C.F.A. Voysey’s buildings at Whitwood

Alice Shirley Schofield
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by

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Introduction

Charles F.A. Voysey said that “a home should represent peace, joy, simplicity, warmth, a serene port in a storm, domestic happiness and a suitable frame for its occupant”.

I have known number 6 Whitwood Terrace for over fifty years and can confirm that his design for this house has certainly helped to fulfil these exacting requirements.

I was prompted to write this book when I, Ross Pullan a director of Joseph Pullan and Sons Ltd gave me copies of letters sent by his great great grandfather, Joseph Pullan, the builder, to Walter Hamilton Fearnley, the architect who supervised the building. These letters give a detailed breakdown of the costs, quantities of the materials and problems during the building of the Miner's Welfare Institute and Whitwood Terrace.

The many books about Charles F.A. Voysey show his 1904 drawings for the Institute with two terraces of houses at Whitwood, not his plans drawn in 1905 which were used for the building. The terrace is the only terrace designed by him, the most famous of all the British domestic architects.

I hope that this book will provide some extra information for my neighbours and the many architecture students who come to photograph our homes.
Charles Francis Annesley Voysey at his desk.
Charles Francis Annesley Voysey was born on 28th May 1857 at Kingston College in Hessle, Yorkshire. His father, the Rev Charles Voysey was the son of an architect, Annesley Voysey. At the age of twenty three, in 1852, the Rev Charles Voysey married his cousin, Frances Maria Eldin, the daughter of a banker and the great grand-daughter of Susannah Wesley, the sister of John Wesley the founder of the Methodist Church. Charles Francis Annesley was the third of their ten children, the eldest son, born at Hessle where his father was the curate.

In 1859 the family moved to Craigton, Jamaica but only stayed there for eighteen months, to return to Great Yarmouth then London. The Rev Charles Voysey challenged the doctrines of the Church of England and although he had his supporters within the Church, notably the Bishop of London, he was dismissed from St Mark’s Church, Whitechapel. The Bishop appointed him to the curacy at North Woolwich where he met the Vicar of Healaugh who invited him to become his curate at St John the Baptist Church Healaugh near Tadcaster.

He was promoted to Vicar of Healaugh where the family lived in the Rectory built for them by the Rev Edward Brooksbank, the lord of the manor. Rev Charles Voysey continued to challenge the basic tenets of the Church of England with the result that in 1869 he was charged with heresy and found guilty by the Chancellor’s Court in the Diocese of York. He was dismissed from the Church of England and returned to London in 1871 to found the Theistic Church based on reason and the scientific
Charles F.A. Voysey wearing a jacket and scarf of his own design 1928 and with hat in 1884.
and philosophical developments of the Victorian age.

C.F.A. Voysey was only six years old when his family went to live at Healaugh and fourteen years of age when his father was removed from his position as Vicar of Healaugh and they all returned to London. He was educated at home in Yorkshire by his father, an education which must have been severely affected by the stresses of the trial and the sensation and controversy it caused in the newspapers.

The family went to live in College Road, Dulwich in 1871 and C.F.A. Voysey was sent to Dulwich College to continue his education. He was found to be a resolute, stubborn boy and even until the day he left, at the age of sixteen, found spelling and grammar difficult. Some biographers have suggested that he was dyslexic.

C.F.A. Voysey decided to become an architect, in his own words “because it was the only profession I could take up without passing any examinations”. He was tutored at home after leaving Dulwich College until he was seventeen by J.C.L. Sparkes, his art teacher from Dulwich College and then he was apprenticed to John Pollard Seddon for a period of five years.

J.P. Seddon was a highly regarded Gothic Revivalist architect who was interested in developing a Modern Gothic style. He was a decorative designer as well as an architect, designing furniture, tiles and textiles. On completion of his apprenticeship C.F.A. Voysey stayed as an assistant to J.P. Seddon for a year, then joined the office of Saxon Snell. His attention to the details of the ventilation of a building was learned at this office as Snell specialised in the design of hospital buildings.

In 1877 C.F.A. Voysey started taking small commissions such as surveys and house alterations and in 1880 he joined the office of George Devey as an ‘improver’. He set up his own practice in Queen
Copies of chairs designed by C.F.A. Voysey, made by Charlie Roe, Bournemouth.
Two of C.F.A. Voysey’s chairs from the institute at Whitwood are now in the Geffrye Museum, London.
Anne's Gate in 1881 and later in Broadway Chambers Westminster. A.H. Mackmurdo suggested, in 1883, that he design wallpaper and textiles, designs which were sold to Jeffrey and Co.

He joined the Art Workers Guild in 1884 and married Mary Maria Evans in 1885. They had five children: in 1886 a still-born boy, in 1888 Sibyl Mary who died before her first birthday, in 1889 Charles Cowles, in 1893 Annesley and in 1895 Priscilla Mary.


In 1898 he designed Broadleys, the Windermere home for Arthur Currer Briggs. His architecture practice continued to grow until the outbreak of the First World War in 1914, when it came to a standstill. His last house was built in 1911. His only income during the war years was from the design of textiles, wallpapers and carpets.

He moved office seven times before moving into his flat in St James's Street off Piccadilly in 1917. He continued to design textiles, furniture and wallpapers from there and to write articles for architecture magazines.

In 1924 C.F.A. Voysey was elected Master of the Art Workers Guild and a series of articles about his work were published in the Architect and Building News in 1927. An exhibition of his designs, organised by John Betjeman, the editor of Architectural Review, was held at the Batsford Gallery in 1931, and this revived interest in C.F.A. Voysey's designs. The Royal Society of Arts awarded him the distinction of Designer for Industry in 1936 and the Royal Institute of British Architects awarded him its highest honour, the Gold Medal in 1940.

C.F.A. Voysey was small in stature with sandy hair and piercing blue eyes, rather like John Wesley in appearance and he acknowledged "what little moral courage
The ventilator grille which Charles Voysey placed in the fireplace walls of all his houses. Two leather flaps were attached to the back of the grille.
and independent spirit" he had from this side of the family. Robert Donat, who married C.F.A. Voysey's niece described him as a "clean, prim, kind and gentle man with a firm disposition and a lovely smile" C.F.A. Voysey went to live with his son, Cowles Voysey (also an architect) in Winchester in 1940, to escape the blitz of London and he died there on 12th February 1941.

Charles F.A. Voysey's style.

Charles Voysey was the first British domestic architect to gain an international reputation. He built 117 private houses in England, Ireland, Wales, Austria, America and Egypt. His designs used simple materials, with a delicate and lightness of touch which proved to be picturesque and popular. The houses were built for posterity but were economical to build and maintain. The rooms within were designed to be convenient and informal. He believed in honest simplicity, painstaking attention to detail and was at all times very reluctant to change his plans or designs.

