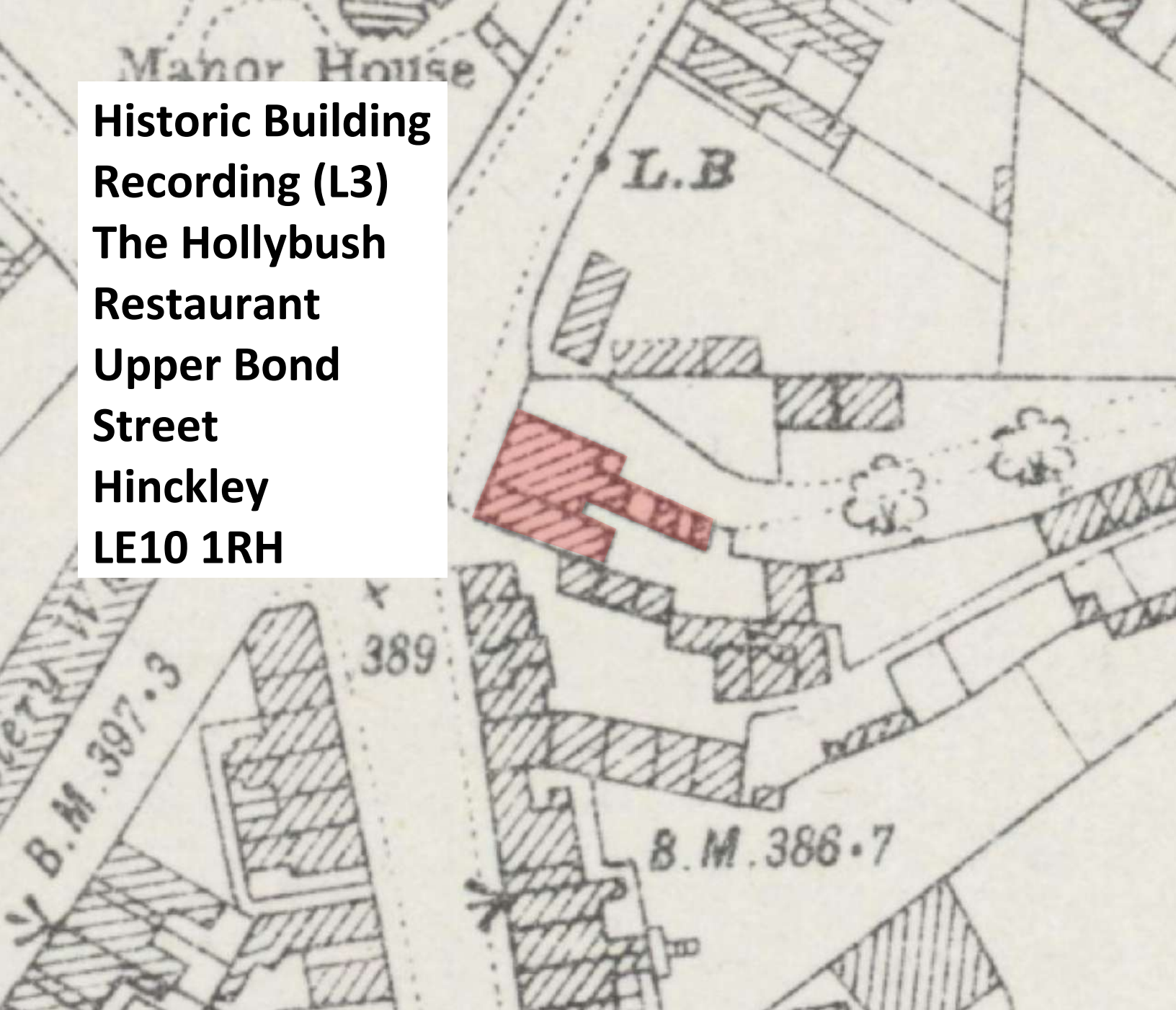


**Historic Building
Recording (L3)
The Hollybush
Restaurant
Upper Bond
Street
Hinckley
LE10 1RH**

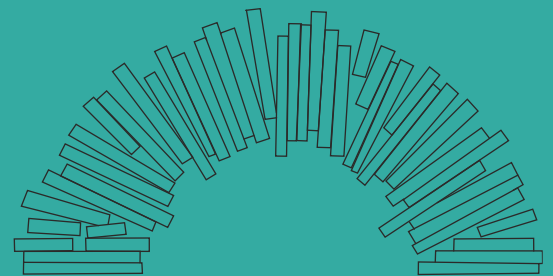


JUNE 10

Midland Archaeological Services

Authored by: Steve Williams BA (Hons) MCIfA

V.2 2026



MIDLAND ARCHÆOLOGICAL SERVICES

Project Information

Site Code: HOLY 22

Event No: X.A110.2022

Planning Application number: 18/01142/LBC

Project Manager: Steve Williams BA (Hons) MCIfA

Staffing: Steve Williams BA (Hons) MCIfA

NGR: 44257 294204

Listing: 1391310

Local Authority: Hinckley & Bosworth Borough Council

Civil Parish: Hinckley

Type of Intervention: Historic Building Survey Level 3

Undertaken for: Hard Drive Construction Ltd

Report No: MAS/634/22

Oasis: midlanda1- [513614](#)

Picture on cover, 1924 Ordnance Survey.

OASIS Summary for midlanda1-513614

OASIS ID (UID)	midlanda1-513614
Project Name	Historic Building Recording L3, The Hollybush Restaurant, Upper Bond Street, LE101RH, United Kingdom
Sitename	The Hollybush Restaurant, Upper Bond Street, LE101RH, United Kingdom
Sitecode	HOLY 22
Project Identifier(s)	HOLY 22
Activity type	Building Survey
Planning Id	18/01142/LBC
Reason For Investigation	Planning: Listed Building Consent
Organisation Responsible for work	Midland Archaeological Services
Project Dates	07-Dec-2022 - 07-Dec-2022
Location	The Hollybush Restaurant NGR : SL 44257 94204 LL : 52.42969475242702, -7.2353274361094 12 Fig : 44257,294204 Upper Bond Street, LE101RH, United Kingdom NGR : SP 42686 94421 LL : 52.54597029077761, -1.371976397931576 12 Fig : 442686,294421
Administrative Areas	Area : Maritime Country : England County/Local Authority : Leicestershire Local Authority District : Hinckley and Bosworth Parish : Hinckley and Bosworth, unparished area
Project Methodology	L3 historic building survey.
Project Results	This L3 historic building survey concluded that the Hollybush had been constructed between the wars in the Art Deco style, although it had utilised fabric from a much earlier building present on the site. The brick vaulted cellar is dated to the late 18th to early 19th century.
Keywords	Beer Cellar - Post Medieval - FISH Thesaurus of Monument Types
Funder	Private individual
HER	Leicestershire HER - unRev - STANDARD
Person Responsible for work	steve williams
HER Identifiers	HER Event No - X.A110.2022

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An historic building survey (Level 3) was undertaken of The Hollybush Restaurant, Upper Bond Street, Hinckley, LE10 1RH, henceforth called the Site. The survey comprised of the written description and photographic recording of the building, making use of survey drawings independently commissioned by the client, as well as drawings produced by Midland Archaeological Services (MAS).

The survey concluded that the building is a remodelling of an earlier 18th-19th century structure, the latter being used as a public house from at least the mid-1800s. It also concluded that the current phase of the building is of the Art Deco style, constructed sometime between the 1920s-1930s by the architects Heaton & Walker.

1.0 Introduction

Hinckley & Bosworth Borough Council have granted Listed building consent (18/01142/LBC) for: *Alterations to public house to form 3 flats on the ground floor, demolition of outbuilding and alterations to internal and external boundary treatments* (figs. 3, 4).

