

Registered Building No. 175

**TOWN AND COUNTRY PLANNING ACT 1991**

**THE REGISTERED BUILDINGS (GENERAL) REGULATIONS 1991**

To:

MAJESTIC HOTEL LTD., whose Registered Office is situate at the Majestic Hotel, King Edward Road, Onchan to which this notice is to be affixed with a copy to MR. DAVID BELLAMY, per his Agents, Lowey & Co., Nelson Street, Douglas;

HERITAGE HOMES LTD., whose Registered Office is situate at Park House, Isle of Man Business Park, Cooil Road, Braddan;

MR. K. KERRUISH, Chrystals Auctions, 44, Parliament Street, Ramsey;

**NOTICE IS HEREBY GIVEN** that at a meeting held on the 5<sup>th</sup> June, 1998, the **PLANNING COMMITTEE** of the Department of Local Government and the Environment, in pursuance of its powers under the above Acts and Regulations **REGISTERED :-**

1. Various structures and buildings associated with and including that part of the building now known as "The Majestic Hotel" which abuts upon King Edward Road, in the Parish of Onchan and which includes within its built form the property originally constructed upon the site formerly known as "View Park" or "The Mansion" (hereinafter called "the Original Building") together with all sections of the enclosing structure necessary for the protection and structural support of the Original Building the outline of which, together with later supporting and enclosing structure, is shown (for purposes of identification and not of limitation) delineated and marked in red on **PLAN A** attached hereto;
2. That building associated and contemporary with the Original Building being known as The Lodge and Stable Block such building which also abuts upon King Edward Road in the Parish of Onchan and which is shown (for purposes of identification and not of limitation) delineated and marked in red on **PLAN B** attached hereto; and
3. The terrace, steps and flanking stumpy columns to the South of the Original Building **AND ALSO** the perimeter wall of the site upon which the buildings set out in paragraphs 1 and 2 above are located, together with the associated gate pillars the location of which is shown ( for purposes of identification and not of limitation) delineated and marked in green on **PLAN B** attached hereto;

**THE EFFECT OF THIS REGISTRATION IS IMMEDIATE** and prohibits the alteration or demolition of the structure or appearance of any part of the building except in compliance with an obligation imposed by or under any statutory provision or with the prior written consent of the Planning Committee.

Dated this 18 day of June, 1998

By Order of the Committee



Secretary, Planning Committee

3<sup>rd</sup> Floor, Murray House,  
Mount Havelock,  
Douglas,  
Isle of Man.

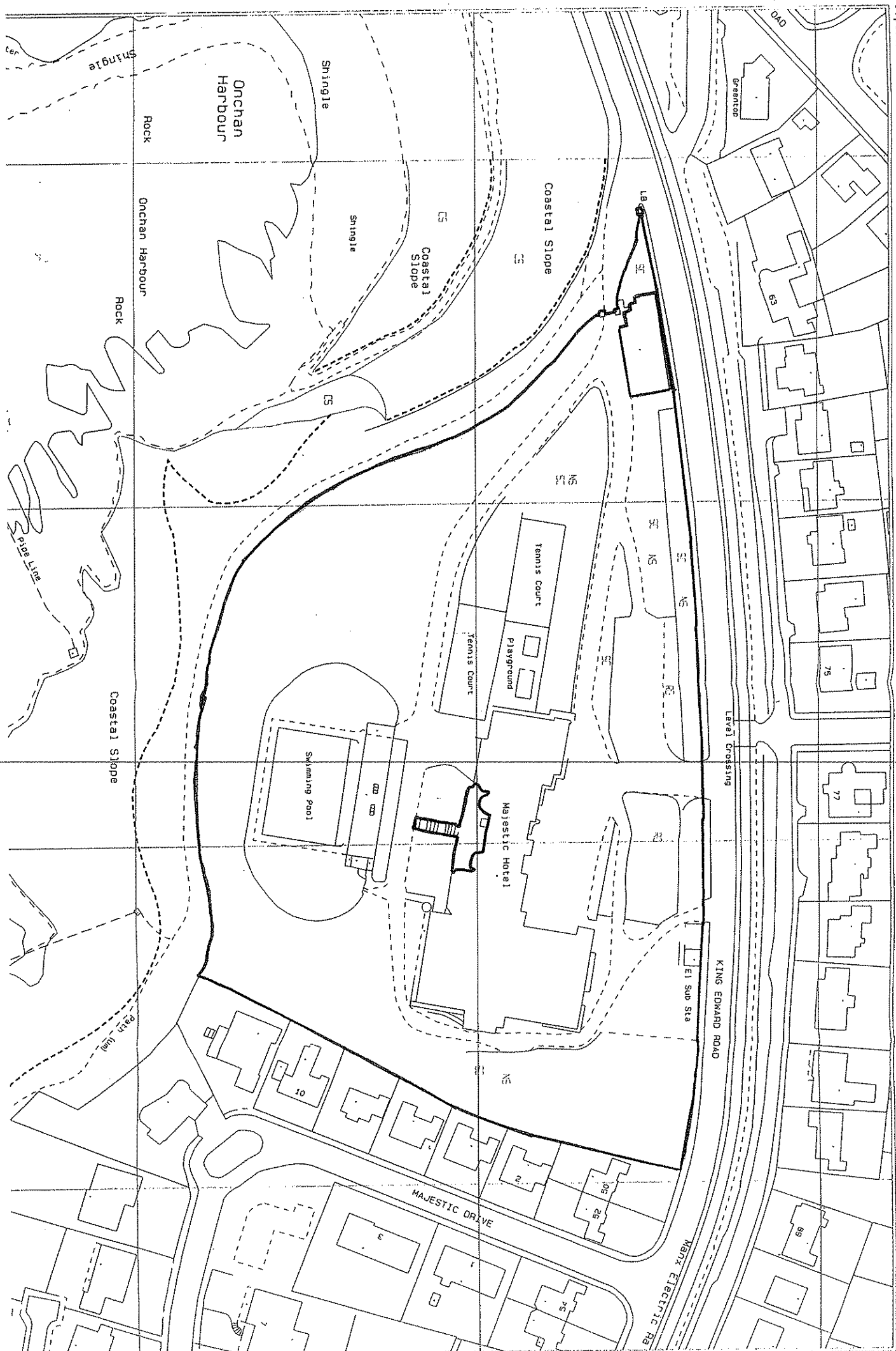
**NOTE: Rights to request de-registration may be made by the owner or occupier of, and any other person having an interest in the buildings within a period of 28 days of service of this notice. Such application should be sent to The Secretary, Planning Committee, 3<sup>rd</sup> Floor, Murray house, Mount Havelock, Douglas.**

In the event that de-registration is not requested by any party within the 28 day period described above, then de-registration may not be requested within a period of 3 years.

1. Onchan Commissioners, Commissioners' Office, Main Road, Onchan.
2. Manx National Heritage, Kingswood Grove, Douglas.
3. Advisory Council for Planning and the Environment, Marjon House, 52, Alberta Drive, Onchan.
4. R.B. File 175

Scale 1:1000

PLAN B



**“VIEW PARK” or “THE MANSION”  
part of the building now known as  
THE MAJESTIC HOTEL,  
ONCHAN,  
ISLE OF MAN**

**Historical notes**

The year 1892 saw the approval by Tynwald of the filling in of the Port-E-Vada Creek, just behind the Derby Castle, and proposals for a coastal railway. In March 1893, two hundred navvies constructed the electric railway to Groudle and by the 7th September, it was completed.

The Douglas Bay Estate Company Ltd engaged Frederick Saunderson, Civil Engineer of Athol Street, to prepare a plan for development of their land, which would be called “Cliftonville”. The first large plot on the proposed development was sold to Mr J. S. McAndrew: it was approximately six acres in total and occupied the field known as Creggans, just North of Onchan Harbour. Mr McAndrew engaged the services of the young Architect Mackay Hugh Baillie Scott who had been involved in surveying the area and who was in the process of setting up in practice in his own right, having been in the employ of Mr. Saunderson since coming to the Island in 1889. It is important to note the standing of the McAndrew family in the community and recognise the achievement of Scott’s securing such a high profile commission at the relatively young age of 28 years.

The house was a very grand affair and was to be known as “View Park” and also “The Mansion”: it was to be one of the largest private commissions which Scott undertook anywhere in the world and this is significant bearing in mind that he designed houses and interiors as far afield as Germany, Switzerland, Poland, Russia and America as well as his numerous projects in England.

In the Elizabethan Revival style, the house was faced in the distinctive, smooth, red brick from Ruabon in Wales. The use of these bricks came into popularity Isle of Man in the 1890's, probably due to their superior weathering capabilities: most locally produced bricks were extremely porous. A contrast was provided in the form of carved, honey-coloured Bath stone which was used to dress all major openings as well as providing decorative copings, finials, quoins and other architectural features including projecting string courses and stone-mullioned windows. The roof was clad in green Westmoreland slate and the interior was finished in Oak and Walnut.

The site of this detached manor house in its prominent coastal location must have caused quite a stir at the time of its completion and would be like no other on the Island at that time. The external appearance clearly shows the influence of the much published work of Ernest George, however Scott is able to achieve a well-resolved and almost fluid plan form, whilst creating an appearance of balanced symmetry on both the entrance and garden elevations. His skill in handling the plan form is already very evident.

The plan of the house and proposed elevation appeared in The Building News of the 21<sup>st</sup> April, 1893 and the house is described as being "in course of erection". It is said that the total cost of construction for the House, Lodge and Stables was some twenty thousand pounds (£20,000). It would seem that J. S. McAndrew did not live to occupy the property and in the Memorial of his Will dated the 29<sup>th</sup> June, 1899 the property is set out (inter alia) and described as follows:

*"All and Singular that Dwelling house and premises with the lodge and stable thereto belonging called and known by the name of "View Park" situate on the Estate of Howstrake in the Parish of Onchan and containing 7 acres 0 roods and 13.25 perches or thereabouts of land the same being a portion of the land purchased by the said John Smith McAndrew from Douglas Bay Estate Limited by Deed of Sale dated the 31<sup>st</sup> day of January 1893."*

Upon the death of J. S. McAndrew the property passed to his brother and Heir at Law, Francis Glen McAndrew, who with the Widow, Mary Laura McAndrew, sold the property to Harold Vincent Aldred of number forty two Spring Gardens, Manchester, on the 9<sup>th</sup> September, 1896 for only £6,000.