He took great care to situate a house so that it faced southeast or east, to catch the early morning sun, on level ground, considering the position of the trees. He preferred the path to the door to be wide, straight and therefore welcoming rather than winding and indecisive.

The tiled roofs of the houses were huge
An oak door in the Rising Sun and a pine door in one of the terrace houses.
and often overhung the walls supported by cast iron brackets attached to the rough cast rendered walls. On a wooded site, green roof tiles were used to blend with the trees. The flues were grouped into chimney stacks to give a simple roof line and he complained that the chimneys of the new buildings of Dulwich College were “funny erections set around the roof like bottles on a cruets stand”. Buttresses supported the walls on many of his country houses.

The casement windows were small and leaded, with stone mullions around; the bedroom windows were often of the dormer type. Above the main entrance door a small window, usually a round porthole was placed to give light onto the stairwell. Horizontal banding above the windows linked them to give a sense of continuity to the building.

Indoors the rooms were spacious with a ceiling height of 8'6" and where the walls were not oak panelled, a broad 4" picture rail was positioned to give a frieze of 2' depth. Each room had at least one ventilator, to keep the air moving without causing draughts. Quarry tiles or stone flags were used for the floors of the entrance halls, kitchens and storerooms. Wooden floors were used for the lounge areas.

The batten and ledge doors were usually oak with long wrought iron strap hinges and wrought iron latches placed high on the doors. Deal doors were painted white. Charles Voysey designed the latches and hinges for the doors and furniture for the rooms. His simple chairs and tables were designed to be made in unpolished oak with his heart shaped motif as a feature.

Although he designed wallpaper, Charles Voysey preferred walls to be plain, stone, oak panelling or simply painted to show off the design of the furniture. Everything had to be plain and simple, too simple for some of his clients.
Two oak mirrors designed by Charles Voysey, now made by Charlie Roe of Bournemouth.
Fireplaces were often surrounded by oak beams with tile inserts. He regarded the fireplace as the main focus of a room and often placed the fireplace across a corner of a room. He placed the fire grate rather higher than others of his time.

The designs for Charles Voysey's textiles, wallpapers and carpets were inspired by natural objects such as flowers, leaves and birds, symbolised to look simple. His cutlery and light fittings were of the simplest shape to suit the purpose.

Charles Voysey believed that an architect should design not only the house but everything which went into it. He did not like to have his houses filled with clutter and said “hoarding pretty things together is more often a sign of vanity and vain glory than good taste”. As an old man he refused to visit any of his houses where the contents which he had designed had been removed.

He said “Have nothing in your house which you do not know to be useful or believe to be beautiful” and “Never look at an ugly thing twice. It is fatally easy to get accustomed to corrupting influences”. When questioned about his elaborate and colourful wallpaper designs he said “most modern furniture is vulgar or bad in every way, elaborate papers of many colours help to disguise its ugliness”.
The owners

Arthur Currrer Briggs of Gledhow Grange, Leeds, was the grandson of Henry Briggs, the founder of Henry Briggs Son and Company Ltd., based at Whitwood Collieries. His father, Henry Currer Briggs died in Norway in 1881, the year in which Arthur had been made a director of the company at the early age of twenty five.

In 1882 he became the Managing Director and in 1903 the Chairman of the company, positions he held until his sudden death on August 31st 1906, from heart failure. When he became Chairman of the company coal was mined at Whitwood, Saville, Snydale, Streethouse and Dom Pedro pits. Bricks were made at the Loscoe Brick works and was gas produced at Whitwood. During his Chairmanship, the company expanded rapidly, forming the Yorkshire Chemical company in 1886 and achieving a coal output of over one million tons in 1899.

In Leeds Arthur Currer Briggs was a J.P. Alderman and Lord Mayor from 1903 -4. He was Chairman of the Mining Association of Great Britain, a founder member of the Yorkshire Electric Power Company and he raised funds for a mining department of Yorkshire College (which became Leeds University).

He married Helen Jones and they had two sons and a daughter. In 1898 he commissioned Charles Voysey to design and build them a holiday home overlooking Lake Windermere. The imposing house, Broadleys, was built under Voysey's supervision and is now the Windermere Boat Racing Club.

In December 1904 Arthur Currer Briggs purchased the triangle of land alongside Whitwood Lane and
1908 O.S. map, surveyed before the houses were built.

Whitwood Common Lane is A655 to Castleford.
Whitwood Common Lane from the Hon John Henry Saville, the Rt Hon John Horatio (the Earl of Mexborough) and Sir William James Farrer. They sold the land on condition that it be used only for the building of the institute, housing for miners and a recreation area for the miners.

Helen Briggs, the wife of Arthur Currer Briggs persuaded the company to allocate £3000 to establish a Miners Welfare Institute at Whitwood, to provide a meeting place for the men where they could do something other than drink alcohol. The Briggs's family were, for many generations, devout members of the Unitarian Church. It is possible that they had connections with Charles Voysey's brother who was a Unitarian Minister. Arthur Currer Briggs was a trustee of the Westgate Chapel, Wakefield and the Mill Hill Chapel, Leeds.

Arthur Currer Briggs asked Charles Voysey to draw up the plans for a Miners Welfare Institute and housing for his officials at Whitwood Colliery. He drew up the plans in September 1904 and redrew them in March 1905.

In 1947 the National Coal Board took over the ownership of Whitwood Collieries and its housing so Whitwood Terrace was owned by the N.C.B.. The Whitwood Working Men's Club took over the running of the institute until Tetley's Brewery closed its Rising Sun Public House in Wilson Street in 1948 and bought the institute for £5000, renaming it the Rising Sun Public House.

In April 1975 the Wakefield Metropolitan District Council decreed that the Rising Sun Public House, the Memorial Hall behind it and Whitwood Terrace should be designated as Grade 2 Listed buildings and the triangle of land the Whitwood Conservation Area.

In 1978 the National Coal Board
decided to sell of the Whitwood Terrace houses to the tenants. Unfortunately the land behind the terrace, known as Sparrow Park and used for garages and allotments was not included in the sale “as it was too difficult to divide the triangle into nineteen plots”.

In 1991 the owners of the houses formed the Whitwood Terrace Residents Association and after protracted negotiations with British Coal lasting over two years by the Association's Chairman, Wg Cdr Vic Schofield, the land was purchased by the Association in January 1994. It was then divided according to the wishes of the residents and each purchased their plot from the Association.

