian maps often show a complete block where there are gaps, Harcourt Masters does not. When the 1803 map is imposed over the 1852 map, it fits perfectly.



Above: 1803 map by Harcourt Masters (brown shading) imposed on 1852 Spackman and Cotterell Survey of Bath. For separate maps, see the end of this section.

This establishes the following:

There were buildings on the site of the 1882 extension to Jolly's, probably farm buildings or perhaps stables. The Davis Tudorbethan extension and the present No 10 stand on the site of the gap. The east side ran up in a solid block to and including the present No. 9. This is at the back of No. 10 Milsom Street, and is where John Plura once had his Great Room for auctions. The present south side of No 8 shows what was probably the party wall of the old No 8, and what look like blocked windows are in fact blocked chimney places for the adjoining house – which is no longer there. It was standard Georgian building procedure, when building a party wall, to construct the gaps for the fireplaces, so that they could share the flue. No 8 has a chimney stack, and there are the remains of stacks inside the building where fireplaces have been removed. This means that there was an adjoining house. We can also tell how high it was and its floor levels.



Around the mid 1830s, Benjamin Bartrum acquired these properties following the sale of Plura's properties. It seems very likely that it was then that this end of the street was altered. The architecture of the façade of Nos. 8 and 9 would be consistent with this date. They were obviously built - or reconstructed - as a pair. No. 9 still has hornless sashes, although the windows are very large. 1834 would also explain why they still have glazing bars - Patent Plate Glass did not come into general use until 1839. The Great Room then becomes associated with 10 Milsom Street, presumably because Bartrum thought it was a more prestigious address. It is hard to tell what is going on with the numbering, but it seems likely that the street was renumbered at about that time.

Right: North end of John Street



What was possibly a passageway through No. 7 to what were almost certainly livery stables at the back (Harcourt Masters shows some ancillary buildings at the back) then would have become a gap. This ties in with all the map evidence, using reliable maps. In that case, it is possible that the façade of No 7 was altered as well. The surviving windows are Victorian, without glazing bars and with horns, as they are at No. 6.



Above: 1803 Harcourt Masters



Right: 1852 Spackman and Cotterell

Left: another view of the north east corner of John Street, with Nos 8 and 9 on the extreme right.

Had the gap between 7 and 8 remained as an archway, it would be marked as a building with a cross from corner to corner on both the 1852 and 1886 maps, to indicate that it was an arch. But both show it as a clear gap.



3. Report on present buildings.

See photo record at 3.1. for details of existing buildings.

From the street, there is little to see. The two houses are now just a single storey, of ashlar single block construction with a bressumer above the windows. The windows are Victorian sashes with horns. No. 6 has a blocked doorway converted to a window – as this is a Victorian sash it appear likely this was done in the late nineteenth century during the alterations by R King, when their premises were extended in 1892. They did not own No. 6 in the 1870s, as their advertisements make clear. The entrance to the passageway between 7 and 8 is now blocked by a door. No. 7 has a deeply recessed doorway.

Entrance is gained to these properties via Jolly's main store and at no time does one go outside. It has all been absorbed into Jolly's. A doorway leads into a service area, once the ground at the back of No. 7. Here it is possible to see the corner of No. 7. Its walls and those of No. 8 are both rubble stone – that of No. 7 in poor condition. If it is to be retained it may have to be rebuilt to fulfil modern building regulations. The OS map of 1886 suggests that something was built up against this wall. The wall of No. 8 is in better shape.

The passageway between 7 and 8 is paved. The corner of No. 7 is chamfered and this is further evidence that there were stables at the back. In Broad Street, the former Kings Arms (which now has Robert Walsh's shop on the ground floor) has a similar passage to the rear, where the stables now form part of Côte Brasserie. The inn building also has a chamfered corner, to allow coaches to negotiate the tight turn. (See photos in section 3.1.2.) However, the one in John Street shows sufficient marks to suggest that not everyone managed it without bumping into the wall.

A steep staircase gives access to the cellars. This is wooden, but modern nonslip treads have been put on top, and the treads now feel suspiciously spongy. If these are original, they may be beyond repair – the treads need to be removed to investigate.