During this part of its early life, the building had close associations with the then recently formed Golf Club in the Howstrake area and even as early as September, the same month that the property was changing ownership,

*"a Prize Presentation was held in the large house next to the course, view Park Mansion, now occupied by Mr. Glenn McAndrew."* (**The Onchan Story by Gordon N. Kniveton p.49**)

The new owner, Mr. Aldred was a chartered accountant of some standing, being President of the Manchester Institute of Chartered Accountant. His company William Aldred and Sons were also auditors to the City of Manchester and on the Island they were auditors to the Isle of Man Tramways and Electric Power Company and the fated Dumbell Banking Company. "Black Saturday," 3<sup>rd</sup> January, 1900 will always be remembered as being responsible for the downfall of numerous projects and the ruin of many people on the Island. The main culprit was held to be Mr. Alexander Bruce, Manager of the Bank, who had covered his mishandling of financial matters by false accounting. This was not picked up by the Bank's auditors, William Aldred and Sons and the ultimate result was that Mr. Aldred Senior was sentenced to six months hard labour, at the age of 74 years! Following on from this disaster, in 1900, the building was acquired from Mr. Aldred by Rebecca Prestwich, wife of Mr.R.H. Prestwich, Chairman of the Blackpool and Fleetwood Tramway who was also a large shareholder in the Isle of Man Tramways. Mr. Prestwich also took on a lease of the Golf Course and used it as a private facility until 1908.

### Original Design and Changes

Although many plans are deposited with Onchan Village Commissioners showing how the building has changed from time to time, the only plans which have, as yet, come to light to indicate how the original building was designed are the aforesaid plans which were published in *The Building News* of 21<sup>st</sup> April, 1893 when the building is described as being under construction. The plan (ground floor only) takes advantage of the naturally sloping site with all the main reception rooms being located on the Southern and Eastern elevations having magnificent coastal views across Douglas Bay. Early, distant photographs of the building seem to indicate that the conservatory shown in the published drawings was probably not built, but the overall external form of the Southern, Western and Eastern elevations do not point towards the main corpus of the building deviating markedly from the published drawings.

As with all of Baillie Scott's houses, the plan form is a most important feature of the design and his handling the interrelationship of spaces and functions developed during his time on the Island. The plan form in this building is quite fluid but more linear than in some of his later works, however, we can see his design philosophy developing in that the Hall provides a and welcoming central focus for the house occupying an area almost as large as the major reception rooms, with a fireplace facing the principal staircase. This arrangement is developed further in "Ivydene" the work which followed almost immediately after View Park. In his own words Scott explains:

*"In the old days, a large house was usually a dignified structure . It expressed a certain quiet stateliness of planning and furnishing, and in the old English manor house one found the straight vista of the carriage-drive leading to the square forecourt, with the front entrance of dignified aspect. Without vulgar ostentation the whole effect was one of quiet, homely, dignity, not rejoicing in expense for the sake of expense, but for the sake of beauty and fitness.*

*The large house will be chiefly marked by the number of its specialised rooms, which, however, should still combine to form an ensemble focused in its central hall. It will further be distinguished by the use of materials which are beyond the means of the occupant of the cottage....."*

***Houses and Gardens - M. H. Baillie Scott - First Published 1906, re-issued 1995 pp 43-44***

The full history of the property during the first twenty years of this century has yet to be uncovered: newspapers for the period have not yet been catalogued at the Manx Museum Library and so, although we are aware of the close associations with the Golf Club, items and or photographs reported in the press have not been unearthed. Considering the building's colourful history and its semi-public uses, it is highly likely that there are images and items of information contained in personal archives which would assist in building a more complete picture of the historical development of the building and provide further information regarding the interior of the original building as created for the McAndrew family.

Scott developed very clear views regarding the design of "the house" and furthermore on the design of the various elements which all combine to achieve a successful design:

**Ceilings** - his basic philosophy was to allow the structure to be honest and self-expressionist, however, he does allow for a variation in approach:

*"Other and more elaborate ceilings may be divided into panels with wooden ribs. In such cases there is an obvious departure from the floor structure of the room above, and such panellings should therefore not be too structural in their character..... They may most reasonably be used in passages where it may be desirable to form the ceiling at a lower level than the upper floor....."* **Houses and Gardens (op cit) p.p. 103 - 104**

It is my contention that the deeply coved ceilings which remain in some of the rooms at first floor, including the "Long Gallery" passage, form part of the original Baillie Scott house.



Scott goes on to say;

*"In upper rooms it is often possible to obtain an excellent effect by means of a curved, segmented ceiling, which affords an excellent field for decoration in many ways,..... Simple types of vaulting may often be used in corridors with excellent effect..."* **Houses and Gardens (op cit) p 104.**

This form of ceiling is clearly a forerunner of others which he was to develop later in his career; a notable example is again found at Ivydene.

The illustration of **A Stone House** in his book **Houses and Gardens** is clearly a development of **The Mansion** and in **Chapter thirty one of Houses and Gardens (op cit)**, Scott describes in considerable detail the siting, approach to and gardens of a house which, although unnamed, bears an uncanny similarity to **The Mansion**. Save for his chapter on the design of the semi-detached house, where **Myrtle Bank** and **Holly Bank** in **Little Switzerland** are discernible, it is interesting to note that Scott does not specifically illustrate **any** of his houses on the Island by name. Why this should be, we can only guess at; possibly, having moved away from the Island, it proved to be difficult to obtain photographic and other material in order to illustrate the designs. The inclusion of **A Stone House** does, I would suggest, give more weight to its standing within Scott's personal perception and the value of the group of Island buildings is being increasingly acknowledged.

Two complete tiled hearths have been uncovered during our initial investigations (others may exist): Scott tended to favour natural colour tones and combinations:

*"generally the central green tone of the spectrum is the most satisfactory with the introduction of its adjacent tints of either blue or yellow.."* **Houses and Gardens p.88.**

Scott also used round or floral motifs as a basis for much of his decorative work and the two examples found respond to these preferences.

One of the main justifications that can be offered for Registering this building must lie in the fact that this was Scott's first major work as a sole practitioner and one of his largest **anywhere**. Although not in a style explored further on the Island the size of the commission clearly called for something distinctive and thus, the value of the building must also be enhanced because it is the only known example of Scott designing in this style of Elizabethan Revival. Although Scott was keen to take advantage of local skill and materials, he also took the opportunity to use modern materials where they were readily available, as is illustrated by his use of Ruabon Brick.

It is also possible to learn so much about any artist or architect's development, if one has access to a broad spectrum of his work: the internal planning and the philosophical approach to design show Scott in his early stages of development providing a better context in which to judge his later works.

Baillie Scott's standing as an Architect is ever increasing; this is borne out by the fact that a major travelling exhibition has been staged in the past eighteen months, together with the highly acclaimed publication of the book by **Diane Haigh** of Cambridge University entitled **"The Artistic House"** (Academy Editions 1995).

The interest in Scott's work has been increasingly evidenced by the number of off-Island tutors and students who come here to learn more about this talented Architect and here on the Island we have a unique record of his early creative development, of which this building forms a vital and unique part.

Reference has been made to J. D. Kornwolf's comprehensive book on the work of Baillie Scott. This book is a wide-ranging study of Scott's work and publications, but it should be noted that some discrepancies have from time to time been reported in the factual information contained in the monograph. I wonder if the extended and rendered appearance of the building was sufficient to deter Mr. Kornwolf from looking at the original building in any detail.

**One clear advantage of retaining the original building on the site would be its influence upon the quality of design of further development which might be permitted on the site.**

The site taken as a whole would certainly benefit from a programme of redevelopment: any proposal would have to respond to the character and quality of the original Mansion which would, in fact, set the standard of any future development as well as adding an element of prestige to the site.

This building was also for many years the Island's top hotel and as such has played a most important part in the development of tourism in the Island: finding a future use for the original building will also be a key to its revitalisation. Its Registration is intended to act as a catalyst for progressing the redevelopment of this important landmark site.

A final note upon the Gate house and Stable block: these have over the years been altered but still remain inside the security boarding and extensions. The buildings give a taste of the architectural treatment of the main house and also would be capable of restoration. The roof vent to the Stable block is a well known feature in the area and is characteristic of the distinctive developing style of the Architect.

The entry in to the Protected Buildings Register of the original corpus of "View Park" also known as "The Mansion House" together with the Gate House and Stable Block, the perimeter walls and gates, is confirmed upon the following grounds;-

1. The building(plus out offices and premises) constitutes the first major work of the internationally reputed Architect M.H. Baillie Scott; it is the only known work executed by him in this particular style and provides unique evidence of his early and developing design skills.
2. The building has played an important role in the sociological and historical development of the Village District of Onchan and in the wider context of the Island as a whole.
3. The prominence of the building in its coastal position makes a significant contribution to the landscape of the Isle of Man and this has lead to the building becoming a well known landmark.

*File copy - please do not remove*

*Please reply to the Chief Executive*

Our ref: RAH/MC

15th March, 1999.

Dear Sir/Madam,

**ON APPEAL: Registered Building No. 175 - Majestic Hotel, Onchan**

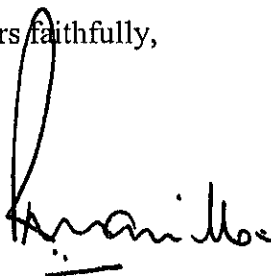
I refer to the recent appeal hearing in respect of the decision to remove from the Protected Buildings Register those parts of the building which had been Registered.

In accordance with the provisions of paragraph 11(4)(a) of the Registered Buildings Regulations 1991, I am enclosing herewith a copy of the report of the person appointed to hear this appeal.

I am directed to advise you that the Minister, having considered the report, has agreed to accept the recommendation of the appointed person. Accordingly, he has directed that the appeal be dismissed and that the decision of the Planning Committee to de-register parts of the Majestic Hotel, Onchan, be confirmed, with the effect that the Majestic Hotel is removed from the Protected Buildings Register.