In accordance with Policies DM11, DM12 and DM13 of the adopted Site Allocations Development Management Policies Development Plan Document (2016).

No demolition/development shall take place/commence until a programme of historic building survey defined within a Written Scheme of Investigation has been submitted to and approved by the local planning authority in writing. The scheme shall include an assessment of significant and research questions; and:

- The programme and methodology of historic building survey and recording
- The programme for post investigation assessment and analysis
- Provision to be made for publication and dissemination of the analysis and records of the site investigation
- Nomination of a competent person or persons/organisation to undertake the works set out within the Written Scheme of Investigation
- No demolition/development shall take place other than in accordance with the agreed Written Scheme of Investigation

2.0 Definition of Historic Building Recording

The definition of historic building recording is '*a programme of work intended to establish the character, history, dating, form and archaeological development of a specific building, structure, or complex and its setting, including its buried components on land or under water.*'¹

Level 3 is an analytical record and will comprise an introductory description followed by a systematic account of the building's origins, development and use. The record will include an account of the evidence on which the analysis has been based, allowing

¹ Chartered Institute for Archaeologists 2020

the validity of the record to be re-examined in detail. It will also include all drawn and photographic records that may be required to illustrate the building's appearance and structure and to support an historical analysis.²

It is hoped that the proposed survey (Level 3) and accompanying research will contribute to the knowledge of urban building types of Art Deco design within the Hinckley area.

3.0 Legislation

The National Planning Policy Framework (NPPF 2021) states:

194. *In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation³.*

4.0 Location

Hinckley is a market town located 22km southwest of Leicester in the administrative District of Hinckley and Bosworth Borough Council (fig.1).



Fig.1: U.K. Location.

² Understanding Historic Buildings, A guide to good recording practice Historic England 2016

³ National Planning Policy Framework 2021

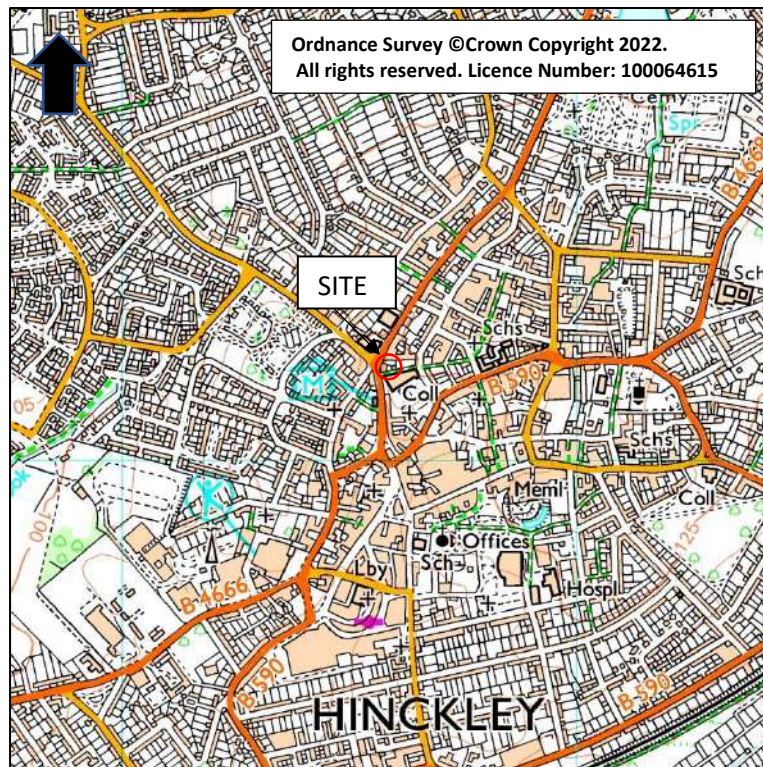


Fig.2: Location Map 1:25 000.

The site is located to the east of Lower Bond Street and its junction with Upper Bond Street, to the immediate north of North Warwickshire College (fig.2). The site comprises of an irregular shaped area measuring approximately 0.1ha in extent currently occupied in-part by The Hollybush restaurant, some ancillary brick structures, and open terraced areas of hard standing to the rear. The boundaries consist of high brick walls to the southeast, southwest and northeast, whilst the Holly Bush restaurant is situated along the northwest boundary and fronting Upper Bond Street, access to the site is via double-width gates located between the site's southwest boundary and the adjacent college building. The site is centred on NGR: 442584 94202 at 119m OD, the underlying geology comprises of sand and gravel⁴.

The Site is within the Hollycroft Conservation Area.

⁴ BGS 1994

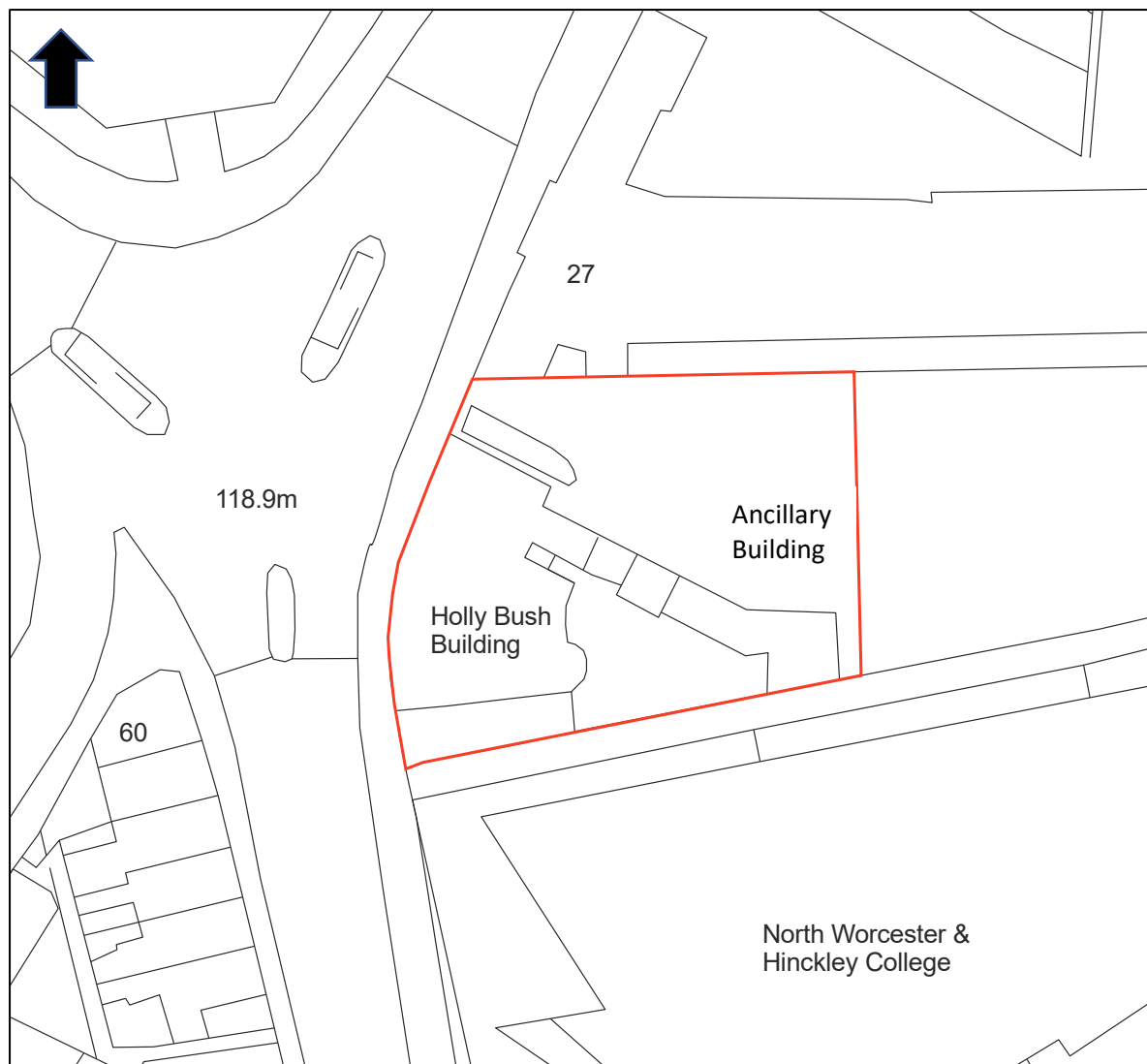


Fig.3: Location Plan 1:500.