In the basements, a couple of vaults survive under No 7, or rather, under the street and under the passageway above. An entrance has been made through into the cellar of No. 8 next door. Walls remain, in many cases with additional blockwork. In one case, a doorway seems to have been blocked with breeze blocks, and a new opening created. The party wall between Nos. 6 and 7 has been opened up to allow access between the two. There are serious signs of damp on the front wall of No. 7. The fact that the area windows have been blocked is not helping, but this all tends to confirm that it ultimately may well have been the dilapidated state of No. 7 which caused the removal of the upper floors.

It soon becomes apparent that the houses were at slightly differing levels – there is a step down both here in the cellar and on the ground floor into No. 6. This is not so obvious from the outside.

As noted above, the windows giving on to the area survive, though blocked. It is not known at what time the pavement was closed up to the buildings – possibly during the Cater, Stoffell and Fortt building work next door and across the road. Outside No. 8 there is an insert into the pavement with glass blocks, to allow in light, and from this we can deduce that the areas, though small, were not mere slits. Queen Street gives an idea of how this once looked.

In both sets of cellars, interior walls survive. The back wall of No. 8 is suspiciously smooth – it may just be caused by the Vandex coating, but that in itself suggests there have been further issues with damp. It may indicate that the wall has been rebuilt or substantially repaired. Investigation would reveal what has happened. The stairs are missing in No. 6 though the stairwell is identifiable. Here, the back wall is definitely blockwork. Various services – pipework, electric cables, etc, have been pushed through or suspended from the ceiling

Upstairs, In No. 7, nothing remains. The front room was badly damaged in the fire of 1924. As the newspaper report states, the floor was burnt through in the intense heat and a chair fell into the basement below. The walls and ceiling were blackened and blistered and damage resulted to a window and a cupboard.

Again, as in the cellar, entrances have been made through into the adjacent house. In the neighbouring house, No. 6, the cornicing survives in what was identifiably the front room and hall, though the interior walls have been removed. Panelling also survives in this part of the house, although it is of the cheapest quality. A house in Trim Street, now Wisteria Nails, has panelling of a far higher quality. An original fireplace survives in the party wall, although it is so hidden behind shelves, it is hard to see what condition it is in. Given the uses to which this room has been subjected over the years, what is visible suggests it has survived remarkably intact. Pipework and other services, particularly electric cabling come through the walls and have been fixed to the walls, damaging the material in many cases. Some matchboarding survives which may be Victorian and appears to date from when the openings were made through between the houses.

It is clear from directories and the 1841 census that these had been used commercially, often as workshops and storage, for a long time. In August or September, 1795, for example, the auctioneer John Plura moved his Great Room from 10 Milsom Street to 9 John Street, or simply pushed through, joining up the two. Other occupations from the late eighteenth century onwards include butcher, turner, and a lot of tailoring occupations including staymaker, milliner, glove maker etc. There are also carvers and gilders, as well as lawyers. Perhaps the most prestigious was the Flemings who were famous as dance teachers. The number given in the directories is No. 6 but the ratebook suggests, since it is among the highest rated houses, that it was not the present No. 6. It may have been No. 7. It is clear from the various sale descriptions of the 1830s and 1840s that there were also warehouses.

No. 7 seems to have stopped being used as a house some considerable time

before No. 6. Although the ground floor was the housekeeper's room in 1924, it seems that she and some other staff slept in No. 6, not No. 7, on the ground and upper floors, suggesting that No. 7 was uninhabitable. The insurance map of 1902 describes the two buildings as workshops and dormitories.

However, the two houses remained at three stories until at least 1954. The insurance map corrected to that year clearly shows this. (See Section 3.2. for relevant maps.) However, the next map, corrected to 1958, shows it as one storey high, and the adjacent passageway closed over. It was in 1954 that Cavendish House (not Jolly's – again the listing is incorrect) took over R King's, who had owned it and used Nos. 6 and 7 as workshops and showrooms. It would appear that it was then that Cavendish House took down the main part of the building, although no record exists in the Bath Record Office of an application to do so. As already suggested, it may well be that the building was already in a dilapidated state.

However, any dilapidation was not bomb damage. All the houses in John Street suffered a measure of damage, due, one assumes from the vibration of the nearby bombs which fell in Queen Square. But Nos. 6 and 7 are remarkable for being the least damaged, only having suffered glass damage.

All that one can deduce is that the present southern window of No. 6 must have been the doorway. The bressumer does not run over it and a plan of the adjacent house (No. 5) before alteration lightly suggests the hallway of No 6. Almost certainly it was a mirror image of the present entrance to the Salamander at No. 3. Furthermore, the chimney stack on the party wall with No. 7 shows this could not have been the entrance.