Century Inns became the owners of the Rising Sun Public house in 1992.
The brackets supporting the overhanging roof, the fourth bedroom window and the Wraggs ventilator, on the dormer (type 2) houses.
Joseph Pullan.
The builders:
Joseph Pullan and Sons Limited

Joseph Pullan was born in 1853 at Holbeck, Leeds. He married Sarah Ann from Oakham in Rutland and they had thirteen children, six sons and seven daughters.

In 1885 he formed his own building firm at Manor Works, Beeston and he was mainly engaged in constructing ancillary works to the expanding railway network, bridges, signal boxes and Local Authority sewerage works. He also built extensive residential accommodation in Leeds and Harrogate.

His sons Ernest and Alfred worked for the family firm and it was Ernest who supervised the building of the institute and Whitwood Terrace on a daily basis. His father, Joseph visited the site weekly and dealt with all the correspondence, billing and problems with suppliers. He travelled by train from Leeds to Featherstone or Normanton, probably alighting at Whitwood/Altofts station and walking the mile to the building site.

During the war years the firm continued with general contracting work and today the company, which has expanded its operations, still operates from the original Manor Works yard.

Of the twenty or so builders who worked in the Leeds area at the beginning of the century, J. Pullan and Sons Limited is the only one still in operation as a family firm. During their centenary celebrations a book containing letters written during the building at Whitwood was found and excerpts are included in this book detailing the quantities and prices of the materials used.
The first plans for the Institute and houses, drawn in 1904.
The British Architectural Library RIBA, London
The plans

Charles Voysey drew the first plans for the Institute and housing to be built along Whitwood Common Lane and Whitwood Lane on September 14th 1904. These plans showed two terraces at right angles to one another with the institute between them. The institute had an imposing four storey tower attached and one detached house next to it on Whitwood Common Lane. He drew this plan again on September 27th on linen. His first drawing was colour-washed showing red roofs, green doors and gutters, red curtains and a garden in front of the institute. This drawing hung in his office, was included in the exhibition of his works at the Batsford Gallery in 1931 and has appeared in many books about Charles Voysey.

The estimated cost was £12,950 which proved too expensive and so he was asked to draw a similar plan which would cost less to build. On March 6th 1905 he redrew the plan, with the institute at the corner, the tower with living accommodation attached and a terrace of nineteen houses. This plan was used for the building and was published in The British Architect in 1908.

There are seven gabled houses (Type 1) with pairs of dormer types houses (Type 2) between them. Before work started on the building, Charles Voysey started drawing the plans for the furniture in the institute. On March 31st 1905 he drew the design for eight chairs for the dining room, six for the library and ten for the reading room, at a cost of £2.7.6d each and on April 6th he drew the design for a table which would cost £7. Also on 19th April 1905 he drew the design for a pavilion for the institute, which was never built. Residents remember the foundations for this in Sparrow Park, behind the houses but believed it to be for a bandstand.

On 8th August 1905 he drew the design
Front elevation of the institute drawn September 1904.
The British Architectural Library RIBA, London.
for the weather vane, a beetle, which was to be placed on top of the tower and remain there for many years.

In 1907 he drew the designs for more oak furniture for the institute: on May 5th a table for the smoking room, 5ft in diameter and another table for the reading room, 10ft long with six legs, on 13th May a sideboard with racks at the top for plates, two drawers and four cupboards below and a dining room table seven feet long (Neilsens price £8). The backs of the chairs and the doors of the cupboards of the sideboard all had pierced heart shapes as decoration.

His last drawing for the Institute was for a folding circular table on April 10th 1908. Because of the change in his plans, Charles Voysey said “The company found it necessary to build the houses so cheaply that architectural superintendence of the work was perforce left out of court”.

Walter Hamilton Fearnley of Station Lane, Featherstone was employed to supervise the building by Joseph Pullan and Sons of Leeds. Isaac Hodges was the Property Manager for Henry Briggs Son and Co Ltd so he too was involved in supervising the building on a daily basis as his office was only one hundred yards away at Whitwood Colliery.
A copy of the original plan of the institute. The largest room on the left became the officials billiards room and the room next to it the miners billiards room. The officials paid 3d for twenty minutes, the miners paid 2d. The reading room became the games room; the small bar was on the rear wall of the miners billiard room with a wall separating the two.

The British Architectural Library RIBA, London.
Charles Voysey's plan for a pavilion for the institute drawn on blue linen April 1905.
Walter Hamilton Fearnley

Walter H. Fearnley was born in Featherstone in 1872 and articled to his father, J.B. Fearnley as an architect and surveyor.

He was commissioned during the First World War as an engineer and was the garrison engineer at York for some time.

He remained a bachelor, living with his two sisters on Ackton Road and was known for his business integrity and charming manner.

As a talented musician he was organist and choirmaster at All Saints Church, Featherstone, conductor of the local choral society and was a founder member of the Pontefract Music Festival.

He designed many houses in Featherstone and his last built work was the South Yorkshire Motors showroom at Pontefract, built shortly before his death in November 1958.

People who remember his say that he was a true gentleman 'of the old school'.
The plan of the Whitwood Terrace houses. 1905.
The building process - problems and payments.

The following extracts are taken from letters sent by Joseph.(Josh) Pullan to W.H.Fearnley, the architect supervising the building and Henry Briggs Son and Co Ltd.

July 13th 1906 to W.H.Fearnley
I will meet you on the site on Tuesday next at any time you name and commence at once with the digging. I am sending two samples of stone for the dressings. I have kept half of each sample, if either will do, one is a little cheaper than the other and I find it will be necessary to save where ever possible if we are to come out on the right side.

August 21st 1906 to W.H.Fearnley
The stone we are using is the stone you chose - it is as good as Oulton or Morley. I have stopped the masons working until I see you, shall be glad to meet you anywhere you appoint. The timber not satisfactory, we will use for scaffolding timbering lintles etc.

August 23rd 1906 to W.H.Fearnley.
I will come to your office tomorrow Friday by train due at Featherstone at 2.40. If you can't be in please wire or telephone when you can see me about the stone. I am surprised there should be any trouble after a sample has been submitted and approved.

Sept 20th 1906 To Mr Hodges,
Briggs.
Seeing it has not been settled how the fireplace in the Institute has to be done, can we go on and face with special blash or tiles after, it is delaying the work Will you send an a/c at the end of next month and so on till the
The interior of the roof of a dormer house.
finish. Your man Stevens is taking an unreasonable view of the timber should be glad if I could meet you and Mr Fearnley on the site.

