

APPENDIX 1

Broadmead

Broadmead is located at the eastern end of the central city. It is a principal shopping district of the city and part of Bristol's Shopping Quarter, which includes Broadmead, the Galleries, the Arcade and Cabot Circus.

The name 'Brodemeade' was first recorded in 1383. The name either means "broad meadow" or refers to *brodemedes*, a type of woollen cloth woven only in Bristol.

In 1227 Blackfriars was founded as a Dominican priory in the area. After the dissolution of the monasteries the site had various secular uses, and in 1749 became the location of a Quaker meeting house, now known as Quakers Friars. In 1671 local dissenters, including Dorothy Hazard, opened the Broadmead Baptist Chapel near the junction of Broadmead and Union Street; and in 1739 John Wesley built his Methodist chapel, known as the New Room. Shops were also built in the area at this time, and in the 18th century a covered arcade was built between Horsefair and Broadmead, which still survives

In 1777 Joseph Fry and John Vaughan's chocolate works moved to Union Street and by 1847, the Fry's factory moulded a chocolate bar suitable for large-scale production. Over 220 products were introduced in the following decades, including the first chocolate Easter egg in the UK. The company was one of the largest employers in Bristol and in 1919, merged with Cadbury's chocolate.

In 1845 Bristol baker Henry Jones invented self-raising flour from his bakery in Broadmead. This ground-breaking new product enabled the production of bread without the fermentation process of yeast and helped food keep well. Henry had received a British patent and Queen Victoria appointed him as Royal Purveyor of self-raising flour and biscuits. The family business continued successfully, with the shop and factory at Broadmead still operating until the 1950s.

The old shopping district of Castle Street and Wine Street was heavily damaged in the Bristol Blitz, and it was decided to redevelop the Broadmead area as the main shopping district of the city. The existing street, which ran between Union Street and Merchant Street, was extended north to include the former Rosemary Street.

In the 1960s, Broadmead Baptist Church sold their ground lease for shops and built a new church above, which was designed by Ronald Hubert Sims and opened in 1969. It features many brutalist elements, with the widespread use of raw concrete alongside timber panelling. When first opened, it featured an elegant, laminated timber spire, but this was removed due to decay leading to it becoming unsafe.

In the 1980s, some of the 1950s architecture was destroyed to make way for the Galleries shopping centre. Broadmead and several of the surrounding streets were pedestrianised. A regeneration project completed in 2010 extended the shopping district adjacent to Broadmead, creating a new shopping centre, Cabot Circus, which opened in September 2008. This area had been named Merchants Quarter, but the name was abandoned after a campaign to change the name because the Bristol Merchant Venturers dealt in the trade of African slaves.

Today, the main shopping area of Broadmead houses various national retailers, including Boots, Wilko, TK Maxx and Primark, as well as smaller independents, together with several banks and a

cinema. It includes a large pedestrianised area which hosts seasonal markets and events. Broadmead has been hit in recent years by the closures of major stores including H&M (2020), Debenhams (2021) and Marks and Spencer (2022), and there are currently a number of vacant retail spaces. Footfall since 2019 is down by 14.5%.

Further information about the post-war development of Broadmead can be found in this story map by Pete Insole, Principal Historic Environment Officer at Bristol City Council and co-director of Myers-Insole Local Learning CIC.

<https://storymaps.arcgis.com/stories/2b25f56c80d84420b4eff65c121848d1>.

Old City

The Old City surrounding St Nicholas Market is the original heart of mediaeval Bristol. Its mediaeval roots are still visible in the street pattern and hidden lanes, which reflect the lines of the old City walls and the earlier Saxon fortified settlement. This is most obvious at the remaining historic entrance of St John's Gate.

The High Cross was located at the highest part of the Old City, traditionally erected to mark the granting of the 1373 charter that gave Bristol the status of a county. It was removed in 1733, a public petition claiming it to be a 'ruinous and superstitious relick'. It was later erected at the Stourhead estate of Bristol banker Samuel Hoare.

As the city expanded the city walls were demolished and new buildings replaced old. With the notable exception of the churches, most of the older buildings in the Old City are Georgian or Victorian. Many of these were banks and grand civic buildings such as the Guildhall and the former Corn Exchange, now St Nicholas Market.

St Nicholas Market (the Corn Exchange) was built in 1741–43 by John Wood the Elder, with carvings by Thomas Paty, and is the only surviving 18th-century exchange building in England. It was intended for merchants of all types, and a number directly involved in the Guinea and West Indian slave trade used it for business transactions.