The two storey block at the back appears to be part of 6 and 7 but all of this is now absorbed into Jolly's. Cavendish House finally merged with Jolly's in 1970, when House of Fraser took over the parent company. It was then that further ways between the buildings were created. Some plans show other buildings in the garden of No 6 and there appears to be the remains of a doorway in No. 6 which presumably led into this extension. They have now largely been included in the shop, or rather, built over. This includes the extension with a stained glass window and coloured glass in the skylights (not to be confused with the peacock skylight) and is probably the work of Major Davis. It is very similar to the work he carried out for Jolly's in John Street, and is presumably part of the 1892 alterations.

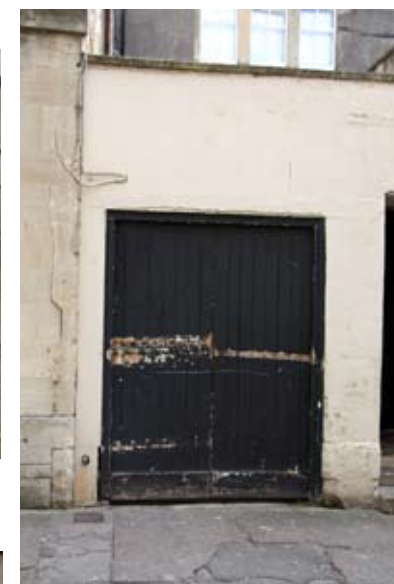
To sum up:

- The front façade is just one block thick, with a bressumer, although the other surviving walls, built of rubble stone, are much sturdier. However, the north wall of No. 7 has areas of loose mortar and the whole wall requires investigation. The back wall has been breached to allow access to the staircase. Clearly, building regulations would require the front wall to be rebuilt and strengthened in any extension of the height. The exterior of the back wall of No. 6 was not available for inspection.
- The passageway between 7 and 8 has survived and still has paving.

- The cellars still have surviving walls, although with later openings and in-filled blockwork. This fabric has had further damage from services. The interior of the rear wall of No. 6 has had damp-proofing treatment.
- On the ground floor, No. 7 is a complete shell. There is an interior wall, but it is a modern stud wall.
- No. 6 has had all interior walls removed, but areas of the cornice survive as well as a fireplace and sections of poor quality but original panelling. All the fabric, as with the cellar, has had considerable damage from the introduction of various services – wiring, trunking, pipework etc.

3.1. Photographic record

3.1.1. Exterior



Left: No. 7 (above) and No. 6 (below).

Above: Entrance way to gap (now covered) between 7 and 8.



Left: Roofscape of Nos. 6 and 7 seen from the shop opposite (Mr B's Reading Emporium.)



Left: This is the window which can just be seen in the picture above from inside the Milsom Street shop.

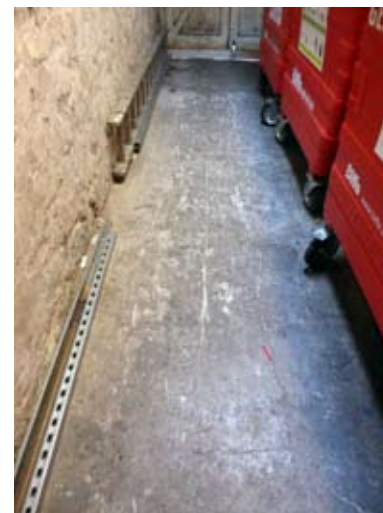
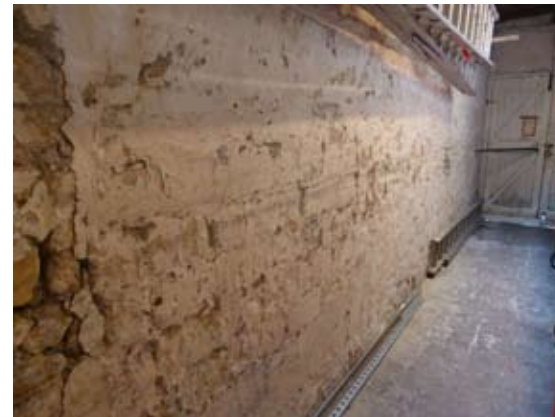


Left: The 'ghost' of No. 6 left on the wall of No. 5.