December 14th 1906 To
W.H.Fearnley. Will you please give me a certificate on the Whitwood Contracts. The following are the particulars of the work done since last certificate

Institute
Statement Sept 20th £375-19-4
Excavating and concreting £10
368 yds of 9" walling @ 3/4d £61-6-8
Extras paving arches cutting £33-0-0
Stonework £60-0-0
Total £540-16-0
less retention £54-16-0 = £468-0-0

Houses
Statement on Sept 20th £728-17-0
2500 yds walling @ 3/4d £416-13-4

676 yds walling 4½ @ 1/9d £76-13-0
Damp Course £6-0-0
Facing for whitewashing £6-0-0
Tile creasing £13-10-0
95 Air grates £8-0-0
142 chimney pots £21-6-0
Arches plumbing etc etc £70-0-0
Windows £158-0-0
Doorframes £18-0-0
Timber in floors and in stock £400-0-0
Total £1922-19-4
less retention £192-19-4
Total £1730-0-0

January 29th 1907 To W.H.Fearnley
Will you please send me a certificate to Messrs Briggs tomorrow. I would like to get the cheque on Friday morning if possible.

Statement on Dec 14th £1922-19-4
1200 yds of 9" walling @ 3/4d £200-0-0
400 yds " 4½ " 1/9d £35-0-0
Arches £20-0-0
<table>
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<th>Description</th>
<th>Amount</th>
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<tr>
<td>Facing for whitewashing</td>
<td>£3-0-0</td>
</tr>
<tr>
<td>Firing jobs and tiling</td>
<td>£10-0-0</td>
</tr>
<tr>
<td>Tile creasing</td>
<td>£5-10-0</td>
</tr>
<tr>
<td>Roof</td>
<td>£107-0-0</td>
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<tr>
<td>Battens, doors, 2&quot; long spars, purlins bargeboards gutters</td>
<td>£196-0-0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>£2499-9-4</strong></td>
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April 8th 1907 To W.H. Fearnley
Will you please let me have a certificate this week for £700. It is causing serious delays, the hips and valley tiles not being right. We were compelled to stop some joiners some weeks ago. The inside work ought to be going on. We also have delays sending the plumber however now those things are inspected we will get on with the plumbers work.

April 25th 1907 To W.H. Fearnley
I have insured the building for £2000 in the North British Mercantile Insurance Co Very sorry the work is still outstanding for the hips and valley tiles. I have not got the cheque yet but my son thinks it will be sent tonight.

June 18th 1907 To W.H. Fearnley
Will you please let me have a certificate for £800 on a/c of these contracts this week. I am writing to Messrs Briggs by this post, asking them to be good enough to let me have a cheque by Friday morning next. If you will send a certificate tomorrow Wednesday I shall be much obliged.

June 22nd 1907 To W.H. Fearnley
I am not able to go into the details particularly but there is more than sufficient margin to justify a certificate for £800. The total contract is £8028 Rec on a/c £3263. Works done since last cert £4765:
Plasterer £125, Slater £125
Plumber £200, Joiner £320,
Work drains etc £100,
Total £870.
I hope you will certify £800 and oblige.

July 19 1907 To W.H.Fearnley
Shall be glad to meet you on the job any day you will appoint next week.
We could then see this work and settle several things which will forward the work. The copper boilers will cost more now than when we tendered, we should settle the size. The taps you will I hope settle definitely when I see you also the size of the kitchen range opening. We want to get the clay pieces made.

August 1st 1907 to W.H.Fearnley
Work done at the houses:
Bricks, drains £2318
Joiner £1762
Plumber £394
Plasterer £338

Slater £290
Total £4922

Institute:
Bricks, stones £515,
Joiner £210,
Gas fitter £10,
Plumber £35,
Plasterer £10,
Slater £10
Total £790.
Total for both contracts £5712
less 10% £572 = £5140.
Received on a/c £3863.
Amount due £1277.
Will you please send certificates for the amount now due to be passed before the holiday and oblige.

Sept 3rd 1907 To Mr W.H.Fearnley
The work is and has been for a long time very much delayed for the want of things Messrs Briggs have to supply. The tiler has no tiles to go on
with, the job was much delayed for the ridge and valley tiles for the roof now we are waiting for floor tiles. The brick copings for the garden and yard walls are not there yet we have been asking for them for months. I will come to Featherstone on Friday by train due in at 11.13 when I hope you will be able to let me have the details about cylinders and boilers also get us bath fittings, hinges, gas main junction. We have made a start with the water main but have left it again. Also the filling should be done - they do it and then leave it for months. If you prefer me to write direct to Briggs I will do so.

Sept 16th 1907 To W.H.Fearnley
Will you let me have a certificate for as much as possible this week. We make out there is at least £1000 now due.
If you can't certify for the whole of

this be good enough to let me have all you can tomorrow Tuesday so that we get the money by Friday. Also let us have your decision about copper cylinders and the details promised and oblige.

Sept 27th 1907 To W.H.Fearnley
We are still waiting your decision about the weight of the copper cylinders. Please let us have it at once if possible. The copper boilers will be delivered today.

December 2nd 1907 To W.H.Fearnley
Yours to hand this morning- we will have the items you mentioned attended to at once. They were doing the W.C. floors when I was there this afternoon. We should have been glad to take the party walls to the top when we were on with them but did not know they were intended to be so and no mention of it has been made until
Saturday last. It is difficult getting the materials up now but they shall be done.
The lavatory wastes had to be specially made they were ordered a month ago if they are not ready in the morning I have telephoned today, we shall cancel the order. They are putting the overflows from the cisterns through the roof which causes extra work taking off tiles and making good. The following are being waited for which Briggs have to supply W.C. seats, Fasteners for ashpit doors, Tile ribs for parlour grates. If these things can be supplied we will get five houses completed this week. The gates are prepared we will wedge them up and send them on Thursday. I don't see why Mr Hodges should object to the lead glazing and casements being made at Leeds - our low price means so much saved for his firm.

December 2nd 1907 To Messrs Briggs
Enclosed I send you an architects certificate receipted.
I am much obliged for cheque in your a/c. You charge for 16 tons 9 cwt 2 qr of ground lime. We only received 16 tons. We are also entitled to discount on the floor tiles.
Our contract states we have to buy them from the Leeds Fireclay Co. You make it impossible for us to get much out of this item.
Please allow at least 5% discount on the tiles and the overcharge on the lime in the next a/c and oblige.

January 23rd 1908 To W.H. Fearnley
The casements and lead lights are all made and would have been fixed this week if Wraggs ventilators had come. Whether they come or not we shall commence fixing on Monday and put Wraggs vents in afterwards.
January 31st 1908 To Henry Briggs
With regards to your a/c here are several things which require adjusting. The subcontractor says he expected you providing all but the ridge tiles, he had not anything to do with ordering the valley and hip tiles and the price you charge is more than he could have bought them for direct. This will have to be gone into and settled before I pay the slater up. The reason you give for not allowing discount on the floor tiles (that they have cost more than you expected) does not in my opinion in any way alter the fact that I am entitled to discount. Mr Fearnley in his desire to keep on the safe side has kept a large amount in hand if you don't deduct anything for your a/c this time there will be a large balance due to me when the disputed points have been settled.