5.0 Methodology

This document has been based on the guidelines set out in NPPF 2021 and also the brief provided by Hinckley Borough Council. The programme of archaeological building recording will be carried out in accordance with current best practice and the appropriate national and regional standards and guidelines.

This document has been prepared in accordance with current best practice and with specific regard to:

National Planning Policy Framework 2021 *as revised*

Historic England (2016) Understanding Historic Buildings, a Guide to Good Recording Practice

Chartered Institute for Archaeologists Code of Conduct 2020 *as revised*.

Chartered Institute for Archaeologists, 2020. Standards and Guidance for the archaeological investigation and recording of standing buildings or structures *as revised*.

Management of Research Projects in the Historic Environment (MoRPHE 2021)

Aims and Objectives

The aim of the project was to preserve by record the fabric and setting of the building prior to the approved alterations/extensions by:

- The production of a drawn record
- The production of a photographic archive
- The production of a written narrative

Site Recording

The photographic record was undertaken in 35mm digital photography. It included shots of the exterior and interior, as well as significant constructional elements, along with general photography, placing the building in its existing landscape setting. Rooms have been labelled using their interpreted historical names (Appendix 1).

The drawn record was based upon the drawings supplied by the client and assumed correct at the time of the survey. These were checked for dimensional accuracy and amended to record architectural and constructional details as necessary. These details were further described in accordance with standard architectural and constructional terminology.

The buildings were inspected internally and externally where safe access was possible. Areas not surveyed are labelled N/A on the accompanying drawings. The survey was undertaken on the 7th of December 2022 by the author. At the time of the survey conditions were clear and bright.

Archive Creation

All field notes and drawings were checked for completeness and ordered into a documentary archive based on the requirements of the receiving museum. The basic archive includes:

- Annotated site plans and elevations.
- 1 no photographic registers
- 32 no building recording pro-formas
- The report

A basic study was undertaken to elucidate information to place the building in its historical context. This was undertaken broadly with regard to the Standard and guidance for Desk-Based Assessments⁵.

This comprised the search of published and archival material within a 500m radius of the site, with data from further afield included where considered relevant to establishing baseline

⁵ b Chartered Institute for Archaeologists 2020

conditions. National, regional archives and collections were examined for relevant historical information, in published and unpublished sources.

The site archive will be prepared in accordance with guidelines in *Management of Research Projects in the Historic Environment (MoRPHE 2021)*, *Guidelines for the Preparation of Excavation Archives for long term storage (UKIC 1990 as revised)*, *Standards in the Museum Care of Archaeological Collections (Museums and Galleries Commission 1992)*.

Upon the start of the project an OASIS V (Online Access to the Index of Archaeological Investigations) was initiated and completed on completion of the fieldwork and reporting

The site archive will be prepared in accordance with guidelines in *Management of Research Projects in the Historic Environment 2021 (MoRPHE)*, *Guidelines for the Preparation of Excavation Archives for long term storage (UKIC 1990 as revised)*, *Standards in the Museum Care of Archaeological Collections (Museums and Galleries Commission 1992)* and 'The Transfer of Archaeological Archives to Leicestershire County Council Museum Collections (LMS)'. 10.2 Upon completion of the fieldwork an OASIS V (Online Access to the Index of Archaeological Investigations) form will be completed for the project. A printout of the form will be included as an appendix to the final report. The project file will be uploaded to the Archaeological Data Service (ADS) within 12 months of completion of the final report. 10.3 Digital images will be archived in 'TIFF' format. 10.4 With the agreement of the landowner the site archive of written, drawn and photographic elements will be deposited by MAS in the County depositary, date of deposit yet unknown.

All born 'digital data' shall be deposited with the ADS.

6.0 Archaeological and Historical Context

Hinckley is certainly an old settlement, of Saxon origins, the name of Hinckley being Old English for 'woodland clearing of a man called *Hȳnca*'. By the Domesday Survey of 1086 the village was known as *Hinchelie* and had grown into a small market town. By the 12th century a small abbey had become established and also a castle, the latter being built by Hugh de Grantmesnil, Earl of Leicester, although this had started to fall into decay by the second half of the 14th century.

By the 17th century the town had become well known for its stocking and hosiery industry, the stocking frame first being introduced to the town by William Liff in 1640. By the 19th century, the manufacture of hosiery was so great that only Leicester exceeded its output of stockings.⁶

The Holly Bush building is Grade II listed (1391310), (HER 16765) and is a remodelling of an earlier structure undertaken between the 1920s and 1930's in the Art-Deco style by the architects Heaton & Walker.

⁶ www.hinckleypastpresent.org 2019

7.0 Description

Setting

The building is located just east of Lower Bond Street and its junction with Upper Bond Street and to the immediate north of North Warwickshire College. Here it forms a two-storey stepped structure in the Art Deco style.



Plate 1: Hollybush.

8.0 Results

The description of the building

The building is described room by room by its exterior and interior below using standard architectural terms. Room numbers have been allocated to the plans for ease of cross-referencing between the text and the three photographic direction plans (fig. 7-9). Modern room use descriptions as applied by the architect have been left on plans (fig. 4-6, 9), whilst where interpreted, historical names have also been applied in bold underlined ***italics*** (figs. 11-13).

Elevations are labelled for example: AA, DD and are linked to a corresponding plan on (fig 6.) Phasing has been included on (figs. 4, 5, 9), whilst and historic foot traffic plans (figs. 11-13) have also been produced. Please note that the latter are the authors interpretation resulting from the on-site survey and research and not a definite guide to early 20th century public house use or interior layout.

The building is stepped, following the gradient of Upper Bond Street and is cement rendered, with a decorative central band of brick and a flat roof, the latter with an Art Deco style green glazed fluted tiled parapet and low side stacks. Various replacement UPVC windows and wooden doors are visible throughout the structure, some of which continue the Art Deco styling. Most window openings have projecting lintels of tile, with the exception of one in stone.

Exterior

Please refer to (fig. 6).

Elevation AA

This main elevation is two-storey in height but is stepped upwards from right to left. It has a central entrance with double doors of ply, these are hung from a stout wooden frame, each door having a small part-glazed rectangular window with central horizontal glazing bar, above the doors there is a decorative light. The jambs to this entrance are of glazed black tile, this theme is carried on at the sill/damp course level throughout Elevation AA and BB only. Most of the exterior of this elevation comprises of whitewashed cement render, although there is a band of brick detailing half-way up to the right side of the entrance. Green glazed fluted tile in the Art Deco style has been used throughout the parapet areas of the building; the same tile also being used on some of the windows as a sill and mullion detail.

Throughout this elevation are a series of nine UPVC windows, seven at ground floor level, the remaining two at first floor level. Starting to the left at ground level is a large square window comprising of three lights of nine panes, the central pane of each light being a bottom opener. The use of green tile is also evident as the sill and mullion detail. To the right of this is a wide rectangular window of ten panes, with three at the top opening. Again, green tile has been used as a sill detail. To the right of the entrance are a series of three small rectangular lights, each of two panes, the top pane in each opening, the sill of these comprises of plain terracotta tile. To the right of these is a single rectangular window of two panes, the top opening. Situated on the far-right corner of this elevation is a large curving window of sixteen lights, with four of the top lights opening. This window also displays a green glazed tile sill. At first floor level, to the left of the elevation is a rectangular window of eight lights, six fixed and two which are top opening. Green glazed tile has also been used for the sill and mullion detail. To the right of this window is a wide rectangular window of four fixed lights and two top openers, again the sill is of green glazed tile (plates 2, 4).