Inside the Corn Exchange the plasterwork in the main hall represents the four corners of the world, including Africa and America, the latter wearing a headdress of tobacco leaves. On the outside of the building are carvings of African, American, Asian and European figures and animals, again symbols of Bristol's foreign trade including the Bristol slave trade. On St Nicholas Street, a veiled lady, carved in 1868 for a pharmacy by William Venn Gough, is accompanied by the heads of three men. These enigmatic carvings are thought by some to represent the four seasons, and popular theory posits the lady is an extremely rare depiction of death as a woman.

During the 1960s the Exchange was a popular concert venue. British Beat groups including The Rolling Stones, The Yardbirds, Cream, The Pretty Things and Spencer Davis all played in the main hall. A regular Tuesday night club called The Bristol Chinese R'n'B and Jazz Club was also established which attracted American Blues singers including John Lee Hooker, Sonny Boy Williamson and Little Walter.

Four bronze tables – called *nails* – are located outside The Exchange on Corn Street. The nails, with their flat tops and raised edges which prevent coins from tumbling onto the pavement, were made as convenient tables at which merchants could carry out their business. Deals could be closed by payment on the nails – the origin of the saying "pay on the nail" or "cash on the nail".

The Exchange clock was first installed in 1822. A second minute hand was later added to show the time in London as well as the local time in Bristol, necessary following the arrival of the railways, which required a standardised time for timetabling.

On Broad Street, the dramatic facade on the Edward Everard Printing Works was built in 1901 using ceramic tiles made by Doulton and Co. (later Royal Doulton). It has a triple archway design on the ground floor with two on the first floor and four on the upper floor. Above them is a female figure - Spirit of Literature - holding a lamp and a mirror symbolising Light and Truth. Flanking the figure are those of Gutenberg, the 15th century printing pioneer, and William Morris. Most of the building was destroyed in the 1970s, but the facade remains and is the largest of its kind in the UK.

On St Stephens Street, the Arts and Crafts style home of The Times and Mirror newspaper publisher, was built in 1900. The paper was published from 1865 to 1932, it was one of several daily papers for Bristol. The bridge across Leonard Lane connected the editorial offices to the printing presses.

The medieval heart of the city was irrevocably damaged by bombing during the Second World War, which destroyed much of the area that is now Castle Park. The historic character of the north-eastern part of the study area, including the historic crossroads, has been lost in the post war reconstruction around the Pithay and across to the brutalist Bank of England complex.

The Bank of England complex, including the former Bank of England offices, Norwich Union House and Bank House, sits on the corner of High Street and Bridge Street, arranged around the tower of the ruined St Mary le Port Church. Designed by Wakeford, Jerram & Harris, it was built in 1962 and leased to the Bank of England and Norwich Union Insurance. It has now been derelict for several years and the site is the subject of contested plans for redevelopment.

Today the Old City includes a mixture of smaller independent retailers and hospitality outlets, ranging from national chains to small independents. Many are within the Glass Arcade of St Nicholas Market, which houses Bristol's largest collection of independent traders and was named as one of the ten best markets in the UK. The pedestrianised area outside the Corn Exchange hosts various markets including an award winning Farmers and Producers Market and seasonal events.

King Street

Towards the west of the Old City is King Street, a 17th century street which runs from the Floating Harbour to the Centre and neighbours the Georgian park of Queen Square. The street was laid out in 1650 to develop the Town Marsh, the area then lying between the south or Marsh Wall and the Avon. The north side was developed first and the south side in 1663, when the street was named after Charles II.

There are a number of listed buildings on the street, including numbers 7 and 8, which were built using recycled ship's timbers, with barrel staves used as lathes. Number 35, built around 1870, is a former cork warehouse and an example of the Bristol Byzantine style. The Merchant Venturers Almshouses (now private accommodation) was built around 1696 by the Society of Merchant Venturers for convalescent and old sailors to see out their days, often after fever or blindness during service in the ships of the Bristol slave trade.

Among the historic buildings in the street are two of the oldest pubs in Bristol, the Llandoger Trow, a public house dating from 1664 named by a sailor who owned the pub after Llandogo in Wales which built trows (flat-bottomed river boats), where tradition has it that Daniel Defoe met Alexander

Selkirk, his inspiration for *Robinson Crusoe*, and Robert Louis Stevenson's was inspired to create the Admiral Benbow in *Treasure Island*; and The Old Duke, a jazz and blues venue where live music is played every night of the week. The name is a reference to the classic American jazz musician Duke Ellington, though the pub has held the same (or similar) name since it was built 1775, it most likely previously referred to The Duke of Cumberland.

Bristol Old Vic is a theatre company based at the Theatre Royal on King Street. The present company was established in 1946 as an offshoot of the Old Vic in London. The Theatre Royal, the oldest continually operating theatre in the English-speaking world, was built between 1764 and 1766. The Coopers' Hall, built 1743–44, was incorporated as the theatre's foyer during 1970–72. Together, they are designated a Grade I listed building. In 2012, the theatre complex completed the first phase of a £19 million refurbishment, increasing the seating capacity and providing ten flexible performance spaces.