Additionally, the Minister has also indicated that he endorses the sentiments expressed in paragraph 89 of the report, welcoming the offer by Heritage Homes Limited, as to recording, architectural salvage, and the making of a model.

Yours faithfully,



**Chief Executive.**

Please see over for circulation list/.....

## Circulation List - RB175

1. Heritage Homes Limited, Isle of Man Business Park, Cooil Road, Braddan;
2. Onchan District Commissioners;
3. Majestic Hotel Limited, c/o Mr. D. Bellamy, Lowey & Co., Nelson Street, Douglas;
4. Capt. and Mrs. T. K. Crellin, 63 King Edward Road, Onchan;
5. Mrs. M. Corlett, 89 King Edward Road, Onchan;
6. Mr. K. Kerruish, Chrystals Auctions, 44 Parliament Street, Ramsey;
7. Mr. P. Kelly, Advisory Council on Planning and the Environment, 52 Alberta Drive, Onchan;
8. Roger Wools & Associates, 74 Bootham, York, YO3 7DF;
9. Save Mann's Heritage, 50 Derby Square, Douglas;
10. SPMC&E, Glebe Cottage, Maughold;
11. Mr. M. Valatin, 14 Saint Margaret's Hill, Bradford-on-Avon, Wiltshire BA15 1DP;
12. The Director, Manx National Heritage;
13. A. Pennington, 81 King Edward Road, Onchan;
14. Mrs. E. Hennessy, 69 King Edward Road, Onchan;
15. The Friends of Onchan's Heritage, 52 Alberta Drive, Onchan;
16. G. J. Slater, 1 Bathurst Road, Ilford, Essex IG1 4LA;
17. Mrs. J. Griffiths, 87 King Edward Road, Onchan;
18. D. E. Quayle, 95 King Edward Road, Onchan;
19. V. Sanderson, 93 King Edward Road, Onchan;
20. A. Corkill, 101 King Edward Road, Onchan;
21. M. E. Atkinson, 26 Howe Road, Onchan;
22. Mr. Bailey, 56 Howe Road, Onchan;
23. Mr. Callister, 71 King Edward Road, Onchan;
24. M. Peel, 65 King Edward Road, Onchan;
25. M. P. Corlett, 89 King Edward Road, Onchan;
26. E. J. Reilly, 97 King Edward Road, Onchan;
27. G. Hunter, 24 Howe Road, Onchan;
28. Mr. Ormerod, 5 Avondale Road, Onchan;
29. M. Poole, 67 King Edward Road, Onchan;
30. T. Oliver, 91 King Edward Road, Onchan;
31. C. Luck, 6 Majestic Drive, Onchan;
32. C. Hasley, 6 Howe Road, Onchan;
33. J. Allen, 61 King Edward Road, Onchan;
34. Mr. L. Shimmin, 28 Howe Road, Onchan;
35. E. B. Kennaugh, 38 Howe Road, Onchan;
36. T. S. Braid, 40 Howe Road, Onchan;
37. J. Wolfson, 52 Howe Road, Onchan;
38. G. Annis, 12 Howe Road, Onchan;
39. S. Loffey, 4 Howe Road, Onchan;
40. Mr. Humphrey, 24 Howe Road, Onchan;

41. Mr. S. Shimmin, 28 Howe Road, Onchan;
42. S. V. and B. Thomas, 40 Howe Road, Onchan;
43. S. and G. Reid, 42 Howe Road, Onchan;
44. G. Moore, 54 Howe Road, Onchan;
45. Mr. R. Cowley, 62 Howe Road, Onchan;
46. E. J. Cannell, 22 Ashley Park, Onchan;
47. Mr. J. Slater, The Merchants House, 18 Castle Street, Peel;
48. Mr. S. Wilkinson, RIBA, Lyons and Sleeman and Hoare, Nero Brewery, Cricket Green, Hartley, Witney Hook, Hants. RG27 8QA;
49. Mr. A. Forman, Finch Forman, 20 Bridge Wharf, 156 Caledonian Road, London, N1 9UU;
50. Mr. P. Clucas, 8 Sawrey Court, New Street, Broughton in Furness, Cumbria LA30 6JQ;
51. K. and M. Peel, The Tees, 65 King Edward Road, Onchan;
52. Isle of Man Victoria Society, 52 Alberta Drive, Onchan;
53. Mr. P. Karran, MHK, White Cot, Groudle Glen, Onchan;
54. Mr. and Mrs. C. Ellan, 60 Howe Road, Onchan;
55. Ashley Pettit Architects, 4 Osborne Terrace, Douglas, IM1 3LH;
56. Haigh Architects, 29 Lowther Street, Kendal, Cumbria, LA9 4DH;
57. Dr. Christopher W. London, 12 Wetherby Gardens, London SW5 OJW;
58. Don Donnithorne Architects Limited, Provincial Buildings, Armagh Street Tower, PO Box 2934, Christchurch 1, New Zealand;
59. Ms. Juliet Wood, RIBA, 29 Trehurst Street, London E5 OEB;
60. The Editor, IOM Newspapers;
61. Manx Radio Newsroom;
62. The Editor, Peel City Guardian;
63. Manx Broadcasting and Journalism Bureau;
64. Ms. J. Green, 7 Gorsecroft, Abbeyfields, Douglas, IM2 7DZ
65. Secretary, Planning Appeals;
66. Secretary, Planning Committee;
67. Mr. T. O'Hanlon, Treasury;
68. Chairman and Members of the Planning Committee.

**Appeal by Capt. T K Crellin and others against the decision of the Planning Committee to delete the Majestic Hotel (parts) from the Register of Protected Buildings**

**Preliminaries**

1. A list of the appellants, other objectors and others appearing at the inquiry is annexed to this report.
2. At the opening of the inquiry, the death was announced of Mr Brian Hyslop, one of the appellants. The inquiry expressed its sincerest condolences to Mrs Hyslop.
3. The inquiry received an unusual amount of technical and professional evidence, most of which is contained in the inquiry documents, and much of which was not challenged during the inquiry. Reference was also made to published works by and about the architect of the registered building, Mr Mackay Hugh Baillie Scott. Lists of all the inquiry documents, the publications referred to, plans and photographs are annexed to this report (Annex B). Accordingly, this report details the technical evidence only where it is particularly contentious or otherwise necessary to assess the merits of the cases.
4. The main exception to the technical evidence being well documented is that of Mrs Diane Haigh, who was called by the Advisory Council on Planning and the Environment without notice and contrary to the Rules of Procedure. Whilst one course of action would have been not to hear Mrs Haigh, it seemed to me that it would not have been in the public interest to fail to hear the evidence of one of the leading authorities on Baillie Scott. Her oral evidence is summarised in Annex A of this report. The Advisory Council on Planning and the Environment were admonished as to compliance with the Rules.
5. This report now continues with brief summaries concerning Baillie Scott and the Isle of Man, the history of the building in question and the events leading to the appeals, before going on to the gist of the parties' cases in the normal way.

**Baillie Scott and the Isle of Man**

6. Mackay Hugh Baillie Scott was born near Ramsgate in 1865 into a well-to-do Scottish landed family. After some hesitation as to choice of career, he entered articles with Major Charles E Davis, the City Architect of Bath. There he met and married his wife Florence, coming to the Island for their honeymoon. Remaining on the Island, he took employment with an engineer and surveyor in Douglas, Mr Frederick Saunderson, whose work in hand included the laying out of the Douglas Bay (Howstrake) Estate. He was with Saunderson from 1889 to 1893, living at 35 Alexander Terrace, Douglas. Whilst with Saunderson he produced a number of designs, executed and not executed, including in 1892 the still extant cemetery office at Braddan.
7. In 1892-1893 he built his own house in Douglas, "the Red House", and in 1893 set up in practice on his own, being the architect for the appeal premises and a number of other buildings: Ivydene, Little Switzerland, Douglas (1893-4); farm buildings and house at Bishopscourt (1893-4); Oakleigh, Glencrutchery Road Douglas



(1893-4) (now demolished); Holly Bank and Myrtle Bank, Victoria Road Douglas (1895-6); Leafield and Braeside, King Edward Road Onchan (1896-7); Glencrutchery House interiors (1897-8) (dismantled); Terrace houses in Falcon Cliff Terrace, Douglas (1897-8); the Village Hall, Onchan (1897-8) and Castletown Police Station (1900). It has also been suggested that the Groudle Glen Hotel is his work (Slater 1995, p.22). He was associated with local artists, Archibald Knox and David Robinson, and he painted and designed interior fittings and furniture. He published and exhibited widely.

8. Increasingly during his time on the Island he obtained commissions in England, Scotland and on the continent of Europe. In 1901, with his reputation spreading through Britain and the Continent, he left, moving to Bedford. In 1919, working prolifically and with a still growing world-wide reputation, he moved his office to London, in partnership as Baillie Scott and Beresford. He ceased practising in 1939 and died in 1945. (Chronologies of the life and works of Baillie Scott are in Kornwolf 1972 and Haigh 1995).
9. Following in the footsteps of William Morris (1834-1896) and Richard Norman Shaw (1831-1912), Baillie Scott was one of the leading lights of the Arts and Crafts Movement, alongside such well known architects as C F A Voysey (1857-1941) and Charles Rennie Mackintosh (1868-1928). He later became involved with the Garden City movement, designing for Hampstead Garden Suburb and Letchworth. He is known principally for his domestic commissions rather than for major public buildings, and much of his house design was copied, at least superficially, by others.
10. In 1995, the work of Baillie Scott was the subject of an exhibition in Douglas sponsored by the Arts Council of Great Britain and Manx National Heritage.

### **The history of the building**

11. The appeal premises stand on a site of some 2.4 ha (6 acres) between King Edward Road and the cliff top footpath around Onchan Head. They were designed and constructed between 1892 and 1893 for a Lancashire industrialist, Mr J S MacAndrew (Haigh 1995), being the first house to be erected in the development of the Howstrake Estate following the filling in of Port-e-Vada Creek and the beginning of the construction of the Douglas and Laxey Electric Tramway (Document 4 and Additional Photo 1). The premises were then known variously as "View Park" or "the Mansion".
12. The house experienced a number of vicissitudes, and by 1920 had become an hotel. As such, it was altered and extended at various times between 1920 and 1970. As built, the exterior walls were of red Ruabon brick with Bath stone (or similar) quoins, mullions and other features. At some time after 1920, the walls and almost all these features were cement rendered and painted white. The original appearance of the house, and its appearance following various stages of alteration and extension can be seen in the drawings at Plans H and I. Its appearance whilst the hotel was a going concern can be seen from the photograph in Additional Document 4. The hotel closed as such in or about 1987, since when the only use appears to have been the use as auction rooms in part of the west end.