Elevation BB

This elevation is not too dissimilar to that of AA, being of whitewashed cement render, although the central brick banding is consistent throughout. There is a wide central entrance with a contemporary door of Stirling board, the latter is hung from a stout wooden frame, whilst like that of AA, the jambs are of glazed black tile. This door leads to the Off—Sales area. Either side of this entrance are a series of two UPVC rectangular windows, each comprising of a bottom fixed light and a top opening. The sills are of glazed green tile. At roof height are two cement rendered stacks which feed to the public and lounge bars (plate 2).

Elevation CC

This elevation is whitewashed cement render with a decorative fluted green glazed tile parapet and comprises of both one and two-storey heights. At ground floor level there is a rear entrance door of wood and contemporary design, with a UPVC rectangular fixed casement window of two lights, the top light opening. At first-storey height there is a rectangular window comprising of two panes, the top one which opens outwards. To the far right of this elevation at ground level is a rear entrance door comprising of two panes, the door is hung from a timber frame which displays a glazed side panel and fanlight of contemporary design. At first-storey level there is a traditional balanced sash set back from the masonry with a stone sill (plates 5 – 7).

Elevation DD

This elevation is of whitewashed cement render with a green glazed fluted tile parapet and two cement rendered stacks at roof level (plates 3, 6).

Ground Floor Interior

Please refer to drawings (figs. 4, 7, 11).

Room 1 (Public Bar) This room is L-shape in plan, with painted plaster walls and ceiling and a contemporary laminate floor, with a stepped style wooden skirting. The entrance door is of stained ply, part-glazed with Art Deco style fixtures and fittings and hung from an Art Deco style timber frame. Along two walls of this room are some high-backed bench seats which are fixed, while within the northwest wall is a brick open fireplace and hearth. Set within the southwest-northeast wall is an Art Deco style bar, to the right of this is a plain plywood door which connects this room with 9 and 12 (plates 15-21).

Room 2 (Snug) The entrance to this room leads off of the central hallway area 5 and is hung with an Art Deco style ply floor which is part-glazed with Art Deco style fixtures and fittings. This room is rectangular in plan, with a contemporary laminate floor with painted plaster walls and ceiling, with contemporary fixtures and fittings. Along three walls there are fixed high back benches, within the remaining wall is an Art Deco style ceramic open fireplace with tiled heart, although the former has been blocked up (plates 9–12).

Room 3 (Luncheon Room) This room is entered via Room 6, is L-shape in plan with a contemporary laminate floor and painted plastered walls and ceiling, the entrance door being of stained ply, part-glazed with Art deco style fixtures and fittings and hung from an Art deco style frame.. Fixtures and fittings are of contemporary design, while the skirting is Torus profile. In the east wall is a large chimney breast which is blocked. Along three sides of the room there is some fixed benching, similar to those seen in both Rooms 1 and 2, although of somewhat more traditional design with a timbered back panel (plates 47-49).

Room 4 (Kitchen) Not accessible due to stored materials (plate 46).

Room 5 (Hall) This room is rectangular in plan, with an engineered wooden floor, painted walls and ceiling with contemporary fixtures and fittings and a Torus profile skirting. Throughout this room there are many remaining Art Deco style features, these include timber

dado rails/banding attached to the walls, door frames and ply part-glazed doors, cast iron radiators, as well as an Art Deco style bar area. Part-way along this area there is also a glass block lightwell (plates 22-26, 50-52).

Room 6 (Drinking Lobby) Rectangular in plan, with an oak engineered floor, with Torus skirting, with painted walls and ceiling. Lights and switches are of a contemporary style, while there is an Art Deco style brick fire surround, hearth and overmantel, the door frames are Art Deco in style, although the doors leading to 4 and 18 are of modern design (plates 27-31).

Room 7 (Servery) Not accessible due to stored materials.

Room 8 (Off-Sales) Not accessible due to stored materials.

Room 9 (Off-Sales Entrance) Rectangular in plan and with an engineered oak floor, along with Art Deco features. The walls and ceiling are painted, and the lights and switches are contemporary. This room acts as a side entrance to the building, and a small bar area and connects Room 1 and 12 (plate 40).

Room 10 (Smoking Room) This room is entered from Room 5 through a part-glazed ply door of Art Deco style, hung from an Art Deco door frame. The room is rectangular in plan, with a contemporary laminate floor, painted walls and ceiling with modern lights and switches. There are timber dado rails and a plain timber freeze at ceiling height, whilst the skirting is of a stepped Art Deco style. Along three sides of the room there is integral timber bench seating, the remaining wall has a ceramic fireplace and hearth of Art Deco style fitted (plates 41-43).

Room 11 (Toilets Female) This room is irregular in plan with a contemporary linoleum floor and is half-tiled, the upper areas of the wall and also the ceiling being painted. The internal doors are of modern type but the entrance door is Art Deco in style, being stained ply and half-glazed, hung from a matching timber frame. The sanitary ware modern (plates 32, 33).

Room 12 (Saloon Bar) Irregular in plan with painted walls and ceiling with modern lights and switches. The room is entered from Room 5 and through an Art deco style door which is of ply and part-glazed with matching fixtures and fittings, hung from an Art deco style frame. The floor is modern laminate, while fitted into the southwest-northeast wall is an Art Deco style bar which connects through to Room 9 and 1. There is a fitted table/bar area to the south end of the room and also a blocked-up fireplace central to the southeast-northwest wall. To the right of the fireplace is a fitted timber bench with back (plates 34-39).

Room 13 (Store) Not accessible due to stored materials (plate 45).

Room 14 (Store) Not accessible.

Room 15 (Store) Not accessible due to stored materials (plate 44).

Room 16 (Rear Access) Not accessible.

Room 17 (Stairs) Square in plan with painted walls and ceiling and plain wooden stairs (plate 53).

Room 18 (Rear Entrance) Not accessible.

Room 19 (Principal Entrance Lobby) Rectangular in plan with linoleum floor and painted walls and ceiling.

Room 20 (Toilets Male) Square in plan with a modern linoleum floor and half tiled walls, with painted ceiling and modern light fittings and fixtures. Modern sanitary ware (plate 13, 14).

First Floor Interior

Please refer to drawing (fig. 8).

Room 21 (Bathroom) Square in plan with a linoleum floor, tiled walls and painted plaster ceiling and fitted throughout with modern sanitary ware (plates 65, 66). Bathroom.

Room 22 (Kitchen) Square in plan with a laminate floor, part-tiled walls and painted plaster ceiling. This room retains a period tiled fire surround (plate 54). Kitchen.

Room 23 (Bedroom) Rectangular in plan with a carpeted floor, painted plaster ceiling and walls with contemporary door frame, door and fire surround (plates 59, 60). Bedroom.

Room 24 (Hall) Linear in plan with exposed timber floorboards and a painted plaster ceiling and walls (plate 58).

Room 25 (Bedroom) rectangular in plan with a carpeted floor and painted plastered ceiling and walls (plate 61-63).

Room 26 (Lounge) square in plan with painted plaster ceiling and walls (plate 56, 57). Lounge.

Room 27 (Roof Terrace) This is the roof terrace to the building and accessible from the first floor via Room 20. This area has a parapet wall topped with green glazed Art Deco style tiles. The floor comprises of tarmacadam (plates 67-73).