February 25th 1908 To W.H. Fearnley
I had a summons today from Walter Allison on a/c of the reduction for hip and valley tiles. If Messrs Briggs are right in the deductions they have made from me, Allison is overdrawn. Will you ask if they will assist in defending this action. If Allison wins I shall have a claim against them. I have kept back certificates until this question is settled.

February 27th 1908 To Mr J. Shaw
Re Contracts at Whitwood. We have gone carefully through your a/c and do not make it as much as you. The difference is on the houses £12.10.2 and the difference on the Institute £11.6.9. We enclose cheque value £24. Total £47.16.11 which will leave at the entire completion subject to the satisfaction of the architect £30.15.6. Total £78.12.5
June 8th 1909 To W.H.Fearnley

I suppose you will have heard from Mr Hodges the arbitrator has decided that the Company should have provided the hip and valley tiles so I have to pay Allisons the full amount he claims and costs. Mr Hodges says he is leaving the matter with you. Can I see you on Friday morning. I don't want another law suit if it can be avoided.

The porthole window in the tower of the Rising Sun.
The bar area showing the false arch which replaced the smoking room wall.
The opening ceremony of the Miner's Welfare Institute

The building was completed in February 1908 and put into use, but the official opening ceremony was delayed until November 23rd 1908. As the idea for the Institute was hers, it was appropriate that Mrs Helen Briggs, widow of Arthur Currer Briggs, was asked to open it.

The Yorkshire Post reported on 24th November: "All the fittings and furniture are of oak and are designed in harmony with the general architectural features of the building, the artistic character of which has been heightened by the excellent reproductions of classic and other pictures which Mrs Briggs has presented. The building contains two billiard rooms, a smoke room, a reading room and a dining room, all on the ground floor. Further extensions are contemplated, including the provision of a gymnasium and the erection of a lecture hall and it is also intended to lay out a portion of the site as bowling greens and tennis courts. The building has been erected and furnished under the superintendence of Mr W.H. Fearley of Featherstone, from the designs of Mr C.F.A. Voysey of London. Already there about 500 members who for a penny a week will enjoy all the privileges of the institute.

Mr Walter G. Jackson, Managing Director of the collieries, who presided, stated that the directors made the grant of £3000 on condition that the institute was self-supporting and that he had every confidence that it would be. There had, he said, been some criticism of the club on the grounds that liquor was to be sold in it. His reply that the club was founded on temperance principles and not on teetotalism and that the motto of the club would be, 'in all things moderation'.

He presented the silver key to Mrs Briggs in front of the large gathering in front of the institute and she said that she
The oak fireplace designed by Charles Voysey in the bar of the Rising Sun.
opened the institute in the names of three generations of the Briggs family - Henry Briggs, the founder of the firm, Henry Currer Briggs, her father in law and her husband, Arthur Currer Briggs.
Mentioning the family motto 'Fortiter et fideliter' she said that bravely and faithfully these men lived and died and to their memory she decided to dedicate the institute. Further she wished to dedicate it to the present directors, to her two sons, Reginald Martin and Donald Henry and to the men and women of Whitwood.
She said that it was her husband who felt it necessary for something to be done for those whom the family owed so much. He had hoped that the institute would be for the betterment of every man about the place and Mrs Briggs added 'as it means the betterment of every man it must mean the uplifting of every woman and child'.
Mr Isaac Hodges proposed the vote of thanks, seconded by Mr F.E. Shepherd to Mrs Briggs and Mr Reginald Briggs replied”.

The original door knob and escutcheon on the bar door.
The large bar in the Rising Sun which was the officials billiard room
The Rising Sun Public House (Miner's Welfare Institute)

Exterior:
The imposing four storey tower has a red tiled roof, roughcast rendered walls with horizontal banding and windows with stone mullions as originally designed by Charles Voysey. On the roadside (Whitwood Common Lane) the clock which he drew on his plan was replaced by a circular porthole window with leaded glass surrounded by stone mullions. The beetle weather vane is no longer in place.

The exterior of the two gabled parts of the building are built as planned, with red tiled roofs and rendered walls, except there are no chimney stacks on the front of the building. Set into the roof to the right of the gable next to the tower, is a triangular ventilator with six louvres. It is roofed in red tiles with lead flashing. There are ventilators to the roof set into the wall of each gable with the horizontal banding above them and a square ventilator set into the sloping roof. A further ventilator is set at ground level on the front of the right hand gable.

At the side of the right hand side gable is a modern door. The verandah was closed in soon after the building was opened and three doors led into the verandah area. The centre door was bricked in 1995 and the fluorescent 'sun' placed above this centre door.

The covered way which had the original entrance was given doors to make a garage in the 1950's. On the east side of the tower (Whitwood Lane) there are four triple casement leaded windows and one single casement window with plain glass.

The building attached to the rear of the tower is single storey but built at a
The leaded windows in the bar area.
right angle to the tower and not at an acute angle as planned. This single storey has two triple casement windows and one single casement window, all leaded glass.

At the rear of the building, facing the Memorial Hall there is a pine door set into an arch, three small single windows on the single storey and two single windows on the tower.

On the rear of the main part of the building are, from left to right: four 2' single casement windows with modern frames, a set of five of similar size, two sets of five 3' windows, the left hand group having stained glass in four panes and are protected by security glass. The outer two of the next group of five have been blocked in. The last group of three windows, to the right have the left hand window blocked in. Above the group of windows with the stained glass there is a small chimney stack.

On the western end of the building there are two single and one set of four windows a chimney stack and a buttress to the wall. Set into the roof is a triangular ventilator with six louvres like the one on the front of the building.

There are a further two small windows on the tower, overlooking the roof of the main building. At the rear of the building at ground level the doors giving access to the beer cellar are still in place.

The gardens which surrounded the institute have long gone, and have been replaced with car parking spaces. Many wedding photographs were taken in these gardens in the 1920's - 1930's, prior to receptions at the Memorial Hall. The gardens on the Whitwood Lane side were reduced in size when the land was subjected to a compulsory purchase order for the road widening scheme in the 1960's.
The large oak fireplace designed by Charles Voysey in the lounge of the tower.
Interior.

The tower consists of the lounge and entrance hall on the ground floor, a bedroom with study on the first floor, a bedroom and bathroom on the second floor and a bedroom and box room the third floor. All are linked by the spiral staircase. The attached single storey building houses the kitchen, dining room, utility room and toilet. The lounge and bedroom fireplaces which Charles Voysey designed are still in place. There is a porthole window in the bedroom on the third floor.