3.1.2. Interior



Left from top: Rear and side wall of No. 7; side wall of No. 7; passageway. Right from top: Chamfer on King's Arms; the building; the passageway.





Above left: staircase with modern nonslip treads.

Above right: At the foot of the stairs there are old flagstones. This picture also shows where an old doorway at the foot of the stairs has been filled in with blockwork and a new doorway created.



Above: two of the vaults. That on the left has the remains of a coal hole.

Right: Front wall of No. 7 in the cellars, showing blocked area windows, and damp breaking through.



Right: Back wall of No. 6 in the cellars, showing smooth Vandex covering on back wall. Note further pipework.

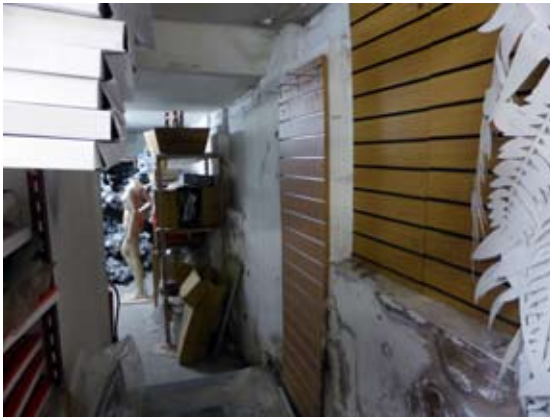


Right: back wall of No. 6 in the old stairwell. Here it can be seen the back wall is definitely blockwork.





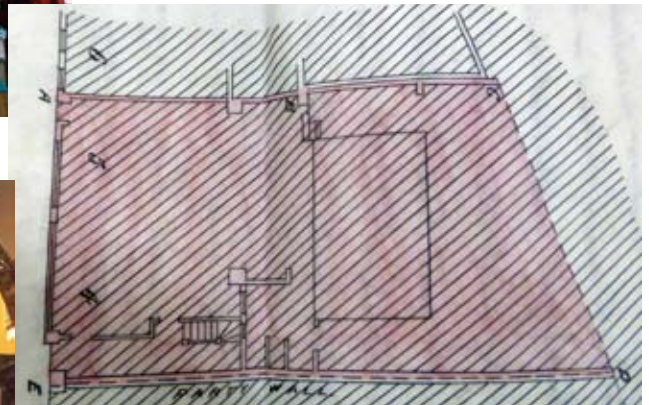
Above left: Glassblocks above former area outside No. 8 John Street.
Above right: grills above the areas in Queen Street.



Left: view through from 7 to 6, showing drop and width of party wall.
Below: the width of the party wall.



Below: typical mixture of original stone, block and pipework at this level.



Top left: Ground floor in No. 6 looking west, showing marks of old walls on the ceiling. The left hand present window would have been the doorway.
Top right: The best remaining section of cornice and panelling, though damaged by trunking to protect wiring.
Middle: plan of Nos 4 and 5 but with hallway of No. 6 just indicated.

Above left: entrance to the Salamander. This is almost certainly how the entrance to No. 6 appeared, although it would have been a mirror image.



Above: a view at cornice level of what would have been the hallway and probable archway in front of the stairs. To the right, it can be seen that the cornice is missing as it approaches the site of the archway, and it does not continue after it. Cabling and pipework intrude here too.

Below: the cornice on the party wall continuing round the chimney stack.

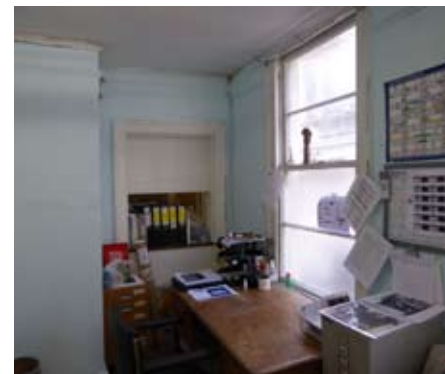


Above: detail of cornice above chimney stack, and panelling. Modern dado rail has been added to panelling - visible beneath wiring.