Cellars

Please refer to drawings (figs. 9, 10, 13)

Cellar A (Cellar) This area of the cellar complex is accessed via a set of stone steps from Room 21 on the ground floor. The cellar is rectangular in plan with a Staffordshire Blue brick floor and red brick walls and vaulted ceiling, the former being in stretcher bond, all brickwork being bonded with lime mortar, while some areas of brick have been painted. Along three sides of this room are brick 'Thrawls', which are raised brick plinths used to store beer barrels, along the east and north wall, the throwls have contemporary timber benching siting upon them. To the south of the room is a 'Barrel Roll' to facilitate the loading of barrels to and from the

cellar at the rear of the building, while a small opening is also present within the north south wall and presumably at some point was used as a vent or possibly even a coal chute? (plates 75-77, 79-81).

Cellar Corridor (Cellar Corridor) This area is rectangular in plan and connects Cellar A, B and C. It has a Staffordshire Blue brick floor, with walls of painted brick in Stretcher Bond. The ceiling is block and beam concrete. At the southwest end of the corridor are a set of double doors in timber which give access to Cellar B, whilst to the northwest is a single access door to Cellar C (plate 78).

Cellar B (Cellar) Rectangular in plan, with a curve at the southeast. The floor comprises of Staffordshire blue brick, the walls are brick which is painted and in stretcher bond, whilst the ceiling is of block and beam construction. Along three sides of the room are brick thrawls, again made of Staffordshire blue brick. Door frame, door and fittings are mid to late 20th century (plates 85-87).

Cellar C (Cellar) Rectangular in plan with a Staffordshire blue brick floor, brick walls of unpainted brick in Stretcher bond with Portland cement. To the northwest of this room is a small brick partition, purpose unknown. The door frame, door and fittings are mid-20th century. Along the northwest southeast wall is a bricked up opening which must at some point given access to the outside (plates 82-84).

Ancillary Building

Please refer to drawing and plate (fig. 3).

The ancillary building to the rear of the Hollybush was not accessible to survey.

The structure is rectangular in plan and dog legs to the south to accommodate a garage area. It is single storey in height, of hard red brick in Stretcher bond and Portland cement. There are two single entrances in the main building, both of which are boarded up. There are two large Crittall windows either side of the first entrance door. Each of these windows has one fixed and one side opening casement of four panes each. To the far right of the second entrance door is a fixed casement window of Crittall type with three panes. The roof is of asphalt and flat, continuing to the garage area. The garage doors are of traditional wooden design, each with a row of three fixed panes. Contemporary with the Art Deco rebuild (plate 89).

9.0 Map Regression

A total of six historic maps were studied for this survey, these being the 1782 Plan of the Town of Hinckley, the 1846 Tithe Map of Hinckley, and the 1887, 1904, 1924 and 1938 Ordnance Survey.

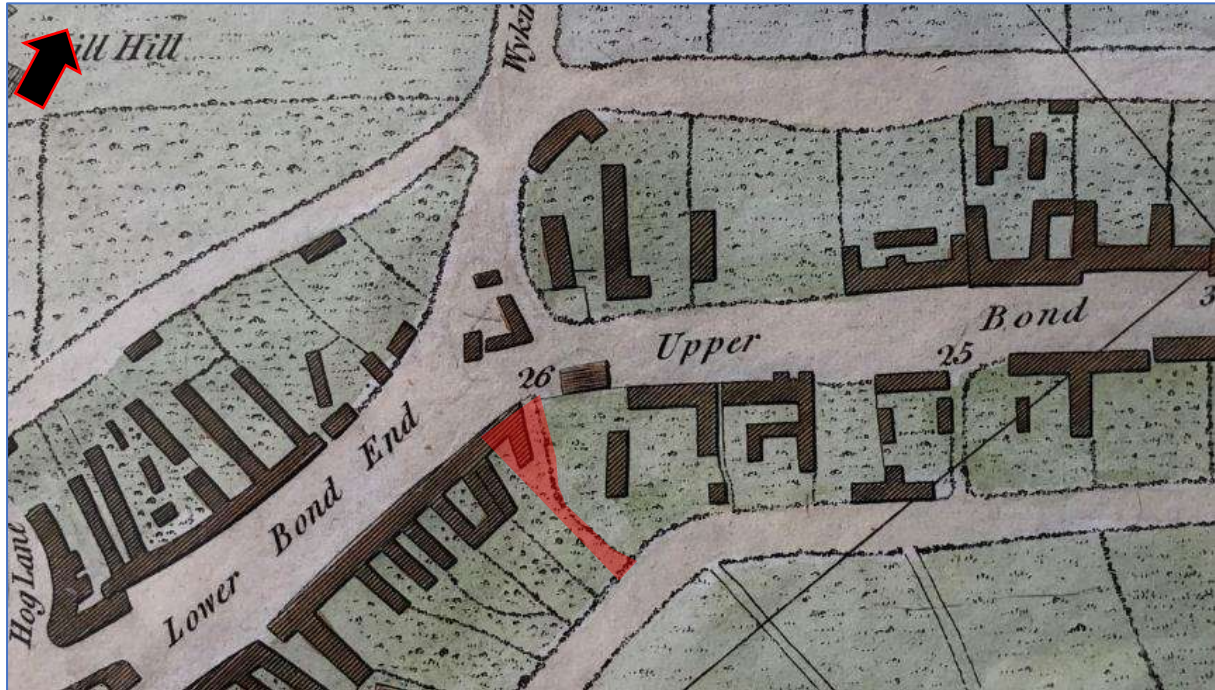


Fig. 14: 1782 Plan of the Town of Hinckley.

The 1782 map shows the Site as a narrow strip on a north south alignment and occupied by a U-shaped structure that appears to be connected to a larger group of buildings, the rear of the property is depicted as fields/pasture.



Fig.15: 1846 Tithe Map of Hinckley.

The next map, the 1846 Tithe Map shows the Site conforming to the same boundaries but with more detail, showing three distinct structures, two fronting Lower Bond Street, with a third linear building to the rear of the Site. One of the two buildings to the front, possibly that to the east may be the early incarnation of the Hollybush.