The bar area retains its original panelling and doors with glass panels. The smoking room, reading room, and the men's billiard room were opened up to make the large bar area which was fitted with seats around the room. The original fireplace in the smoking room (used as the newspaper room in the 1950's) is still in position. The surround is of oak, the insert and hearth tiles are red and the surround to the hearth is of oak. There are four stained glass windows near the fireplace which look to be of Charles Voysey's design. The centre window of the set of five was removed and replaced with frosted glass and an extractor fan.

The wall between the Reading room and Smoking room has been partially removed, leaving one small original arch and a decorative wooden arch has been built, to make the larger room. Similarly the wall between the smoking room and men's billiard room has been removed, but an oak beam can still be seen on the outer wall.

The boarded ceilings were covered when the three rooms were made into one. The corner fireplace shown on the plans in the dining room was not built. The present bar extends along
The pine clad storeroom in the roof space of the Rising Sun.
the back wall of the men’s billiard room/Smoking room.

The door to the largest room, the officials billiard room is original with the brass door knobs and heart-shaped escutcheons on each side. The doors have three rows of four panes of glass in each. The corner fireplace on the billiard room plans was not built but two fireplaces were placed the end wall. There is now only one, a rustic brick fireplace on this wall. This room has a small bar and toilets to the rear. The original urinal, red quarry tiles on the floor and white tiles on the walls are still in place.

In the storeroom at the rear of the building a wooden staircase has been added to give access to the storage space in the roof and the study in the tower. This upper storeroom is walled, floored and roofed in pine planks. The original shelves and the window which gives access to the louvered ventilator are still in place. There are stone steps from this room to the cellar.

One of the stained glass windows in the bar area of the Rising Sun.
Whitwood Terrace from no 10 looking towards the Rising Sun 1997.
Whitwood Terrace - then and now.

On the roadside of the terrace a privet hedge was planted, to give uniformity and each house had a poplar tree and a laurel bush each side of the black wooden gates. The trees were removed as they became unsafe. Some gardens retain the laurel bushes and the privet hedge across the garden five yards from the gate. This marked the line of the ‘shrubbery’ which was maintained by the colliery until the take over by the N.C.B. Each garden has the original black wooden gate, hung on hinges two feet six inches long and a straight flagged path to the front door.

The huge roofs of the houses, covered in rosemary tiles, must have looked magnificent but sixty years of coal production at Whitwood Colliery blackened them with soot. Since the colliery closed down in 1965 the roofs have begun to lighten and the red glow is beginning to show through. The roof line is as straight as the day it was built - a testimony to the quality of the building.

The walls of the houses, covered in roughcast rendering were for many years, dark grey, again from the pollution but during the 1960’s the N.C.B. painted them for the first time and since the Listing of the buildings they have been painted off white B.S. OO A 01. Charles Voysey used 9" brick walls covered with roughcast rendering as they were the cheapest weathertight walls that could be built.

The front doors of the houses are all the same; 7ft high and 3' wide with three rows of four glass panels at the top and one large panel on the bottom half of the door, outlined with semicircular beading.

There are seven gabled houses (Type 1, nos 1, 4, 7, 10, 13, 16, and 19) with pairs of dormer (Type 2) houses between. The high chimney stacks are shared with the neighbouring house and hold eight chimney pots each (Voysey’s grouping of
The rear view of Whitwood Terrace with the Memorial Hall on the right 1997.
flues to make a neater roofline) and numbers 1 and 19 have an extra chimney stack at the side of their houses.

At the rear of the terrace each house has two red brick outhouses, containing a coalstore and toilet. Charles Voysey designed these to run parallel to the narrow road which runs behind the houses, but in fact they were built at right angles to the road, in the flagged yard. The yard is walled and capped with semicircular bricks with the large wooden gate set off centre. These outbuildings have rosemary tiles on the roofs, black wooden gutters and pine doors like the ones indoors.

The toilet has a small window and in some toilets the original cistern is still in place. This is a wooden box lined with zinc, hanging on wrought iron brackets. The coal store has a throwing in door on the roadside. Number 19 has a brick shed next to the gate. This was built for the first tenant who owned a motor bike and sidecar.

When the houses were built the bricks were made at the Loscoe Brick Company, owned by Henry Briggs Son and Co Ltd and gas from the Whitwood Chemical Company owned by Briggs's was piped to the institute and houses. Telephones on a direct line from Whitwood Colliery were placed in each house of the terrace so that officials on call could be contacted quickly. In 1912 electricity was generated at Whitwood Colliery and this too was supplied to the institute and the Whitwood Terrace houses.
The gabled house, no. 10 of Whitwood Terrace.
The gabled house (Type 1)

The huge, pitched, red tiled roofs of the gabled houses attract attention by their size. The walls of the houses are covered in roughcast rendering and the front elevation of the gabled houses is remarkably simple. There are two rows of horizontal banding, one above the bedroom windows and the other much higher, with a ventilator beneath the upper band. There are no gutters nor drainpipes on the front of the houses but numbers 1 and 19 have wooden gutters along the width of their houses, supported on seven wrought iron brackets and a drain pipe at each end of the gutter. The roof water from the front of numbers 4, 7, 10, 13 and 16 drains into a wooden box, supported on two small brackets attached to the drainpipes of the dormer houses.

The bedroom windows consist of two three casement windows and there is a rectangular single light window (with banding above) above the front door. There are no stone mullions on any of the terrace houses, as drawn by Charles Voysey on his plan, one of the economies made during building.

On the ground floor there is a pair of three casement windows in bays, linked by a flat roof carried over the door as a canopy. The door is 7' x 3' and has three rows of four panes of glass in the upper half and a panel outlined with beading below. On each side of the door are small windows under the eaves.

At the side of the bay windows are single windows. The roof of the bays and entrance hall so formed is covered with lead with nine ridges under the lead. Numbers 1 and 19 have an extra
single window on the end of their houses, to the lounge. The gabled houses are 2' 4" wider than the dormer houses.

At the rear of the gabled houses the horizontal banding is again in place high on the gable, above the upper and lower windows and covered way. There are two double casement windows to the bedrooms and a single casement to the bathroom.

On the ground floor there is a single casement window to the storeroom (with ventilators above and below) on one side of the arch and a triple casement window at the other side, the kitchen window. There are no gutters on the rear of the house but two cast iron drain pipes near the arch, the soil pipe extending above the upper horizontal banding.

Under the covered way there are the two storeroom doors and the kitchen door opposite. On the inner wall there is a double casement window to the lounge and a narrow window to the cupboard under the stairs.

The interior of a gabled house.