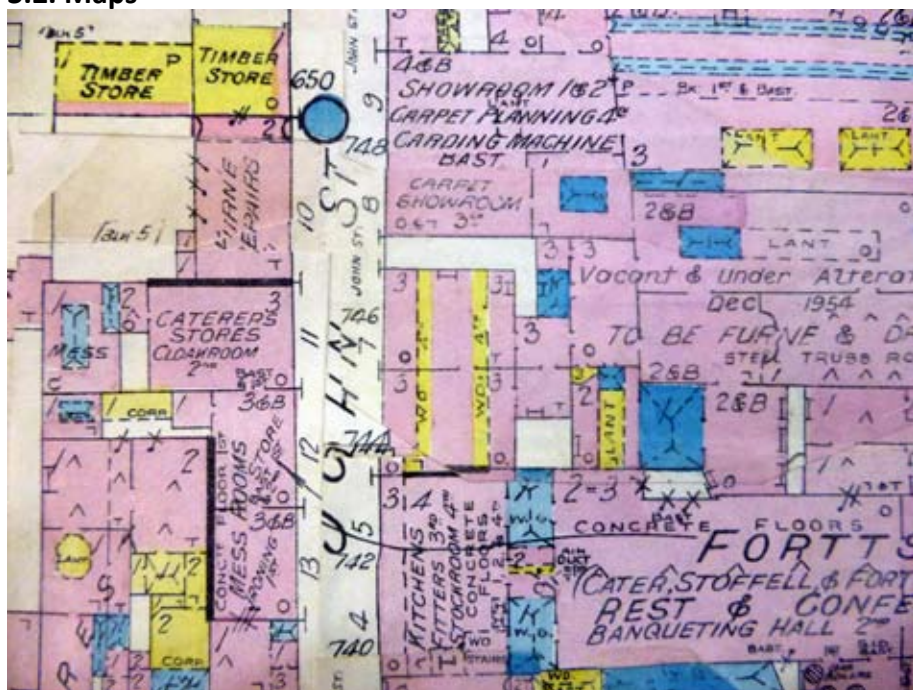


Above: all that can be seen of the stone fire surround just visible at the bottom.

Below: two views of No. 7. To the left is the front office, with a window pushed through the party wall into No. 6.



3.2. Maps



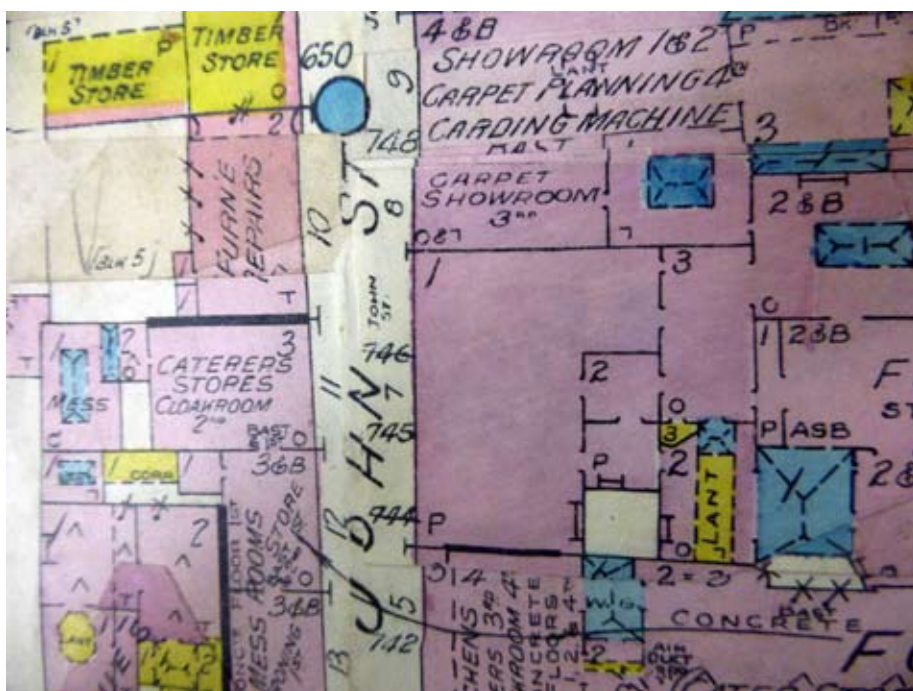
Left:

Insurance maps corrected to 1954 (above) and 1958 (below) showing alteration in height.

Right:

Above: Bomb damage map showing Nos. 6 and 7 only suffering damage to glass.