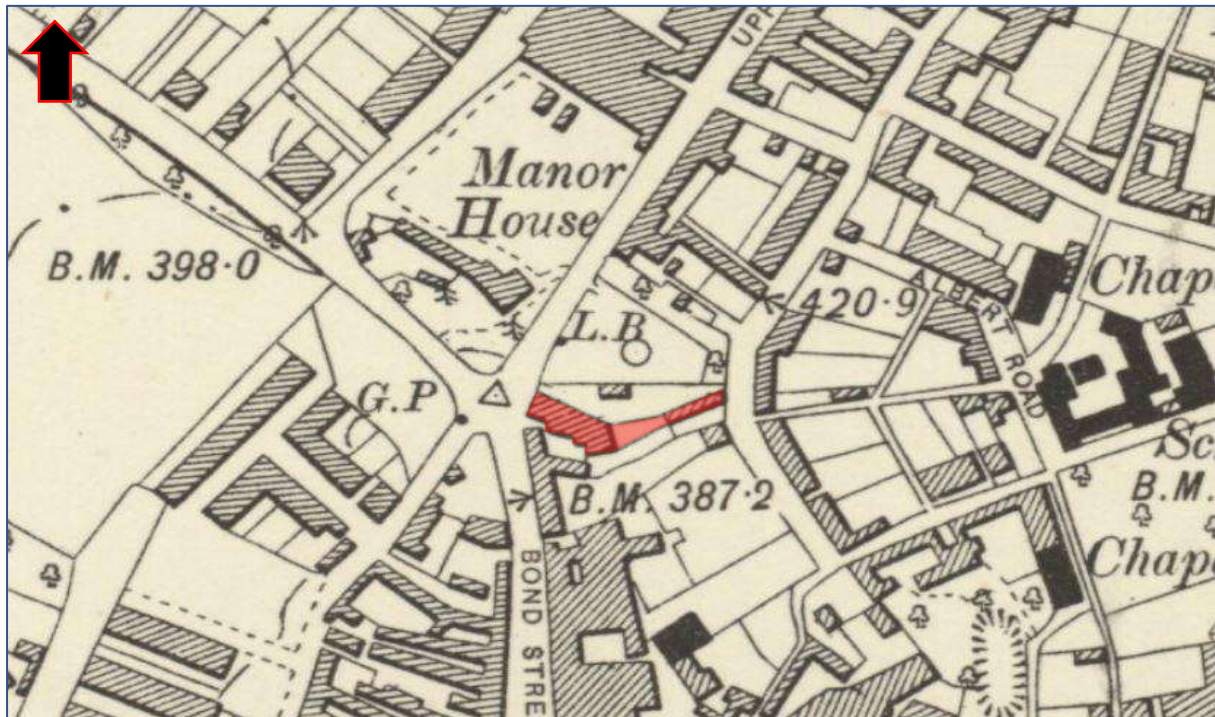


Fig.16: 1887 Ordnance Survey.

The 1887 Ordnance Survey above shows the Site boundaries much as they appear in the 1846 map, the structures are still visible.



Fig. 17: 1904 Ordnance Survey.

By the time of the above 1904 Ordnance Survey the two structures are still present.

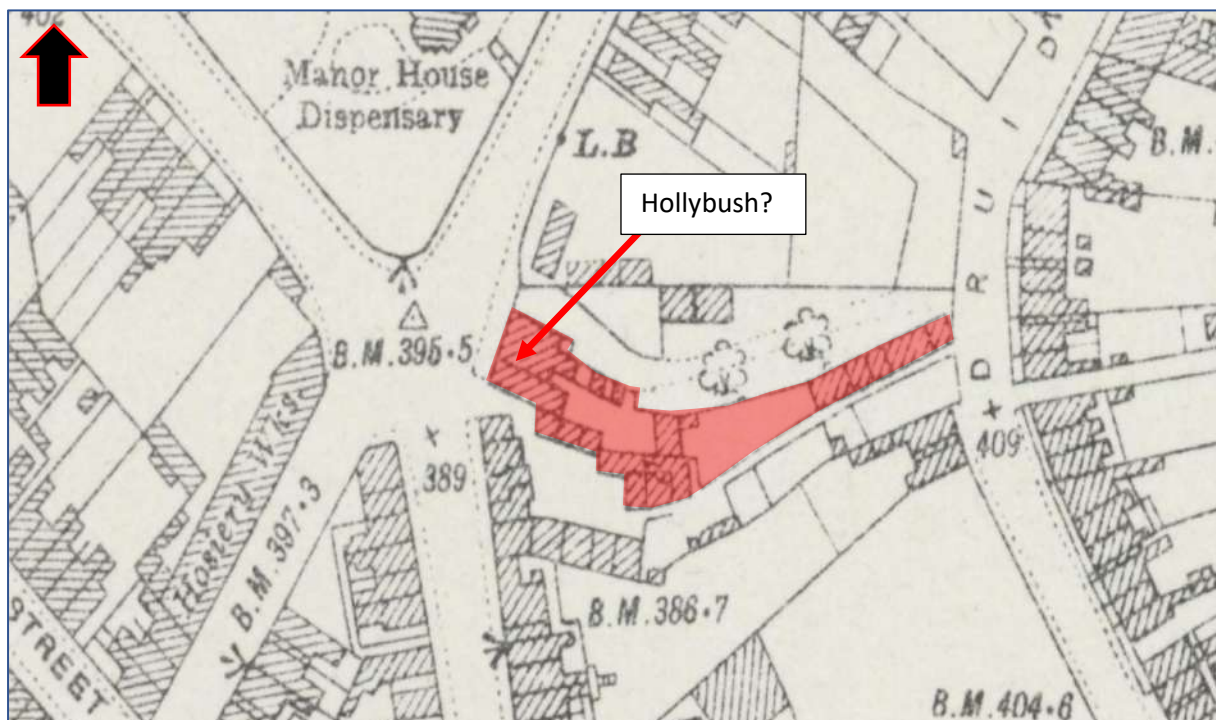


Fig.18: 1924 Ordnance Survey.

The 1924 Ordnance Survey 25" shows the Site in more detail and the Site appears to be made up of multiple structures, with two courtyard areas, the two structures fronting Upper Bond Street most likely represent the predecessor of the current Hollybush Public House.



Fig.19: 1938 Ordnance Survey.

The final map above of 1938 shows the Site but there appears to be no building where one would expect the Hollybush to be, only some land boundary lines and a small linear building to the rear of the Site, the latter being visible on the 1924, 1904, 1887 and 1846 mapping. The above map is a revision of the 1923 Ordnance Survey so one would expect to see a building on the site which fronts the main road, as the edition of 1924 does show structures where one would expect to see them.

10.0 Discussion and Conclusions

The Hollybush is in the Art Deco style, a style that was very much influenced from many of the themes of the interwar years of the 1920s and 30s. The period between the two world wars, was shaped by the economic effects and great loss of life of the First World War and then a growing fear of the second war. This contrasted with a feeling of optimism in the belief that people had survived the first war and could escape from the drudgery within that many found themselves trapped in - moods which were captured in images of jazz, outrageous fashion, Hollywood films and a love of the sun. Some found solace by surrounding themselves with traditional forms inspired by the Tudor and Georgian periods, whereas others embraced the future and modernity, designing and living in houses which were streamlined with white exteriors and bold geometric shapes and patterns, inspired by designs from across the globe and which used new materials⁷.

A Brief History of the Public House

The term 'Pub' first appeared in England in the late 17th century and was used to differentiate private houses from those which were open to the public as alehouses, although it was not until the 19th century that pubs as they are today began to appear. Before the 19th century alehouses were mostly indistinguishable from private houses and the poor condition of rural roads meant that, away from the larger towns, the only beer available was often that which had been brewed by the publican himself.

With the arrival of the Industrial Revolution, many areas of the United Kingdom became transformed by a surge in industrial activity and rapid population growth. There was a demand for beer and venues where the public could engage in social interaction, but there was also intense competition for customers.

Gin houses and palaces were becoming increasingly popular, while the Beerhouse Act of 1830 resulted in a proliferation of beerhouses. By the time of the mid-19th century, pubs were being widely purpose-built, allowing their owners to incorporate architectural features which distinguished them from private houses and made them stand out from the competition.

Rowdiness in pubs became common, with a large part of workers' wages often spent in local drinking establishments on a Friday night. The 1904 Licensing Act changed this trend: it gave magistrates the power to take away an existing licence if they believed that the existence of a pub wasn't contributing positively to the needs of its local community. In the face of possible closures and with the increasing popularity of temperance, the brewers themselves felt

⁷ Yorke, T., 2021

constrained to modify their premises in the hope of changing their clients' behaviour. Therefore, many public houses were redeveloped within the first quarter of the 20th century, borrowing features from other building types and gradually developing characteristics which go to make pubs the instantly recognisable institutions they are today⁸.

History of the Hollybush

As noted, structures possibly representing an earlier phase of the Hollybush are depicted above on various maps dating back to the late 18th century.

The 1782 map shows that the Site as a curvilinear plot of land which is in-part occupied by a structure, the latter which appears to be part of a larger group to the southwest. The Hinckley Tithe Map of 1846 and its accompanying apportionment show the Site as plot (112) and belonging to a George Brocklehurst, tenanted by a Thomas Goadby and that the Site was occupied by house and garden. This group of buildings stays pretty much unchanged until 1938 when the plot is shown as an open plot, although the 1938 Ordnance Survey is questionable and conflicts with electoral registry records from 1936-1941. As well as map evidence, we also have a photograph, although undated but likely to be from the first quarter of the 20th century, going by the style of the motor vehicle which is in view. In this photograph a two-storey building located where the current Hollybush building is can just be seen (Plate. 88).