The present appearance of the appeal premises and their surroundings can be seen from the air photograph, Photo 1.

**The events leading to the appeals**

13. On 4 March 1998 the Department served a Building Preservation Notice (No.01/98) indicating that part of the former Majestic Hotel, together with the lodge and stables, appeared to the Department to be of special architectural or historic interest, and that these buildings were being considered for entering in the Protected Buildings Register (Document 2).
14. The Department also gave public notice under the Registered Building Regulations 1991, of its proposal to enter the buildings in the Register, inviting representations thereon. The Department received representations from Manx National Heritage, Onchan District Commissioners, the Advisory Council on Planning and the Environment and several special interest groups. Representations were also received from local residents, from one local MHK and from the prospective developers of the site, Heritage Homes Ltd (now the owners). Most of those making representations supported Registration, the exceptions being Heritage Homes Ltd and the Onchan District Commissioners who indicated support for demolition and redevelopment.
15. On the 5 June 1998, the Planning Committee, after considering these representations and other material information contained in a report by the Department's Conservation Officer (Documents 4-9), Registered the buildings. (A copy of the notice and supporting information are at Document 1 and Document 3).
16. On 22 June 1998, Heritage Homes Ltd requested de-registration of the buildings, providing the Planning Committee with written evidence of a conservation specialist, Dr R Wools (Documents 10-13). Then on 7 August 1998, the Department invited representations on de-Registration. The Department received objections and other representations from similar sources and of a similar nature to those received in response to its notice of March.
17. After considering the evidence of Dr Wools and the representations received, and after inspecting both the exterior and interior of the buildings, the Planning Committee decided to de-Register the buildings on 17 September 1998 (Document 14).

**The case for the appellants  
the material points are:**

18. The appellants, mostly local residents include (or at least have the support of) a writer on the life and work of Baillie Scott, Mr Gregory J Slater (Slater 1995).
19. It is important that the issue be seen in terms of the importance of the appeal premises to the Island rather than in wider UK or European terms. For over forty years a succession of attractive buildings, and sometimes entire blocks have been allowed by their owners to degenerate into such a poor condition that demolition was eventually permitted almost without protest. This pattern appears to be repeated in the case of the appeal premises, a building of not only historical

interest but uniquely, in Manx terms, placed on a prominent natural headland, framing the curve of Douglas Bay. Disregarding the ugly modern additions, which can be removed, the original house is an attractive and interesting feature, especially when seen from seaward — a vista which is open to around five hundred people every day when passing on the ferry, some of them enjoying their first view of the Island.

20. Mackay Hugh Baillie Scott was one of the most important architects to have any connection with the Island, and so it is important that his work should be properly recognised. The appeal premises were not only one of Baillie Scott's earliest works, his commission to build them was one of the largest private commissions which he undertook anywhere in the world.
21. The effect of Registration is essentially to put a brake on demolition so that careful thought can be given to the future of the building concerned. In this respect, the condition of a building is not material. Even so, the poor condition of the appeal premises is exaggerated in the respondent applicant's written evidence. For example, despite the evidence of water penetration almost everywhere, there is, as the respondent's oral evidence accepts, no actual evidence of the presence of dry rot in the building. This condition is all too often used as a scare: it can in any case be treated by modern methods. Nor, having regard to the hardness and impermeability of Ruabon brick, is it likely that much brickwork would have to be replaced, merely carefully re-pointed after removal of the cement render. There certainly would be no need to render it again.
22. The basic structure and shape of the original building survives, together with such key features as the original front door. Also surviving is the original grand drive into the building and the steps leading to it, marking the relationship of the building to its grounds. The loss of exterior features does not change the external character of a building nor its presence in the environment.
23. Once a building is demolished, it is lost forever, and any study that might be made of it, for example to ascertain its original interior features or details of construction, becomes impossible. In this case, the appeal premises could be temporarily made safe and so retained, even if the modern extensions were pulled down. Then consideration could be given to what might become of them. Restoration of the end walls and the making good of the whole building is not too much of a challenge.
24. Retention of what is left of the original building could, on its restoration, not only help to counter the unfavourable impression given by the ugly white scar of the nearby White City flats which disfigure the next headland, but would also provide an attraction for a future development of the site. Even when buildings of historic or architectural interest have been accidentally destroyed, it has still sometimes been worthwhile building a replica, as the examples of the National Trust property Uppark and some of the world-famous temples and shrines in Japan, such as the Kinkaju-Ji Temple in Kyoto, show. Recently, a house has been built from original plans by Baillie Scott's contemporary, Charles Rennie Mackintosh.
25. Future generations will condemn us for what we have already done to the Island's Victorian heritage, and will certainly not forgive us for hastily destroying all evidence of Scott's largest Manx undertaking. That heritage is not only of value in

itself, it also is good for the tourist trade. It may well be that the interior is irretrievable and the shell in poor repair, but many other such buildings have been rescued, and it is essential, as a first step, that this one remains on the Register.

**The case for the Advisory Council on Planning and the Environment  
the material points are:**

26. As the Planning Committee misdirected itself in reversing its earlier decision to Register the appeal premises, their decision was a bad one and so the original decision should now be reinstated.
27. In deciding to register the Majestic Hotel, the Planning Committee had before them the report of the Department's Conservation Officer (Document 4) which recommended registration of the original corpus of the Mansion House together with the gate house, stable block, perimeter walls and gates for the following reasons:
  - The building is one of the first major works of the internationally reputed Architect M.H. Baillie Scott and is the only known work executed by him in this particular style.
  - The building has played an important role in the sociological and historical development of the Village District of Onchan and in the wider context of the Island as a whole.
  - The prominence of the building in its coastal position makes a significant contribution to the landscape of the Isle of Man and this has led to the building becoming a well known landmark.
28. All these points are supported by the evidence of a leading authority on the work of Baillie Scott, Mrs Diane Haigh, whose evidence is summarised in Annex A.
29. In her opinion, the question before the inquiry is — is this building of sufficient importance to be protected? Her answer is —yes, for two reasons, (a) the position of “the Mansion” in the work of Baillie Scott, and (b) its wider significance to the Isle of Man.
30. After reviewing the origins of the building and its architectural character, Mrs Haigh concludes that the appeal premises may be seen, not as an early work of little consequence, but as the first chapter of a long book of character leading through “the Red House” to “Blackwell” (a large recently restored Baillie Scott house in what used to be Westmorland) and Baillie Scott's later work.
31. Study of the Arts and Crafts Movement shows Baillie Scott to be firmly in its first division, and rightly the subject to international acclaim in his day and becoming increasingly appreciated once again in our own. Yet little of his work is derivative, always he imposed his own stamp on whatever was designed. In the course of his career on the Island and his association with the Island's artists such as Archibald Knox he turned his back on designing to recognised “styles”, seeking inspiration rather in the roots of vernacular culture, at the “old work” executed by craftsmen before the machine age. Here, on the Island, he learned the value of variation in the textures of materials rather than in applied decoration.

32. As to the significance of the appeal premises in this history, English Heritage has published a guide for prospective bidders for Lottery funding for building restoration, "*Conservation Plans for Historic Places*". Whilst not in itself UK Government policy, it helps prospective bidders assess and present the importance of the buildings concerned. It urges that not only should the architectural history or design merit be taken into account, but also a building's cultural significance, its value to the community, to education, its townscape character, and its association with historic events. The evidence points to merit under most of these heads, but chiefly as to its contribution to architectural history, the history and culture of the Island at the turn of the century and to the buildings importance in the landscape.
33. As to the significance of the appeal premises in this history, English Heritage has published a guide for prospective bidders for Lottery funding for building restoration, "*Conservation Plans fro Historic Places*". Whilst not in itself UK Government policy, it helps prospective bidders assess and present the importance of the buildings concerned. It urges that not only should the architectural history or design merit be taken into account, but also a building's cultural significance, its value to the community, to education, its townscape character, and its association with historic events.
34. In short, the appeal premises contribute greatly to the group of buildings of which they form a part, that is the group of Baillie Scott buildings on the island generally and in Onchan in particular, where three other examples of his work is to be found.
35. The purpose of Mrs Haigh's research on the Island was to secure photographic and other material for the exhibition and the accompanying book (Haigh 1995). It was not to make a compendium of Baillie Scott's work. That had already been done by Kornwolf. In all, Baillie Scott designed over 200 houses, of which it was possible only to photograph some two dozen in preparing for the exhibition and the book.
36. The appeal premises represent the cradle of Baillie Scott's career and the entrance to his subsequent work. Both the differences from his later work and the likenesses mark it out as interest.
37. As the Planning Committee accept in evidence, nothing changed between the initial decision to Register and the Planning Committee's agreement to de-Register, except, irrationally, the opinion of the Committee. In considering the report submitted by the respondent applicants (Document 12) and visiting the premises without seeking the either advice of their Conservation Officer, or, as the 1991 Act requires, the Advisory Council, the Planning Committee failed in their statutory duty. The reasons given for their decision (Document 14) are, moreover, defective.
38. Although much is made of the absence of many of the original interior features, the Registration (Document 1) did not in fact make reference to them.
39. Whilst most of the original end walls have been replaced in the course of the building's extension and alteration, it is not necessary to rebuild them to secure what is left of the original structure. So much of the extension as is necessary to hold up the remaining original structure could be retained, or it could be propped up pending its incorporation into a suitable designed new building, just as the spire

of St Andrew's United Reformed Church in Douglas was incorporated into a modern office block.