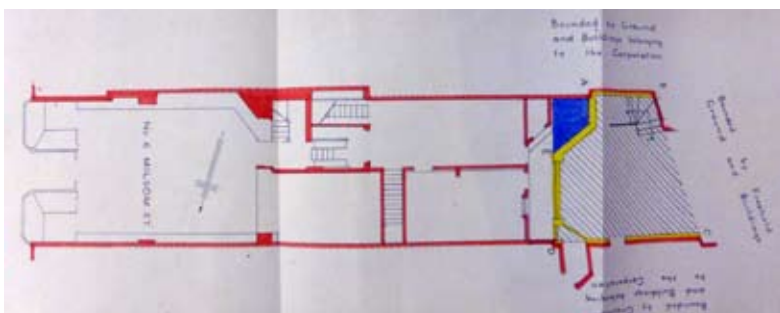
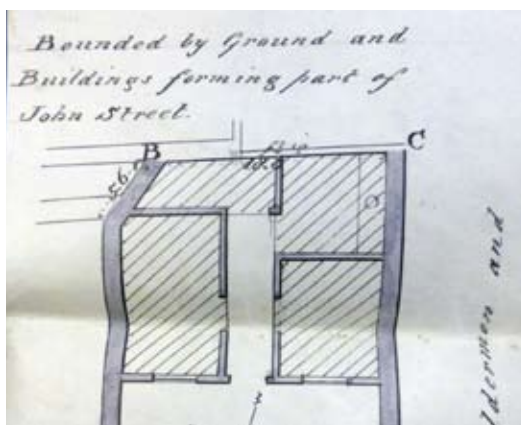
Below: modern aerial view from Google Earth.



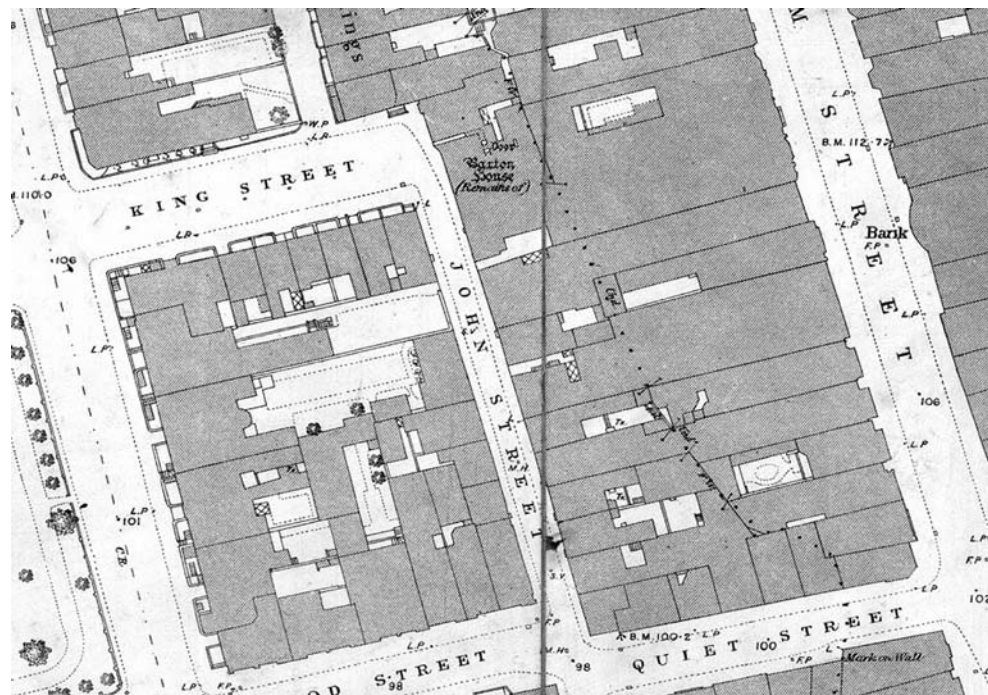
4. Listed status.

There is no doubt that, if someone applied to have these listed today, it would be turned down. Not enough of any fabric survives to justify it and they have been altered beyond all recognition in a piecemeal way. However, it is arguable that the buildings (Nos. 6 and 7) are not listed anyway. They are not mentioned in the listing, but it has been assumed that they lie within the curtilage of Jolly's. The legal documents suggest this may not be the case. The land on which they stand is freehold, unlike that at the back of them. All deeds, including quite recent ones (1973) show that the buildings in John Street are not considered part of any lease. However, this same lease is the only one which does not show the party wall. The 1886 OS map shows No. 7 merged in with the Milsom Street house, but No. 6 is still shown as distinct. Despite that, there must have been entrances through between 6 and 7 by 1924, because staff were using No. 6 as a dormitory but could immediately get into No. 7, from the upper and ground floors of No. 6 when the fire was discovered.