Plate. 88: Site prior to redevelopment in the 1920s-1930s.

The earliest reference to the Hollybush is in a poem called 'A Tour in Verse' penned by local poet James Harrold in (c.1840).

*..The Holly Bush, the Prince of Wales and Boot I must not lose,
for many a one will wear the boots, when eke they have no shoes⁹...*

⁸ Historic England (2015)

⁹ www.hinckleytimes.net

From the late 19th century, The Hollybush begins to appear in a series of trade directories for the area, the first being an entry in Barker's Commercial Directory of 1875, where it lists a George Bedford as landlord of the Holly Bush Inn, Bond Street. George appears in further directories up until 1895, as well as in the 1881 census return where it lists him at 44 Holly Bush Inn, along with eleven family members, the latter possibly indicating that the property was of some size¹⁰. Towards the first quarter of the 20th century, we have a George A Herbert as tenant, up until 1928 and when a Daniel Lovering and his wife Marie are listed on the electoral register from 1936-1941¹¹. The pub closed in 2005 but reopened as a restaurant in 2009 for a brief period before finally closing its doors shortly thereafter.

There is physical evidence to suggest a pre-1920s structure occupying the Site, this can be seen in the cellar (A), its vaulted ceiling and some areas of supporting wall being constructed of brick consistent with a late 18th to early mid-19th century date. A balanced sash window within the rear elevation CC may be older than the current structure, pre-dating the 1920s and 1930s, as does its stone sill and set back position. The other windows although of modern UPVC do conform to the Art Deco style openings and design (fig. 6, plate 5). One could expect to encounter a balanced sash on perhaps a late 18th century building but almost certainly a 19th century building¹². It is possible that this part of the current building is a remnant of an earlier structure which occupied the Site, although difficult to tell as this elevation is currently rendered, whilst there appears no evidence to suggest the latter within the interior of the building but then again the interior is plastered and the building fabric is not visible.

We can perhaps conclude that the Holly Bush originated sometime prior to the earliest cartographic evidence of 1782 and that elements of a building of the late 18th century to early 19th centuries are still present within the current building, parts of Cellar A, as well as the balanced sash window. It is reasonable to suggest that the new pub building constructed in the Art Deco style utilised this cellar area and retained the area of wall to which the sash window is located, possibly as these elements were of sound construction, the in-situ cellar lessening the need to dig down for further cellar space, the latter and the sash window also not being visible from the grand front elevation of the new building.

Overall, the building appears to be in a reasonable state of repair and retains most of its original Art Deco fixtures and fittings, as well as its room layouts, although the latter are no longer used for their original intended functions.

11.0 Acknowledgements

MAS would like to thank Hard Drive Construction for this commission and provision of drawings. We would also like to thank William Kelley the Senior Planning Archaeologist for advice prior to undertaking this survey.

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¹⁰ www.Ancestry.co.uk

¹¹ www.Ancestry.co.uk

¹² Brunskill, R.W., 2000

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Maps

Plan of the Town of Hinckley 1782 (**Ma/142/3**)

Tithe Map 1846 (**Ti/146/16**)

1887 Ordnance Survey (1st ed) 6" to 1 mile

1904 Ordnance Survey 2nd ed) 6" to 1 mile

1924 Ordnance Survey (ed of 1924) 25" to 1 mile

1938 Ordnance Survey (provisional edition) 1:25000

13.0 Site Archive

The site archive of written and drawn elements is in preparation for inclusion within Leicestershire Museum within one year of completion of the fieldwork, unless otherwise agreed with the Planning Authority's archaeological advisor. The digital archive will be deposited with the ADS and in-line with LMS archiving requirements.

Appendix 1: Colour Plates



Plate 2: Elevation BB looking E.



Plate 3: Elevation DD looking S.



Plate 4: Elevation CC looking N/W.



Plate 5: Rear entrance looking N.



Plate 6: Elevations CC & DD looking W.



Plate 7: Elevations CC & DD looking W.



Plate 8: Door frame detail looking N/E.



Plate 9: Room 2 looking N/E.



Plate 10: Room 2 looking N/E.



Plate 11: Room 2 looking S/W.



Plate 12: Room 2 fireplace looking S/W.



Plate 13: Room 20 looking S/W.



Plate 14: Room 20 looking S/E.

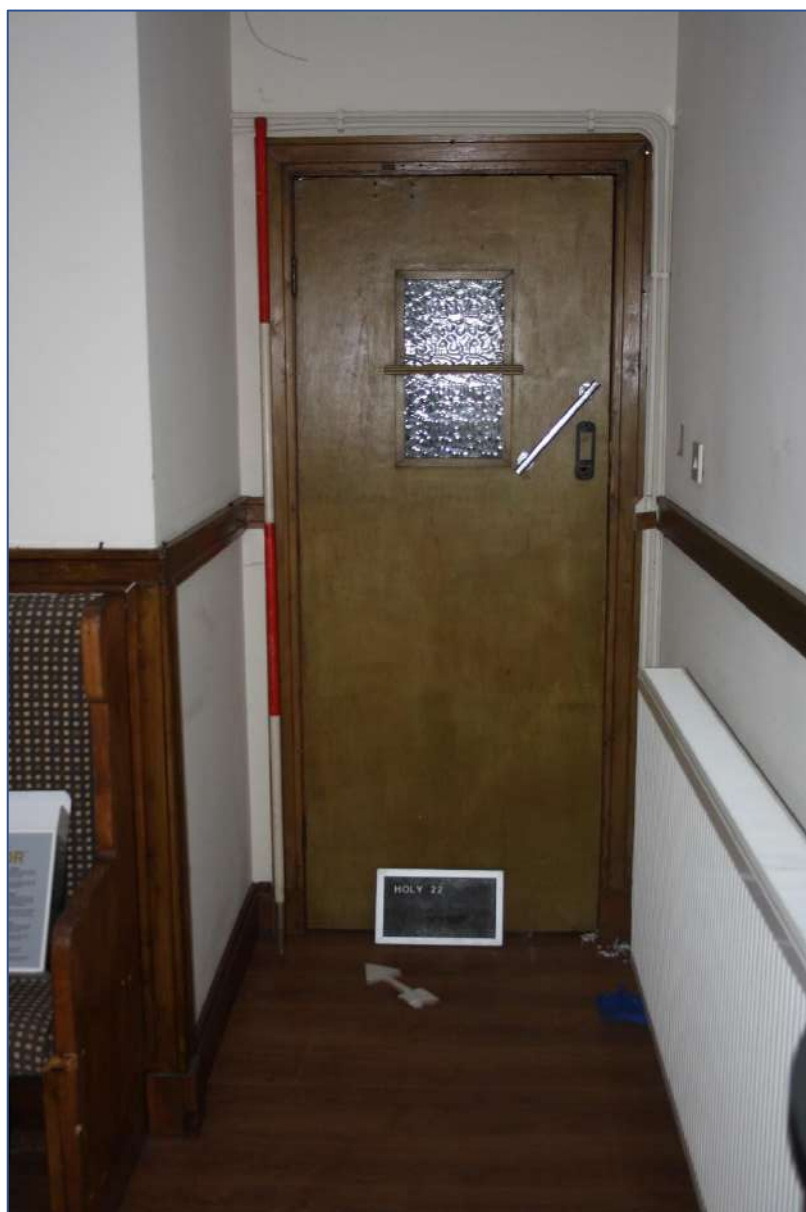


Plate 15: Room 1 looking N/E to entrance door.