40. Evidence continues to arrive as to the original appearance of the appeal premises, as the recent acquisition of photographs relating to the construction of the Douglas and Laxey Electric Tramway shows (Additional Photo 1).
41. It is not the case that the walls were rendered to make them weatherproof. Bath stone, whilst geologically alien to the Island, is nonetheless widely used such as in the Tynwald building and Douglas Town Hall, whilst Ruabon brick is particularly dense and weatherproof.
42. Registration does not require the rebuilding of the whole original structure as first erected, only the retention of what remains today.
43. If the main building were not to be Registered, there would be little resistance to the de-Registration of the stable block and lodge would be little resisted. Both are much altered; the two buildings being bridged together in alterations executed in 1932. The principal feature of interest is a rather ornate ventilator on the roof.

**The case for Manx National Heritage  
the material points are:**

44. Bearing in mind both the history of the appeal premises and the local and international reputation and importance of their architect Hugh Mackay Baillie Scott, it is clear that the appeal premises are of considerable architectural merit, and are in a key location. Their de-Registration, allowing their demolition and replacement by another building, would be a retrograde step and would enormously detract from the potential visual amenity of the area, as well as robbing the Island — and the world — of Baillie Scott's earliest major work and one of his most important achievements.
45. The criteria for Registration should not only be those of the former UK Department of the Environment's PPG 15, but a building's local importance should also be considered.
46. It is not necessary to remove all accretions to what remains of the original structure, nor to create a pastiche of the original. Buildings change over time, and what is added and taken away is all part of a building's history. That existing structure could be rescued from within its later additions is shown by the work of its owners, the Dandara Group, to the quality restoration of the former Falcon Cliff Hotel and the former Grand Hotel.
47. Once the building has gone, it is gone.

**The case for the Planning Committee  
the material points are:**

48. Registration of a building implies much more than putting down a marker so that consideration may be given to the future of a building. There is a very strong presumption in policy and practice that a Registered building should be preserved.
49. The fundamental question to be addressed in the Registration or de-Registration of a building is whether it has architectural or historic interest. Questions such as

whether structures should be retained or how they might be reconstructed or adapted for future use are essentially matters for other proceedings under the Act and Regulations, and are not relevant considerations at the present stage.

50. Although the original Baillie Scott house was of considerable architectural interest (see report and proof of evidence of Mrs Hendy, Document 4 and Document 35) little of this interest remains to the present day.
51. In the interior the existing building, the radical alteration of much of the original interior layout has severely diminished the interest of the building. This is an important consideration as one of Baillie Scott's principal contributions to building design was the design of interiors. Moreover, the absence of many original details and finishes inside and outside is of such an order as to have changed markedly the building's original character. Both end walls of the original building have been removed and would need re-constructing.
52. If the building had not been so altered over the years but had remained in something of its original condition, it would undoubtedly be worth registration and retention. Unfortunately this is not the case. In general, so little of the original integrity of the building remains to be the subject of preservation and restoration that the final result of such works would be the reconstruction and recreation of a replica of the original house rather than refurbishment of the original.

**The case for the respondent applicants, Heritage Homes, Ltd.  
the material points are:**

53. This appeal should be concerned solely as to whether the appeal premises have sufficient architectural merit to be registered. That merit cannot embrace the social value of the appeal premises, nor their landscape value as a landmark. In any event, the premises would become much less of a landmark if the white rendering was removed and the red stonework revealed.
54. It is not a question of whether the Planning Committee's decision was taken correctly or not. Otherwise different criteria would apply to a building's de-Registration as to its Registration.
55. It is significant that whilst the Planning Committee initially were in favour of Registration it was their visit to the building which caused them to change their mind at the review, because on that visit the applicant's technical evidence (Documents 12, 13, 39 and 49) was fully supported by the visible facts.
56. Whilst it is accepted that the question of whether the building is worthy of registration must be seen in the context of the cultural and architectural heritage of the Isle of Man, it would be very odd if the principles for registration differed radically from those which apply in England and other parts of the United Kingdom. PPG 15 may therefore point towards the correct approach. In particular the registration process in respect of a building of this age should be concerned only with buildings which remain substantially in their original form (Document 48; PPG 15, paragraph 6.11). This view appears to have been accepted by the Department in Registering "the Red House". In this case it was said that it was "of vital importance that those buildings which Baillie Scott

designed in the Isle of Man and *which remain substantially in their original form* should be entered into the . . . Register”.

57. Three aspects which should be considered in this case — the intrinsic architectural quality of the building style, the significance of the association with Baillie Scott, and the extent to which the alteration of the building has so affected the value of the building that registration is no longer appropriate. Historical interest and associations other than the connection with Baillie Scott are unremarkable and not sufficient to justify registration.

#### *Architectural Quality*

58. Whether this building is described as Elizabethan Revival style or Jacobean Revival style it is a typical late Victorian building without any particular intrinsic merit. Without the connection with Baillie Scott it would not even be considered for Registration.
59. The architect’s choice of materials does not seem to have been wise. Porous Bath stone in this exposed coastal location does not seem to have been appropriate. It may be noted that in “*Houses and Gardens*” the architect refers to the Stone House being built “in a stone district”, presumably suggesting that local, not imported, stone would be used in such a design.
60. The evidence does not therefore suggest any intrinsic quality worthy of Registration. Being selective in the choice of buildings of this age for listing or registration is important so as not to devalue the significance of the list as a whole.

#### *Association with Baillie Scott*

61. There is no doubting the local interest in the Isle of Man in Baillie Scott. However, this does not mean that every work on the Island which still exists has to be preserved. A considerable number of the buildings Baillie Scott designed during his time on the Island survive, in many cases relatively unaltered, and are protected by Registration. In terms of rarity of examples of his work, therefore, no special case can be made.
62. The appeal premises are not representative of his style or development in such a way as to justify preservation. There are other properties locally in that category which are registered. Nor are the appeal premises instructive as to variation from his normal style.
63. Nor can the building be said to have significance as being the first of his works, although that criterion is a doubtful basis for distinguishing a building. Generally, first works are unlikely to have the merit of those carried out by the mature architect. His very first surviving appears to have been the cemetery office at Braddan (Slater 1995), whilst his “first major work”, according to Haigh (1995, p.15) was his own “Red House”.
64. This atypical building carries no particular interest either as an aberration from the architect’s style or as showing some crucial stage in his development. There is nothing externally to suggest that it exhibits features which were to become his trademark or to show any real transition in his development. Rather it appears to bear the influence of Ernest George. Even allowing some connection with “the



Stone House” in *“Houses and Gardens”* (Baillie Scott 1906) it does not appear to have been a style which he ever repeated. “Blackwell” is a much more important building and in a very different style. Externally, therefore, it is difficult to identify features which could be said to distinguish this building as one designed by Baillie Scott - even disregarding the alterations. Any value which it might have externally is as an aberration which was not repeated.

65. Internally, the “fluidity” evident in other and later other works does not seem to be so apparent, - although it is now difficult to appreciate the effect of the original building because of the extent of alteration.
66. That the design of the appeal premises had little importance in the eyes of the architect himself can be seen from the design of the “Stone House” in *“Houses and Gardens”* being materially different from that of the appeal premises. Further evidence of the lack of importance of the appeal premises in the career of Baillie Scott is that they merit only a marginal note in Mrs Haigh’s book (Haigh 1995) and she did not consider it worth while even visiting the premises to photograph them during her research visit to the Island. As is accepted in the Conservation Officer’s evidence, the premises were deliberately omitted as a matter of priorities from Registration at the 1995/6 review when Baillie Scott’s principal works were included on the Register.

#### *Degree of alteration*

67. Justification for registration completely disappears in the degree of alteration that the premises have suffered. This has been described as “cruelly altered” (Kornwolf 1972) or “horrendously disfigured” (Slater 1995). As to repairing the harm done, it must be remembered that one of the major problems with any restoration project would be the uncertainties over the original design which arise from the lack of full plans detailing certain critical aspects of the design. The likelihood of further photographic evidence coming forward is slim. The later additions have no architectural merit and completely alter whatever value the original design might have had. Whilst they could physically be removed, albeit at some risk to the integrity of the structure, the question arises as to what would be put in their place. There is now no clear idea as to what one of the elevations may have looked like. Both the eastern and western elevations would have to be completely re-built. The two porches, if replaced, would also be to conjectural designs, and parts of the original building have already been lost in their entirety.
68. There are at present three options as to what might become of the appeal premises. The first is removal of the later additions and their replacement by a modern approximation of what might have been part of the original architect’s design.
69. On this option, the render covering all of the remaining walls and most of the stonework could be replaced, in which case one of the most striking features of the original design (the contrast between brick and stone) would be lost, or it could be removed. But if it were to be removed and the original stonework renewed then the same weathering problems which led to the rendering would be likely to re-occur. Renewal of the stonework and necessary brickwork would again mean that

key parts of the original building would be replaced by modern construction. This could be as high as 100% of the external stonework of the building.

70. One of the key features of Baillie Scott's work was to design a building where the open space of the garden interrelated with the enclosed space of the building. That relationship has been lost and could not be repaired so long as any other part of the site were to be developed, a situation which both the Planning Committee and the appellants accept in evidence as inevitable. The construction of the swimming pool completely altered the contours of the surrounding grounds.
71. The restoration of most of the interior would be entirely hypothetical. There is little or no idea as to how the upper floor was laid out. The ground floor may or may not have been laid out in accordance with the plans published in 1893. The internal decorative elements which were again very much part of the quality of Baillie Scott as an architect are unknown and would have to be almost entirely re-created, again conjecturally.
72. The second option on demolishing the extensions would be to prop up the remains of the original or in some way to "mothball" them. They could not be left as they were. This would be a difficult operation of doubtful value.
73. The third option would be to build new extensions, only more sympathetically than those existing. Effectively, this would still create a replica, though not an authentic one.

#### *Summary*

74. Registration of appeal premises would not result in the preservation of a fine example of an important architect's work. If the cost of renovation and repair between £1 million and £1.5 million (Document 6 and Document 13) could ever be justified, and if the structure of the remainder of the house could survive this further alteration, what would be left would be a building which would be very largely a modern re-construction, which could only in part be confidently asserted to resemble the original externally and which internally would be almost entirely a modern approximation of how the original might have looked.
75. The approach of the Planning Committee was correct. The appeal premises do not require to be registered and the interest which remains in what is left of, and known of the plan form, could satisfactorily be addressed by recording the remaining features prior to any future demolition.
76. The respondent applicants, as present owners of the appeal premises and in response to the request of the Planning Committee, undertake, in the event of their being allowed to demolish them, to allow the recording of the existing fabric, the salvage of architecturally interesting elements, and to construct at their expense a model of the original building so far as its design can be ascertained.