Maps prior to 1948 – the crucial date – show 7 and 8 Milsom Street and 6 and 7 John Street as all one building, but, as I have shown, as late as 1973, they were considered separate legally if not physically.

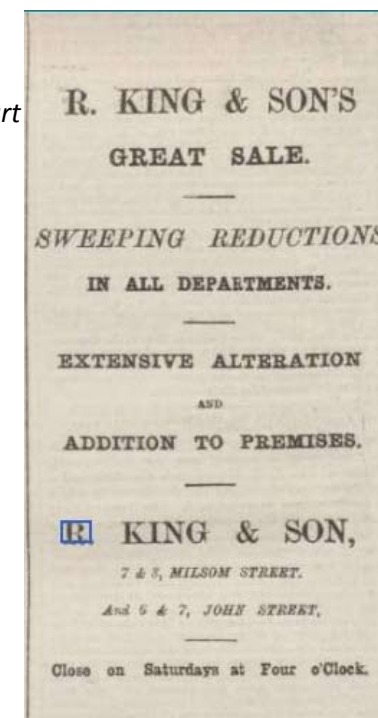


Plans from leases of 1839, 1842 and 1973 showing John Street properties as legally distinct from Milsom Street properties.



Above: 1886 OS map

Right: By 1892, Nos 6 and 7 John Street were both part of King's.



Appendix 1. Listing.

These buildings are listed under 2 – 22 Milsom Street.

MILSOM STREET (South West side) Nos.2-22 (Consec) 12/06/50

GV II

Twenty-one terrace houses, now shops, stepped uphill from No.2 to left. Begun 1762 (elevation agreed 30.03.1761, Council minutes). Standard elevation probably by Thomas Jelly. MATERIALS: Limestone ashlar, double pitched slate mansard roofs with dormers and moulded stacks (mostly truncated) to coped party walls. PLAN: Double depth plans with rear additions. EXTERIOR: Three storeys with attics and basement, each house three-window front. Coped parapets and stopped modillion cornices, moulded eared architraves to second floor windows, moulded architraves with cornices to first floor windows, those to centre of each house have pediment. C19 and C20 shops. No.2 has six/six-pane sash windows and c1993 Georgian style shop. No.3 plate glass sash windows and a lead downpipe with bell head. Shop, 1911 by C. Bryan Oliver, has panelled pilasters and moulded consoles supporting cornice to tall fascia with huge moulded pedimented consoles to ends, ornamented tops to colonnettes of curved plate glass windows leading to set back central door. Nos 4 and 5 are one shop with plate glass sash windows to upper floors over one C20 shopfront with panelled pilasters and very deep fascia, two large plate glass windows and entrances at either end of front. Building had some alterations by W. J. Willcox in 1888 (RIBA Drawings Collection) and in 1890. No.4 has lead downpipe with bell-head to left. No.6 has painted reveals to plate glass sash windows to upper floors, projecting mid C20 shop window with curved corners, dentil cornice over tall fascia, curved plate glass windows and overlights, panelled plinths with scrolled grilles to centres, and set back C20 double doors. Nos 7-14 are now one shop (Jolly's) which began in No.12 in 1831 and spread across eight houses. Plate glass windows to upper floors and elaborate marble and polished granite columns and carved fascias to shopfront, most are partially late C19 but shopfront to No.14 has been reconstructed in 1995, when the shop underwent considerable refurbishment, inside and out. Nos 7 and 8 late C19 shop designed for R. King and Son, Draper. RIBA Drawings Collection has drawings for alterations by W. J. Willcox in 1907 and 1910. Windows were refitted in