The entrance hall has two angular walls with doors to the lounge and dining room. There are two small windows high up at each side of the front door and a larger rectangular window placed above the door supported by a large wooden beam. Two coat racks are placed on the side walls of the hall and a dado rail surrounds the hall and continues up the stairs. The floor is covered with red quarry tiles.

There is a flight of thirteen steps with an extra step up into bedrooms 1 and 2. There is a handrail alongside the stairs and a horizontal moulding like the picture rails from the height of the sixth step. The bathroom door faces the top of the stairs and there is
a 3ft square door in the ceiling above the bathroom door, to the roof space.

Upstairs in the first bedroom a fireplace with Charles Voysey's ventilator grille above was fitted centrally with a fitted wardrobe next to it in the corner. In the opposite corner there is a cupboard into the roof space.

The second bedroom the fireplace was fitted near the corner of the room, with grille above. As in bedroom 1, there is a three casement window and a corner cupboard into the roof space.

The third bedroom has a two casement window, a corner cupboard into the roof space and dragon tie (roof beam showing in the corner making the ceiling triangular) in the outer corner. The fireplace was set across the corner of this room and this too had a grille. The dragon tie can also be seen in the fourth bedroom which has a double casement window placed in the corner of the room. This room never had a fireplace but there is a ceiling ventilator. There is a 'stud' wall on the inner wall of the room. to the bathroom, making a smaller bathroom and larger fourth bedroom than in the dormer type houses.

In the bathroom the double casement window is again, near the corner of the room and there is a ceiling ventilator. The bath and hot water cylinder are placed on the wall next to the fourth bedroom.

The lounge (parlour) is 18'6" x 12', with a fireplace set centrally and a grille in the wall above. There is a double casement window in the corner of the room on the inner wall overlooking the covered way and a three casement bay window overlooking the front garden. Originally there was a fitted seat in this bay. There are simple 4" wide picture
The covered way at the rear of a gabled house showing the storeroom doors.
rails giving a frieze of 2' around the
room and matching skirting boards.
The dining room (kitchen on plans)
is 18'6" x 13' has a fireplace in the
corner of the room with grille, picture
rails, skirting boards and three
casement window, as in the lounge.
There is a cupboard under the stairs
fitted with five shelves on the wall
facing the door and two shelves fitted
onto the partitioning wall. A small
window overlooks the covered way.

All the original doors in the house
were made of deal one and a quarter
inches thick, the batten and ledge type
with wrought iron hinges and latches
designed by Charles Voysey. The
kitchen (scullery) is 18' x 11' 13' and
was fitted with a large range across
the inner corner. These ranges were all
removed in the late 1940's to be
replaced by Yorkist ranges with
fireback boilers and then in the 1950's
similarly these ranges were replaced

with simple tiled fireplaces by the
N.C.B.

The kitchen and dining room floors
were red quarry tiles but some have
been removed as the floors began to
sink with age. The sink was placed on
the outer wall to the right of the
window.

Across the covered way from the
kitchen door there are the two
storeroom doors. The outer storeroom
had two stone counters, supported on
single brick pillars. The single
casement window in this room has
ventilators above and below and these
rooms were used for many years as the
pantry. Both store rooms had brick
floors but some now are concreted
for ease of cleaning.
A dormer house, no 6 Whitwood Terrace.
The dormer (type 2) houses

On the roadside, facing south east, the overhanging eaves of the roof are supported by seven wrought iron brackets in true Voysey style. A wooden gutter runs the width of the house with a drainpipe at each end. The two dormer windows have three casements, red tiles, white soffits, with lead flashing below and lead covering on the side of the windows. In the centre of the house, above the front door under the eaves, is a small, square window which sheds light onto the staircase inside. These small windows had a transfer on them, to make them look like stained glass windows.

The walls alongside the door are built at an angle of forty five degrees to the main wall giving an unusual six sided hall indoors. The canopy over the entrance is covered with lead which overhangs the edge. The are two ridges across the canopy under the lead, to assist with drainage. Underneath the canopy is wooden and painted white. The roof at the rear of the houses overhangs as at the front, with seven wrought iron brackets supporting it. The gutters are wooden, painted black (B.S.183 29) as at the front. There is a pair of dormer windows of two casements each set into the roof with a cast iron soil pipe between the two pairs. These pairs of windows shed light into the bathroom and third bedroom. They have lead flashing and the sides are covered with lead. There is a small window directly under the eaves which gives a window at floor level in the fourth bedroom. On the ground floor there is a single casement window below this tiny window, with
A pair of outhouses at the rear of Whitwood Terrace.
a ventilator above it and another at ground level. This is the outer storeroom window. The covered way leads to the kitchen and storerooms and has banding above the arch. This banding is a sandwich of 6" quarry tiles set into the rendering.

Along the other side of the arch are the two iron drainpipes and kitchen window. This is a three casement window with banding above.

The covered way was flagged and open to the elements. In bad weather it proved to be extremely cold and so many houses now have this area closed in. The ceiling of the covered way is boarded and painted white. On the innermost wall there is a single casement window to the lounge and a very narrow window for the cupboard under the stairs.

The kitchen door and storeroom doors are the same as indoors. Originally the exterior doors were painted green but the NCB painted them all grey (00 A 09) and so this specification was used for the 'Listing' in 1975. The interior of the dormer houses:

On entering the house the small six sided hall has the staircase facing and two doors, to the parlour and the dining room. The dining room was planned to be the kitchen but during the building it was decided to put the kitchen range into the scullery and so the dining room became the living room and in practice the parlour was only used on very special occasions. Maintaining three coal fires was one too many, even for colliery officials.

There are two pine coatracks set high on the outer angular walls of the hall, a dado rail, a hand rail and red floor tiles as in the gabled houses. Above the hall is a small square window, supported across the hall by a wooden beam of 9" x 9" timber.
An original fireplace and grille in a bedroom.

The bed is covered with a quilt made from 'The house that Jack built' material designed by Charles Voysey in 1919.
The stairwell reaches the height of the bedroom ceiling above the sixth step. The roof space, reached via the square door in the ceiling, is huge by modern standards. There are 22 common rafters 5ins x 2.5ins at each side, spaced 13ins apart and supported by 7in x 3in purlins. The ceiling joists are 7ins x 2ins timber spaced 12in apart. The tiles are torched (back-pointed); the end walls are bricked.

The original water tanks were placed in the roof and covered with pine cladding and wooden lid. Later smaller tanks were fixed in the bathroom, for easier access, during the N.C.B ownership.

The landing has the bathroom door to one side of the wall facing the stairs and the doors to the two largest bedrooms, with a step up into each, to the right and left of the stairs. The door to the third bedroom is alongside that for the second bedroom but lower, on a level with the thirteenth step. There is a 6' corridor at this level leading past the bathroom to the box room (fourth bedroom).