#### **Conclusions**

77. Bearing in mind the current wave of interest in the Arts and Crafts movement, the wealth of evidence at this inquiry and such as I have seen of the literature on the subject, I have no doubt of the status of Baillie Scott as an architect of

international importance and of particular importance in the architectural history of the Island.

78. In tracing the professional career of Baillie Scott, it is clear to my mind that the appeal premises have an important place. They were not his first work; that distinction seems to go to Braddan. Nor were they his first major design; that probably goes to the "Red House". But the house for Mr MacAndrew was undoubtedly his first major commission, and from what one can now see of its original appearance it was a design of distinction. Why it should have been so different in concept from his own "Red House" must remain a matter of academic speculation. My own guess, for what it is worth, is that the obviously ambitious young architect did not wish to alienate his first client of substance with as yet untried ideas.
79. None of the materials used in the facades of the building are indigenous, but then the Island is not blessed with much stone suitable for high class work. Red Ruabon brick in my experience is ideal for an exposed situation while Bath stone, though notoriously porous, is not unknown on the Island and at least in this exposed location is probably not much subject to sulphate attack.
80. Were then the appeal premises to be in anything like their original condition, I would expect no hesitation in their Registration as a building of special architectural or historic interest. However, they are not in anything like their original condition. The basic outline of the original building survives, and is a prominent feature however and from wherever one looks at it. I am not too concerned with the loss of the original end walls, as the interest seems to have been almost wholly in the north and south elevations. But most of the interior is lost, and the original materials and detailing of the exterior are shrouded in cement render. Under the render, the brickwork is not to my mind in too bad a condition, though obviously in need of pointing, when what remains of the nails used to provide a key to the render can be readily removed. However, many of the original windows and their openings have been "modernised" whilst the stonework of the others has decayed beyond repair. In other respects the stonework features are in bad shape. The southern doorway feature has disappeared altogether.
81. Within the building, the original layout now seems indistinguishable, whilst most but not all of the interior features have disappeared. The general condition of the building is as one would expect in a building that has been virtually abandoned for over ten years, but it should not be exaggerated.
82. I would not rule landmark value out of the criteria for assessing special architectural or historic interest. Architectural appraisal necessarily includes reference to a building's siting.
83. This inquiry was not into the quality of the Planning Committee's administration of the issues involved, on which I make no comment, still less into its legality, but rather into the substance of the issues and only that substance.
84. Nor do I see no good reason to go down the road, as the Planning Committee and the respondent applicants have, of exploring what might become of the appeal premises were they to be retained. The issue in the present proceedings to my mind is simply to address the questions implicit in the 1991 Act at s.1 (1); whether

the appeal premises — as they stand, not what they were or what they might be — are of special architectural or historic interest. The Act at s.1 (2) also adds criteria related to the contribution of the exterior to the architectural or historic interest of any group of buildings of which it forms part, and the desirability of preserving features the building or structures fixed to it. Again it is the premises as they stand that matters, what they were or what they might be.

85. In addressing this question I have some difficulty in counting as “group value” a group comprising a corpus of an architect’s work in a broadly defined place. The plain and ordinary meaning of the term is a visible, physical group on the ground. But even if I were to use the more eccentric interpretation, it would do no more than restate the already acknowledged importance of the building in the its architect’s “Isle of Man period”.
86. I must conclude, having ruled out such escape routes from such a conclusion, that the consideration of the special architectural or historic interest inherent in the appeal premises as they stand is necessarily a matter of subjective judgement. If the evidence of the Planning Committee is right, that Registration confers a strong presumption against demolition, then that judgement should not be exercised lightly.
87. On this basis, it is my own subjective judgement that what is left of this once fine building is of landmark value, but little else. It is not of such special architectural or historic interest as to warrant continued Registration.
88. I concur that the stable block and other ancillaries to the main building in the appeal premises should not be distinguished from the decision on the whole.
89. The respondent applicant’s promises as to recording, salvage and the making of a model should be welcomed.

**Recommendation**

90. I recommend that the appeal be dismissed for the reasons given above with the effect that the Majestic Hotel be removed from the Register.

*d*

***SUMMARY OF THE ORAL EVIDENCE OF MRS DIANE HAIGH, MA Dip Arch  
RIBA***

*Mrs Haigh's CV is at Additional Document 5. In the present context, her principal achievements are her part in researching and organising the 1995 exhibition of Baillie Scott's work (paragraph 10 of the main report) her book on the subject (Haigh 1995) and her restoration of one of Baillie Scott's principal buildings, Blackwell in Westmoreland (Additional Document 3).*

1. In her opinion, the question before the inquiry is — is this building of sufficient importance to be protected? The answer is —yes, for two reasons, (a) the position of “the Mansion” in the work of Baillie Scott, and (b) its wider significance to the Isle of Man.
2. As to (a) *the position of “the Mansion” in the work of Baillie Scott*, he was attracted to the Island by the prospect of work. In the 1880's Douglas was a flourishing port, and the town was rapidly expanding. There was particular promise in connection with the development of Onchan by Frederick Saunderson, and the commission to build “the Mansion” by Mr MacAndrew came in about 1891 or 1892 whilst he was working for Saunderson. He was then only 28 years of age, and had not before designed such a large building. For inspiration on this commission, he looked to the work of established architects such Ernest George (1839-1922) and George Devey (1820-1886). (Sir Ernest George was the architect of such large country houses as Rousdon in Devon for the biscuit magnate Sir H W Peek (1874), or Buchan Hall in Sussex for the ostrich feather importer P Saillard (1882-5). Like “the Mansion”, Buchan Hall was executed in yellow stone and red brick. George Devey had numerous commissions including at Betteshanger in Kent (1856-1886), which included not only work on the imposing hall itself but also the design of modest cottages).
3. Yet in emulating these establishment figures, he added ideas of his own, such as a long continuous ridge and projecting gables, such as are to be seen at the Baillie Scott house in Westmorland, “Blackwell”. He also began to develop his ideas for the use of internal space, such as the entrance from the front into a large hall. This concept was later to be developed into a central open space, providing a focus for family life and entertainment, and extending into the first floor, with flexible arrangements of private spaces opening off it; “fluidity” in the use of space as Baillie Scott himself described it. In plan of “the Mansion” dining room and the billiard room open off the hall, with the drawing room linked to it by a passage. The dining room and the drawing room each occupy one of the apparently symmetrical projecting gables on the sea side of the house. The passage to the drawing room also leads to a library and the owners' sleeping accommodation, providing also vistas through the house, possibly also into the library at the end through a glazed door. Kitchens and other domestic offices are to be found at the other, east, end of the house. This arrangement is to be found also at Blackwell. A conservatory in the south west corner of the house was designed, but probably not built. (A ground floor plan, reproduced in Kornwolf 1972 at p.96 from “*The Building News*” of 21 April 1893, forms the basis of Plan C and Plan D).
4. “The Mansion” therefore may be seen, not as an early work of little consequence, but as the first chapter of a long book of character leading through “the Red House” to “Blackwell” and Baillie Scott's later work.
5. “The Mansion” also (b) *has wider significance to the Island*. Baillie Scott was a great friend of Archibald Knox, an artist who took a great interest in the historic culture of the Isle

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of Man at a time when the development of archaeology on the Island was revealing much about its Celtic heritage. Knox himself wrote a thesis on the Celtic crosses of the Island. With Baillie Scott and others in their group he exhibited at the Arts Society, whilst Mrs Baillie Scott embroidered a fire screen, now in the Victoria and Albert Museum in London.

6. Baillie Scott left the Island in 1901 largely because the supply of local clients dried up in the depression caused by the failure of Dumbell's Bank in 1900. It was some time before his supply of work picked up after he moved to Bedford.

7. Nevertheless, his work undoubtedly received international recognition at this time. The German Government sent the architect Hermann Muthesius (1861-1927) to observe the architecture of the British Isles, and in his 3-volume work of 1904, "*Das Englische Haus*", he made much of the work of Baillie Scott. Indeed, it was on the recommendation of Muthesius in 1897, whilst Baillie Scott was still working on the Island, that he received a commission from the Grand Duke of Hesse to build a palace at Darmstadt (destroyed by the RAF, 1939-45).

8. In 1906, Baillie Scott published "*Houses and Gardens*", illustrating his ideas on "the artistic house for a householder of moderate means" by drawings, water colour sketches and photographs of houses, some built, others hypothetical. In "*Houses and Gardens*", Baillie Scott makes a plea for small houses to be built not in mean terraces but according to a spacious plan with well designed gardens. Unlike his contemporary Sir Edwin Lutyens (Castle Drogo Devon, New Delhi, etc.) Baillie Scott was a designer of small houses, including such as "£200 cottages". All the designs in which the layout is featured in "*Houses and Gardens*" have at their core an open hall, with flexible spaces for various family activities opening out of it. The hall generally rises into the upper floor, from which activities in the hall can be observed from a gallery. This is ultimately the origin of the modern "open plan".

9. The sketch illustrating "a Stone House" in "*Houses and Gardens*" pp.287f, is probably not an illustration of the appeal premises, though it bears some relationship to it in its general form and layout. Many of Baillie Scott's earlier designs for houses, even those which he probably regarded as important such as "the Red House" are omitted from this book.

10. "*Houses and Gardens*" was widely read and influenced the work of Raymond Unwin and Barry Parker in the design of Letchworth Garden City and Hampstead Garden Suburb, in which Baillie Scott himself designed houses and other residential buildings. Indeed, his influence was widespread throughout the world, and his work was widely copied by his son-in-law and other speculative builders, often without permission.

11. Today, there is a growing interest in the work of Baillie Scott, as can be seen in the restoration of "Blackwell" with the aid of a £2.2 million grant. There, open days in National Architecture Week attracted over 1400 visitors during one weekend (See the article in the *Daily Telegraph* at Additional Document 3).

12. In all, Baillie Scott designed over 200 houses, of which it was possible only to photograph some two dozen in preparing for the exhibition and the book (Haigh 1995).