1953 by Courtney Pope for Jolly's. Front has been altered again in 1995. Lead downpipe with bell-head to left of No.7. No.9 has 1907 shopfront by J. Foster for Jolly's. Lead downpipe with bell-head. No.10 has 1905 shopfront by J. Foster for Jolly's. No.11-13 has elaborate shopfront of 1879 by CE. Davis for Jolly's. Large central doorway with segmental pediment to No.12 where Jolly's began. Lead downpipe with bell-head to left of No.11. No.14 had shopfront of 1938 by J. Foster for Jolly's but has been reconstructed in more Victorian style in 1995. Shopfront covers four-bays of which left hand one part of No.13. A peacock mosaic c1908 is partially visible in the lobby floor. No.15 has a C20 shopfront. Downpipe with lead bell-head to left. Six/six-sash windows above. No.16 has plate glass sash windows to upper floors and mid/late C20 shop in Victorian style. One paired and one single dormer, all with six/six-sashes. Nos 17 and 18 are one shop with painted architraves to plate glass sash windows to upper floors, those to first floor with splayed reveals. Double shopfront has articulated by seven fluted Corinthian columns supporting an entablature with paterae, behind columns late C20 shopfront. Shopfront was first to one house (No 17) and was designed in 1911 by Silcock and Reay, possibly reusing columns from early C19 shopfront (see photograph from Bath Chronicle). Extended in matching style across No.18 in later C20. Downpipe with lead bell-head to left of No.17. No.19 has plate glass sash windows, painted architraves to second floor, painted splayed reveals to first floor, and shop of 1921 by A. Guparrell Ltd. No.20 has six/six-pane sash windows to attic and second floor and painted splayed reveals to plate glass sash windows to first floor. 1920's-1930's projecting shop has cornice to fascia and plate glass curved to outer and inner corners flanking set back door. Downpipe with lead bell-head to left. No.21 has six/six-pane sash windows to attic, horizontal glazing bars to two/two-pane sashes and balconettes to second floor, plate glass sashes to first floor and shopfront with 1911 surround and modern windows. No.22 has shopfront with surround of 1911 by C Bryan Oliver, and modern windows, plate glass sashes above. Downpipe with lead bell-head to right. REAR ELEVATION: The rear of Jolly's, now including the staff entrance facing onto John Street, is of interest in its own right as an instance of a later Victorian emulation of a C17 building: this was the site of Barton House, a Cotswoldian manor house, hence the gabled range of four gables in masonry (by J. Elkington Gill, 1869, extended by Browne & Gill, 1885), echoing the pre-Wood age, while the half-timbered, jettied gable to the south, with its large five-light leaded window (by Major Davis, 1888), is a reminder of the wholly

vanished wooden buildings of the city. INTERIORS: Not inspected, except No. 4/5 in 1982. No. 4 had a ballroom on the first floor. Jolly's (Nos 7-14) which was reconstructed on ground and first floors in 1994-1995. No. 21 (1986) has a staircase with a fine balustrade of fluted Doric columns and Rococo ornamentation on the close strings. Very fine Rococo ceiling and ceiling rose. HISTORY: No. 2 was Coward Linen Draper, c1835, then c1840-45 'PARTON & COMPY (LATE COWARDS) WAREHOUSE', both entrances having coats of arms. No. 3 was Messrs Walker & Ling, Costumers & Milliners c 1911. No. 6 was Steele & Marsh, Chemists c 1862-1921. No. 7, now Jolly's was originally R King & Son, Costumes, Mantles & Millinery c 1850-1954 when premises taken over by rivals Jolly & Co. who had moved from Margate to Bath (20 Old Bond Street) in 1830, and to No.12 Milsom Street in 1831, trading as 'The Bath Emporium'. Jolly's now stretches from Nos 7-14 Milsom Street. No.15 was Milsom & Son, pianoforte and Music Sellers, built 1882, it moved to No.12 Northgate Street in 1928. No.17 was Eyres c1884 and No.18 W.B. Bartrum. SOURCES: (Ison W: The Georgian Buildings of Bath: Bath: 1980-: 146; The Bath Chronicle: Images of Bath: Derby: 1994-: 71; Lees-Milne J and Ford D: Images of Bath: London: 1982-; Finch G: Shopfront Record, Bath City Council: 1992-).

Listing NGR: ST7491365051

Appendix 2 Bibliography

Abbreviations

APA - Akeman Press Archive
BRL - Bath Reference Library
BRO - Bath Record Office
SRO - Somerset Record Office

Primary Sources

Various city maps APA
Postcards and photographs APA
1787 Turnpike Map by Harcourt Masters SRO
1852 Cotterell Map BRO
1887 OS map BRO
1954 Insurance Map BRO
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