Two listed buildings, number 33 King Street, which was originally a merchant's house, and No. 34, which operated as a grain store, date from the 1650s. They are the only surviving buildings of the original development and boast ornate 17th-century plasterwork depicting pomegranates, winged cherubs and a frieze of dogs and fruit. Today, the buildings house La Taverna dell'Artista, or Renato's, a popular bar and pizza restaurant frequented by artists and theatre goers.

King Street is a popular destination in evenings and weekends with events such as an annual jazz festival.

Park Street & Queen's Road

From the Centre, Park Street rises uphill from College Green, with the Cathedral and City Hall, to Queen's Road and the Triangle, which is bounded on one side by Bristol University and the Bristol Museum and Art Gallery. The Wills Memorial Building is a landmark building of the University of Bristol that currently houses the School of Law and the Department of Earth Sciences, and the Law and Earth Sciences libraries.

The building of Park Street started in 1761 and was Bristol's earliest example of uniformly stepped hillside terracing. A standard design by Thomas Paty was used for Park Street's houses. A cast-iron viaduct to take the street over the natural gully between College Green and Brandon Hill was built by R S Pope in 1871.

The Philosophical Institution for the Advancement of Science, Literature and Art was designed by Charles Robert Cockerell and built in 1821. It later became Bristol's first public Museum, before becoming the permanent home for Bristol Freemasons in 1871.

About a third of the buildings on Park Street suffered bombing in the Blitz. Nearly all were later rebuilt and restored. During the Second World War Park Street was designated for white troops from the United States Army. On the evening of 15 July 1944, black soldiers entered the area and fighting broke out between about 400 soldiers. 120 Military police broke up the fighting and one was stabbed. Several soldiers were shot and one died.

In 1974, a twin bomb attack carried out by the Provisional IRA injured 20 people; and in 1976 a huge gas explosion destroyed some of the buildings near the bottom of the road; most were rebuilt as replicas.

Park Street is now primarily made up of retail outlets, including both leading brands and independent boutiques, and there is a number of bars and restaurants. Visible from the viaduct is *Well Hung Lover*, a mural by Banksy which is stencilled on a wall in Frogmore Street. Painted in 2006 on the side of a sexual health clinic, it is the first legal piece of street art in the UK after a survey by Bristol City Council resulted in retrospective permission and protection being granted. In 2009, the mural was defaced by a paintball gun. It was partially restored by the City Council, but some paint splatters remain on the artwork. It was defaced a second time in 2018, with black spray paint.

Among other businesses on Park Street are the Bristol Folk House, an arts and adult education centre; and the Bristol Guild of Applied Art (The Guild), a privately owned department store founded in 1908. Inspired by William Morris' Arts and Crafts movement, The Guild was originally offered as a place for artists and craftsmen to come together, learn from each other and sell their wares. The Director of The Guild, Ken Stradling, has a significant collection of 20th and 21st century design. The Collection contains over 500 pieces; including important examples of Modernist furniture by Bauhaus designer Marcel Breuer for the Bristol manufacturer P E Gane. Crofton Gane was a passionate advocate of Modernism in the 1930s and was instrumental in introducing it to the British public.

Queen's Road and the Triangle are again home to retail outlets, bars, nightclubs and restaurants, along with University buildings and student accommodation. Notable architecture includes a small modernist building on Queen's Road that houses Barclays Bank; and the Royal Promenade, designed by Foster & Wood in the late 1850s.

In 1866, daguerreotypist Marcus Guttenberg set up a photographic studio on the Triangle. In 1869, he took on apprentice William Friese-Greene, who went on to become one of the early pioneers of cinematography.

The Bristol branch of the Women's Social and Political Union was set up by Annie Kenney, and a shop and office were opened at 37 Queens Road in 1909. As well as campaign literature, the shop sold a range of goods, including handkerchiefs, badges and motoring scarves in the WSPU colours; and jams, cakes and preserves made by members. The WSPU held fundraising drives and open-air meetings; they protested at the force-feeding of suffragettes in Horfield prison, and in 1913, burnt down Bristol University's sports pavilion at Combe Dingle. Two days later 300 male students marched on the Queens Road shop, wrecked it and made a bonfire in the street of suffragette books and leaflets while the police looked on.

In 1961, Arnolfini opened its first exhibition above a bookshop on the Triangle. The founders, Jeremy Rees (a graphic designer), Annabel Lawson (a textile artist) and John Orsborn (a painter), none of them older than 25, each contributed £100 to secure the lease to the space. This was the first of three temporary venues before Arnolfini moved to its permanent home in Bush House.