13. Interest is also demonstrated in the fact that the first imprint of this book (Haigh 1995) was soon sold out and was reprinted. The exhibition on the work of Baillie Scott travelled not only to Douglas, but also to other places with Baillie Scott connections; London, Kendal, Guildford, Bedford, Letchworth and Cheltenham. In the autumn of 1999 it will

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undertake a European tour. A day long seminar on his drawings in the RIBA Drawings Library has been held in Cambridge under the chairmanship of Margaret Richardson of the RIBA.

14. All this has shown Baillie Scott to be firmly in the first division of the Arts and Crafts Movement. Yet little of his work is derivative, always he imposed his own stamp on whatever was designed. In the course of his career on the Island he turned his back on designing to recognised “styles”, seeking inspiration rather in the roots of vernacular culture, and in the “old work” executed by craftsmen before the machine age. He here, on the Island, learned the value of variation in the textures of materials rather than in applied decoration.

15. As to the significance of the appeal premises in this history, English Heritage has published a guide for prospective bidders for Lottery funding for building restoration, “*Conservation Plans for Historic Places*”. Whilst not in itself UK Government policy, it helps prospective bidders assess and present the importance of the buildings concerned. It urges that not only should the architectural history or design merit be taken into account, but also a building’s cultural significance, its value to the community, to education, its townscape character, and its association with historic events.

16. All these considerations should be brought to bear on answering the question of whether the appeal premises ought to be Registered. In landscape terms, the premises with their distinctive gables are very prominent, not only from King Edward Road, but also from across Douglas Bay. The Mansion’s links with local history and culture are again significant, illustrating through MacAndrew the Island’s links with Liverpool and Manchester.

17. So much of Baillie Scott’s legacy in the Island has already been destroyed, such as Glencrutchery House where the interior was stripped out and sold to the USA. What is left of the building remains of value. Construction of a replica need not be the aim, indeed it would not be desirable. Rather the existing remains should provide the inspiration for new work to be woven in sympathetically. The appeal premises should now be looked at in a positive light.

## **Appearances**

### *For the Appellants,*

Capt. T K Crellin of 63 King Edward Road, Onchan appeared on behalf of himself, Mrs S Crellin and other private objectors.

He called:

Mr Ashley Pettit, Architect, and  
Mr T Barker, Chairman of SAVE Manns Heritage

### *Other Appellants and Qualified Objectors*

Mr F Callister,	71 King Edward Road Onchan
Mr and Mrs D E Quayle,	95 King Edward Road, Onchan
The late Mr B Hyslop and Mrs J Hyslop,	73 King Edward Road, Onchan
Mr G J Slater, BSc (Hons) B Arch RIBA	1 Bathurst Road, Ilford, Essex IG1 4LA
Mrs E Hennessy,	69 King Edward Road, Onchan
Mrs M Corlett	89 King Edward Road, Onchan

### *For the Advisory Council on Planning and the Environment*

Mr Peter R Kelly MBE, architectural historian, appeared and gave evidence himself, and also called:

Mr John Slater and  
Mrs Diane Margaret Haigh MA Dip Arch RIBA, researcher, writer and lecturer on the works of M H Baillie Scott.

### *For Manx National Heritage*

Mr A Johnson B Archaeology appeared and gave evidence himself

### *For the Planning Committee*

Mr W B Vannan, Director of Planning, appeared and gave evidence himself

He also called:

Mrs M M Hendy BA (Hons) B Arch (Hons) L'pool Dip Cons IHBC, Conservation Officer,  
Department of Local Government and the Environment, and  
Mr R Quine, Secretary of the Planning Committee .

### *For the Respondent Applicants, Heritage Homes Ltd*

Mr Stephen Sauvain QC

He called:

Dr R M Wools B Arch PhD Dip Cons RIBA IHBC of Roger Wools and Associates, and  
Dr R Brade B Eng PhD C Eng FIStructE of Ove Arup and Partners



**List of submitted documents, plans etc**

*Documents duly submitted by the appellants, the Planning Committee, the respondent applicants and other "noticed parties"*

*Note: many of the documents submitted are duplicated in the bundles of the various parties and the departmental file (number in brackets): these have been listed as "core documents". Others are listed according to their origin of submission.*

*In addition to the specific extracts listed below, reference generally was made at the inquiry to the following publications, all of which have been studied in the course of preparing this report.*

M H Baillie Scott; *"Houses and Gardens — Arts and Crafts Interiors"*, London, George Newnes 1906, reprinted with introduction by Simon Houfe, Antique Collector's Club, Woodbridge Suffolk 1995 (Baillie Scott 1906)

James D Kornwolf; *"M H Baillie Scott and the Arts and Crafts Movement —Pioneers of Modern Design"*, John Hopkins, Baltimore and London 1972 (Kornwolf 1972)

Department of the Environment and Department of National Heritage (UK) Planning Policy Guidance Note 15 (September 1994) (PPG 15)

Diane Haigh; *"Baillie Scott — the Artistic House"* Academy, London 1995 (Haigh 1995).

Gregory John Slater *"Mackay Hugh Baillie Scott — An Architectural History"* Amulree London 1995 (Slater 1995)

*core documents*

- Document 1. Town and Country Planning Act 1991, Notice of Registration dated 18 June 1998, annexed to Dr Wooll's proof of evidence (Document 39) as Wol-1/2 and 1/3, also on file (63)
- Document 2. Town and Country Planning Act 1991; Building Preservation Notice No. 01/98 dated 4 March 1998, including attached plan, with Mrs Hendy's proof of evidence (Document 35) as annex C, also on file (104)
- Document 3. Historical Notes by Mrs Hendy, including a building plan and a site plan, with Mrs Hendy's proof of evidence (document 35), Dr Wooll's appendices as Wol-1/4-1/14, also on file (60)
- Document 4. Report by Mrs Hendy to the Planning Committee, with appendices, also with Mrs Hendy's proof of evidence (Document 35) as annex D
- Document 5. Extract from report by Gifford and Partners dated January 1998, with Mrs Hendy's report (Document 4) as appendix 1A, Mrs Hendy's proof of evidence (Document 35) as annex A,
- Document 6. Letter dated 19 February 1998 from Gifford and Partners, giving an estimate for repairs to the appeal building, with Mrs Hendy's report (Document 4) as appendix 1B, Mrs Hendy's proof of evidence (Document 35) as annex A, also on file 117 and 128
- Document 7. Newspaper photograph of the appeal building in about 1911, with Mrs Hendy's report (Document 4) as appendix 1G

- Document 8. Newspaper photograph (Manx Independent 3/4/1998) of the appeal building with Mrs Hendy's report (Document 4) as appendix 1H
- Document 9. Extract from Baillie Scott *Houses and Gardens* 1906 — "A Stone House"; with Mrs Hendy's report (Document 4) as appendix 3J
- Document 10. Statement of Objection (to registration): by Dr Wools dated 9 April 1998, annexed to Dr Wools's proof of evidence (Document 39) as RW-A,
- Document 11. List of works by Baillie Scott in the Isle of Man, annexed to Dr Wools's statement of objection (Document 10) without reference
- Document 12. Report by Dr Wools dated 9 April 1998, annexed to Dr Wools's proof of evidence (Document 39) as RW-B, sent to the Planning Committee under cover of letter dated 9 April 1998, on file (71) with appendices of plans and photos and Document 13 following
- Document 13. Preliminary Cost Report dated April 1998 by Cameron Hall, Chartered Quantity Surveyors, annexed to Dr Wools's report (Document 12)
- Document 14. Notice of de-Registration dated 25 September 1998

*documents submitted by appellants and objectors*

- Document 16. Letter dated 5 October 1998 from Mr F Callister
- Document 17. Letter dated 5 October 1998 from Mr and Mrs D E Quayle
- Document 18. Letter dated 5 October 1998 from the late Mr B Hyslop and Mrs J Hyslop
- Document 19. Letter dated 2 October 1998 from Peter Clucas, Architect
- Document 20. Letter dated 28 September 1998, with enclosure, from Gregory J Slater, also on file (25)
- Document 21. Letter dated 6 October 1998 from Lyons+ Sleman+Hoare, Architects
- Document 22. Letter received 6 October 1998 from Elizabeth Hennessy
- Document 23. Letter dated 30 September 1998 from Capt. and Mrs K Crellin
- Document 24. Letter dated 13 October 1998 from Mrs M Corlett
- (copies of the above documents from appellants and other objectors are also on file)*
- Document 25. Letter dated 8 October 1998 from Mr M Valatin, enclosing copy of own letter dated 23 September 1998 and letters dated 25 September 1998 from Mr Peter Karran MHK and 27 October 1998 from Department of Local Government and the Environment
- Document 26. Letter dated 25 September from Mr Peter Karran MHK, enclosing copy of Mr Valatin's of 23 September 1998
- Document 27. Statement of case by Capt. and Mrs T K Crellin, with support from Save Mann's Heritage

Document 28. Letter dated 15 December 1998 from the late Mr B Hyslop, enclosing letters dated 27 March 1998 and 5 September 1998

Document 29. Letter dated 29 September 1998 from Finch Foreman Architects

*Documents submitted by the Advisory Council on Planning and the Environment*

Document 30. Letter dated 4 October 1998 from Mr Slater

Document 31. (number not used)

Document 32. Letter dated 15 December 1998 from the Advisory Council on Planning and the Environment, enclosing:

- A) letter dated 25 September 1998 from the Secretary of the Planning Committee
- B) letter dated 28 September 1998 from the Isle of Man Victorian Society
- C) letter dated 5 October 1998 from the Secretary of the Planning Committee
- D) Letter dated 28 September 1998 from the Advisory Council on Planning and the Environment
- E) a second letter dated 5 October 1998 from the Secretary of the Planning Committee, with annex re Dr Wools
- F) letter dated 10 November 1998 from the Secretary of the Planning Committee
- G) Letter dated 16 November 1998 from the Advisory Council on Planning and the Environment
- H) letter dated 24 November 1998 from the Secretary of the Planning Committee
- I) letter dated 7 December 1998 from the Advisory Council on Planning and the Environment
- J) letter dated 13 December 1998 from the Advisory Council on Planning and the Environment
- K) letter dated 26 July 1998 from William Fawcett and Diane Haigh Architects, also on file as (57)