Bedroom 1 is 12' x 15' with a triple casement dormer window on the outer wall, a wardrobe fitted next to the centrally placed fireplace and a small corner cupboard into the roof space above the stairs. The fireplace was designed by Charles Voysey. During ‘modernisation’ many of these fireplaces were removed, but most houses retain the ventilator grille in the fireplace wall and some residents are now unearthing them from under layers of plaster. The design for these grilles appeared in Metalwork designs published in The British Architect in January 1895 and they were placed in all Charles Voysey’s houses.

The second bedroom is the same.
Lounge of no 6 showing the original grille (over replacement fireplace), low picture rails and corner window.
size and has the same type of window, but the fireplace is situated in a corner and there is no fitted wardrobe, only the corner cupboard. Both rooms have the 4" picture rails and skirting boards. The fireplaces in the bedrooms were seldom used except during illness when a shovelfull of fire was taken from the downstairs fire to start the bedroom fire.

The third bedroom (12'3" x 11'3") has picture rails along three walls, but as it is a taller room the frieze is 33". There is a two casement dormer window in the corner of the room and the ceiling on the outer wall drops to give a wall of only 3'8" high. This room had a fireplace across the inner corner next to bedroom 2 but these fireplaces were removed during the early 1950's. There is a square ventilator in the ceiling with simple wiremesh held in a wooden frame.

The fourth bedroom is 11'3" x 7'6", has a ventilator in the ceiling like the one in bedroom 3 and an outer wall only 3'8" tall but this room does not have picture rails and never had a fireplace. The window is at floor level.

The bathroom is 8'3" x 8'4" with a window in the corner. The bath was planned to be placed on the wall next to bedroom 3 but it was in fact fitted under the sloping ceiling next to bedroom 4. It has a ventilator in the ceiling.

The lounge is 15' x 13'6", has the picture rails and skirting boards as in the bedrooms and originally had a fireplace with oak surround and green tiles. The ventilator grille was set into the frieze above the fireplace. The floor is pine and there are two ventilators one on each outer wall to give ventilation under the floor. There are two 'sleeper' walls across under the floor to give extra support to the
The corner (replacement) fireplace in the dining room and a wrought iron door latch.
joists. The triple casement window is on the south east side and the small window which overlooks the kitchen door is in the corner of the room, overlooking the covered way.

The dining room has the same triple casement window as the lounge, picture rails, skirting boards and ventilator in the chimney breast but the floor is covered with red quarry tiles. In this room there is a large cupboard, under the stairs, fitted as in the gabled houses. The floor is also tiled with red quarry tiles.

In the kitchen the kitchen range was across the corner of the room. Across the corner near the window was a pine cupboard, the height of the room with four doors and the sink was placed on the outer wall near the corner. The floor of the kitchen was covered with red quarry tiles.

The storerooms are the same as in the gabled house, the outer one with a window and stone counters and the inner one fitted with two pine shelves.

In the days of rationing when the residents were allowed to keep a pig, the sides of bacon and hams were hung in the outer storeroom and the inner storeroom housed the mangle and the dolly-tub.

The flags for the covered way and the yard outside were probably made at Shap Granite quarries as Henry Currer Briggs (father of Arthur) had helped in financing the patent for pressed cement/ granite paving stones.

The flagged yard is walled around with a large wooden gate set off-centre. The outhouses have a toilet, coalstore and covered arch for the dustbins.
The Memorial Hall at Whitwood 1996.
The Memorial Hall

The hall is situated behind the Rising Sun Public House, facing Whitwood Lane. The Royal Institute of British Architects catalogue says that “a hall was built at the back of the institute. This is probably not designed by Voysey but is sympathetic to his style and materials”. However, members of the Currer Briggs family are confident that it was, in fact designed by Charles Voysey. Many of his works e.g. the pavilion for the institute are not recorded.

We do know that Joseph Pullan built the hall but as his existing records end at 1910 we can only guess that it was built in 1911 or 1912.

The miners at Whitwood Colliery were asked, in 1907 to contribute to a memorial for Arthur Currer Briggs, his widow said in her speech at the opening of the institute that the building of a lecture hall was being contemplated. The earliest record in the local press I have been able to find was in November 1912 when “Special permission was granted for the Memorial Hall to be used for the presentation of First Aid certificates”.

The hall has white roughcast rendered walls supported by buttresses and a red tiled roof. The east gable end has an entrance hall like the ones in the type 2 houses but with a small leaded window on each angled wall and double doors. Above the doors is a stone plaque which reads “In memory of Arthur Currer Briggs, born 1855 died 1906”. There is a large lunette window above the plaque with
The interior of the Memorial Hall 1992.
horizontal banding emphasising the shape of the window.

The side walls each have five bays formed by the buttresses and each bay has a lunette window placed high on the walls. The wall to the rear of the building is also buttressed but has rectangular windows (behind the stage and toilet areas).

There are two small rooms, one at each rear corner of the building: the left hand one being the kitchen with toilet off and the right hand one is a changing room with a door to the back of the stage and a toilet. Each of these rooms has a smaller lunette window. The interior walls have a dado covered originally with white tiles, most of which are now painted. The tiles nearest the floor and the beading tiles at the top of the dado are dark red.

The Memorial Hall was sold to the West Riding County Council on March 5 1951 for £15. It was then taken over by the Castleford Borough Council in 1968 and when this council was absorbed into the Wakefield Metropolitan District Council ownership changed again.

In 1992 the Whitwood Community Association raised money for the restoration of the hall in cooperation with the Youth Service, owners of the hall and once again it became the centre of village life.

However the Wakefield Metropolitan District Council decided to close the hall in September 1995 despite enormous efforts having been made by villagers to keep it in use. It now stands empty.
The author

Alice Shirley Schofield was born in Whitwood, educated at Castleford Grammar School and the Lady Mabel College of Physical Education and taught in fourteen schools before retiring in 1990. Her husband, Vic, was in the Northern Rhodesia Police and the Royal Air Force so they lived in Northern Rhodesia, Zambia, Hong Kong and Cyprus before retiring to live in Yorkshire. They have two sons, John and Michael, two daughters-in-law, Ruth and Rebecca and three adored grandchildren, Helena, Benjamin and Daniel.

In 1992 Shirley wrote 'Old Whitwood from Domesday to V.J.Day', the history of her home village, and in 1993 'The donas remember' a collection of reminiscences of the Northern Rhodesia Police wives.

During the research for her first book she began to realise the importance of Charles Voysey's designs and when Ross Pullan gave her copies of his great-great grandfathers letters during the building of the institute and Whitwood Terrace she decided that the information she had collected should be passed on to her neighbours. Hence this book for her family and friends.