*Documents submitted by Manx National Heritage*

Document 33. Letter dated 25 November 1998 from Mr Harrison on behalf of Manx National Heritage

*Documents submitted by the Planning Committee*

Document 34. Appeal statement by Mr Vannan

Document 35. Proof of evidence of Mrs Hendy, with annexes

*Documents submitted by the respondent applicants*

- Document 36. Letter dated 2 September 1998 from Michael Courcier and Partners, annexed to Dr Wools's proof of evidence (Document 39) as Wol-1/15 and 1/16,
- Document 37. Letter dated 25 September 1998 from the Secretary of the Planning Committee, annexed to Dr Wools's proof of evidence (Document 39) as Wol-1/,
- Document 38. Statements of Case by Heritage Homes (a) prior to the inquiry and (b) Counsel's submission
- Document 39. Proof of evidence of Dr Wools, with annexes
- Document 40. Extract from Kornwolf 1972; annexed to Dr Wools's proof of evidence (Document 39) as Wol-2/2-2/9
- Document 41. Extract from Slater 1995 annexed to Dr Wools's proof of evidence (Document 39) as Wol-2/10-2/13
- Document 42. Extract from Haigh 1995; annexed to Dr Wools's proof of evidence (Document 39) as Wol-1/14-1/27
- Document 43. Historic illustration — "Onchan Head IOM" annexed to Dr Wools's proof of evidence (Document 39) as Wol-3/1
- Document 44. Historic Illustration — (untitled-no rendering)) annexed to Dr Wools's proof of evidence (Document 39) as Wol-3/2
- Document 45. Historic Illustration — (untitled-extended and rendered) annexed to Dr Wools's proof of evidence (Document 39) as Wol-3/3
- Document 46. Historic Illustrations (3, one "taken in the 1960's", as Wol-3/3) — in article in Manx Independent of 3 April 1998 by Mr Peter Kelly; annexed to Dr Wools's proof of evidence (Document 39) as Wol-3/4
- Document 47. Copy of leaflet appealing for funds to restore "Blackwell", Windermere; annexed to Dr Wools's proof of evidence (Document 39) as Wol-3/5 and 3/6
- Document 48. Extracts from PPG 15 annexed to Dr Wools's proof of evidence (Document 39) as Wol-5
- Document 49. Proof of evidence of Dr Brade, with appendices
- Document 50. Copy of the Register of Protected Buildings at 10 August 1998; annexed to Dr Wools's proof of evidence (Document 39) as Wol-4

*Additional documents submitted, by leave, during the course of the Inquiry*

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| Additional Document 1. Appeal statement  | submitted by Capt. Crellin                 |
| Additional Document 2. Letter dated 15 January 1999  | from and submitted by the Advisory Council |
| Additional Document 3. Article about MH Baillie Scott and the restoration of Blackwell in the "Daily Telegraph" Monday, 18 | submitted by the Advisory Council          |

January 1999

Additional Document 4. Advertisement for the Majestic Hotel, dated about 1960-1970 picked up in the basement on the site inspection

Additional Document 5. CV of Mrs Haigh submitted by the Advisory Council

***Plans***

***Plans and drawings duly submitted prior to the Inquiry***

<b><i>Plan A</i></b>	Building Plan at a scale of 16ft to one inch (1:192) annexed to Town and Country Planning Act 1991, Notice of Registration dated 18 June 1998	annexed to Dr Wools's proof of evidence (Document 39) as Wol-1/13,
<b><i>Plan B/1</i></b>	Site Plan at a scale of 1:1000 annexed to Town and Country Planning Act 1991, Notice of Registration dated 18 June 1998	annexed to Dr Wools's proof of evidence (Document 39) as Wol- 1/14,
<b><i>Plan B/2</i></b>	Site Plan at a scale of 1:1000 annexed to Town and Country Planning Act 1991, Building Preservation Notice dated 4 March 1998	on file (103)
<b><i>Plan C</i></b>	Plan of the appeal building as in 1893, copied from "Building News" 21 April 1893,	annexed to Mrs Hendy's report (Document 5) as appendix 1F
<b><i>Plan D</i></b>	Building Plan at a scale of 16ft to one inch (1:192) showing ground floor plan as existing in 1960 with walls of 1893 emphasised with heavy line (original in red)	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 1.1 (additional copy annexed to Dr Wools's proof of evidence) (Document 39)
<b><i>Plan E</i></b>	Building Plan at a scale of 16ft to one inch (1:192) showing first floor plan as existing in 1960 with walls of 1893 emphasised with heavy line (original in red)	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 1.2 (additional copy annexed to Dr Wools's proof of evidence) (Document 39)
<b><i>Plan F</i></b>	Building Plan at a scale of 16ft to one inch (1:192) showing basement plan as existing in 1960	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 1.6 (erroneously as 1.4) (additional copy annexed to Dr Wools's proof of evidence) (Document 39)
<b><i>Plan G</i></b>	Building Plan at a scale of 16ft to one inch (1:192) showing second floor plan as existing in 1960	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 1.4 (additional copy annexed to Dr Wools's proof of evidence) (Document 39)
<b><i>Plan H</i></b>	North elevation over 100 years —1893, 1920 and 1998	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 1.5 (additional copy annexed to Dr Wools's proof of evidence) (Document 39)
<b><i>Plan I</i></b>	South elevation over 100 years —1893,	annexed to Dr Wools's report of 8

	1920's and 1998	April 1998 (Document 12) as RMW 1.9 (erroneously as 1.6) (additional copy annexed to Dr Wools's proof of evidence) (Document 39)
<i>Plan J</i>	Sketch of north elevation showing areas of 1893 now destroyed, etc.	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 1.7 (additional copy annexed to Dr Wools's proof of evidence) (Document 39)
<i>Plan K</i>	Sketch of south elevation showing what is said to be "major necessary works"	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 1.8 (additional copy annexed to Dr Wools's proof of evidence) (Document 39)
<i>Plan L</i>	Floor plans of the appeal building (3) — ground floor, first floor (both as existing), and transparency of the original house;	annexed to Dr Wools's proof of evidence (Document 39) as Wol-6,
<i>Plan M</i>	ground floor plan (1998) showing likely extent of 1890's house and later extensions	annexed to Dr Brade's proof of evidence (Document 40) as Appendix A, Figure 1
<i>Plan N</i>	conjectured ground floor plan of 1890's house, and ground floor at 1998	annexed to Dr Brade's proof of evidence (Document 40) as Appendix A, Figure 2
<i>Plan O</i>	first floor plan (1998) showing conjectured remaining walls	annexed to Dr Brade's proof of evidence (Document 40) as Appendix A, Figure 3
<i>Plan P</i>	roof space — second floor plan 1998	annexed to Dr Brade's proof of evidence (Document 40) as Appendix A, Figure 4

*Photographs*

*Photographs duly submitted prior to the Inquiry*

<i>Photo 1.</i>	Aerial photograph of the appeal building and site	annexed to Capt. and Mrs Crellin's statement (Document 27)
<i>Photo 2.</i>	sketch "open site potential"	annexed to Capt. and Mrs Crellin's statement (Document 27)
<i>Photo 3.</i>	numerous photographs, unannotated	included with Mrs Hendy's report (Document 5)
<i>Photo 4.</i>	2 copy photos of fireplaces	attached to Mrs Hendy's report (Document 5 as appendix 3K)
<i>Photo 5.</i>	general views of the site	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 2
<i>Photo 6.</i>	south front to the sea	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 3
<i>Photo 7.</i>	north front to King Edward Road	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 4

<i>Photo 8.</i>	stone details to roof	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 5
<i>Photo 9.</i>	interior of ground floor	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 6
<i>Photo 10.</i>	interior of first floor	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 7
<i>Photo 11.</i>	roof, interior and exterior	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 8
<i>Photo 12.</i>	external stone and brick details	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 9
<i>Photo 13.</i>	windows; stonework condition (A)	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 10
<i>Photo 14.</i>	windows; stonework condition (B)	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 11
<i>Photo 15.</i>	works of Baillie Scott (A): Ashleigh, Village Hall Onchan (2), Holly Bank, Police Station, Castletown	annexed to Dr Wools's report of 8 April 1998 as RMW 12
<i>Photo 16.</i>	works of Baillie Scott (B): the Red House (2) Ivydene (3)	annexed to Dr Wools's report of 8 April 1998 (Document 12) as RMW 13
<i>Photo 17.</i>	Photographs of the appeal building (5), with description.	annexed to Dr Wools's proof of evidence (Document 39) as Wol-7,
<i>Photo 18.</i>	"cracking on southern elevation"	annexed to Dr Brade's proof (Document 40) as Appendix B page B1
<i>Photo 19.</i>	"missing and spalled stonework features on southern elevation"	"
<i>Photo 20.</i>	"cracked and spalled stonework on northern elevation"	"
<i>Photo 21.</i>	"vertical crack in masonry adjacent eastern bay window"	annexed to Dr Brade's proof as Appendix B page B2
<i>Photo 22.</i>	"structural movement and cracking to eastern bay window"	"
<i>Photo 23.</i>	"structural movement and cracking to eastern bay window (view from west)"	annexed to Dr Brade's proof as Appendix B page B3
<i>Photo 24.</i>	"distortion and settlement of internal loadbearing first floor storey wall" (sic)	"
<i>Photo 25.</i>	"vertical crack in masonry to corridor wall"	"
<i>Photo 26.</i>	"damp area visible on internal wall"	annexed to Dr Brade's proof as Appendix B page B4
<i>Photo 27.</i>	"damp visible on gable wall"	"
<i>Photo 28.</i>	"rotten timber to head of feature window"	"

<i>Photo 29.</i>	“rotten timber mullion to feature window”	annexed to Dr Brade’s proof as Appendix B page B5
<i>Photo 30.</i>	“vegetation and damp on external wall”	”
<i>Photo 31.</i>	“deflected stonework in the western gable wall”	”

*Additional Photographs submitted, by leave, during the course of the Inquiry*

<i>Add-Photo 1</i>	showing “ the Mansion” under construction and recently completed, enlarged from a set of photos about the construction of the Manx Electric Railway.	submitted by the Advisory Council on Planning and the Environment
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