Plate 16: Room 1 looking S/W.



Plate 17: Room 1 bar detail looking S/E.



Plate 18: Room 1 looking N.



Plate 19: Room 1 fireplace detail looking S/W.



Plate 20: Room 1 looking N/E.

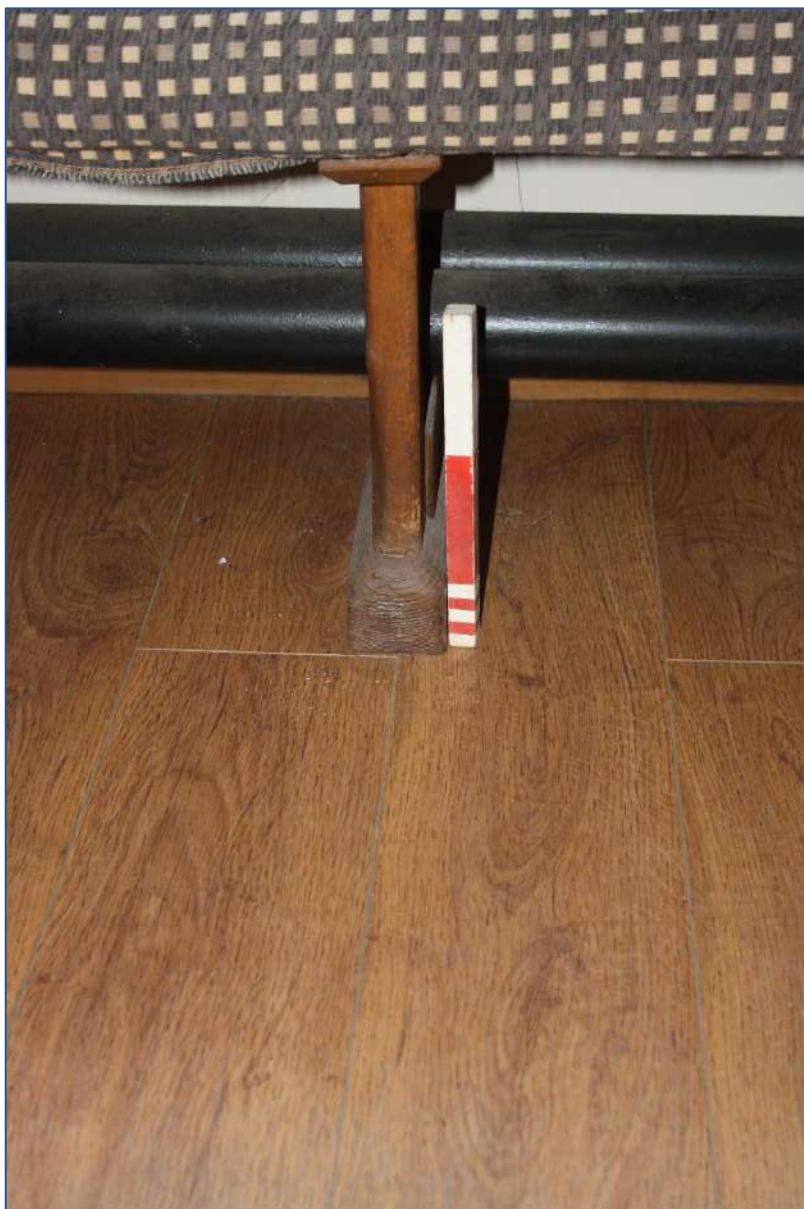


Plate 21: Room 1 seating detail looking N/W.



Plate 22: Room 5 Entrance Hall looking S/E.



Plate 23: Room 5 Entrance Hall looking N/W.



Plate 24: Room 5 Entrance Hall looking N/W to building main entrance.



Plate 25: Room 5 Entrance Hall looking S/E.



Plate 26: Room 5 Entrance Hall looking S/E.



Plate 27: Room 6 looking E.



Plate 28: Room 6 looking S/W towards Room 5.



Plate 29: Room 6 looking S/E.



Plate 30: Room 5 ceiling looking N/W.



Plate 31: Room 5 looking N/W.



Plate 32: Room 11 looking N/W.



Plate 33: Room 11 looking S/E.



Plate 34: Room 12 looking N/W.



Plate 35: Room 12 looking S/E.



Plate 36: Room 12 looking S.



Plate 37: Room 12 seating detail looking S/W.



Plate 38: Seating in Room 12 looking S/W.



Plate 39: Room 12 looking S/E to entrance door.



Plate 40: Room 9 looking N/W.



Plate 41: Room 10 looking S/E.



Plate 42: Room 10 looking N/W.



Plate 43: Room 10 fireplace looking N.

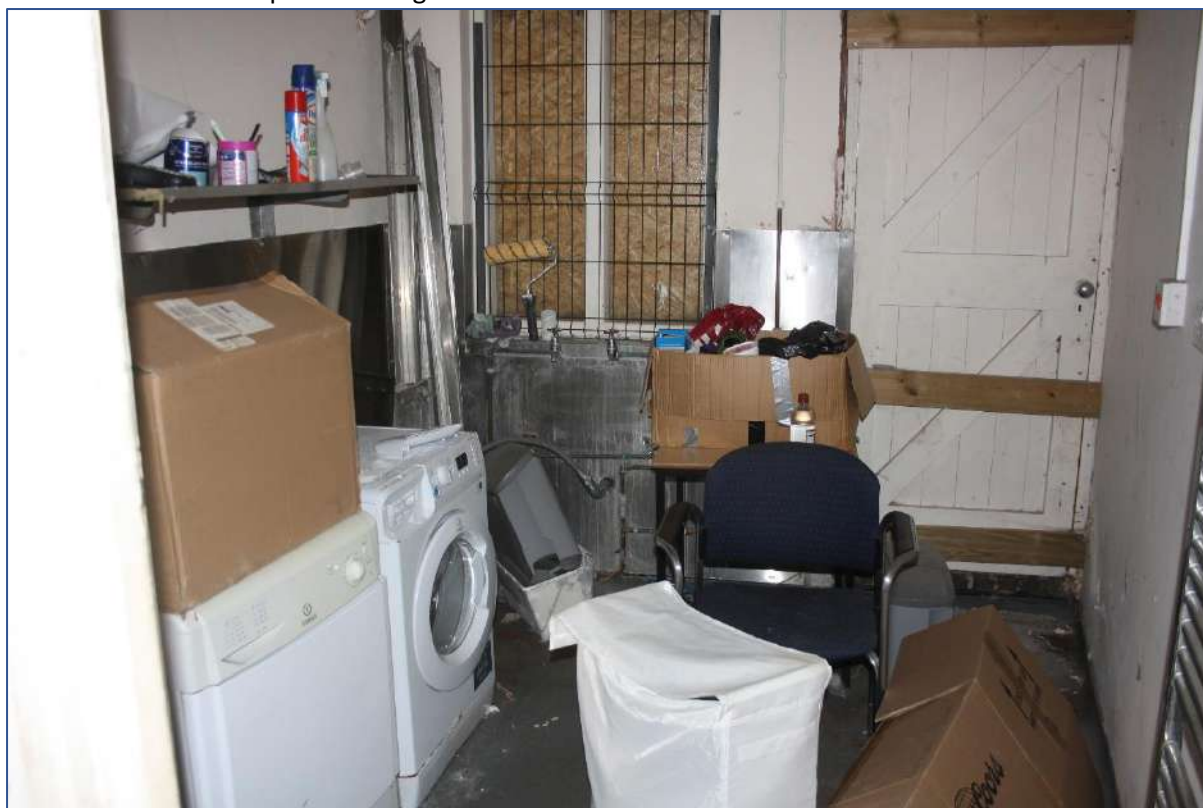


Plate 44: Room 15 looking S/E.

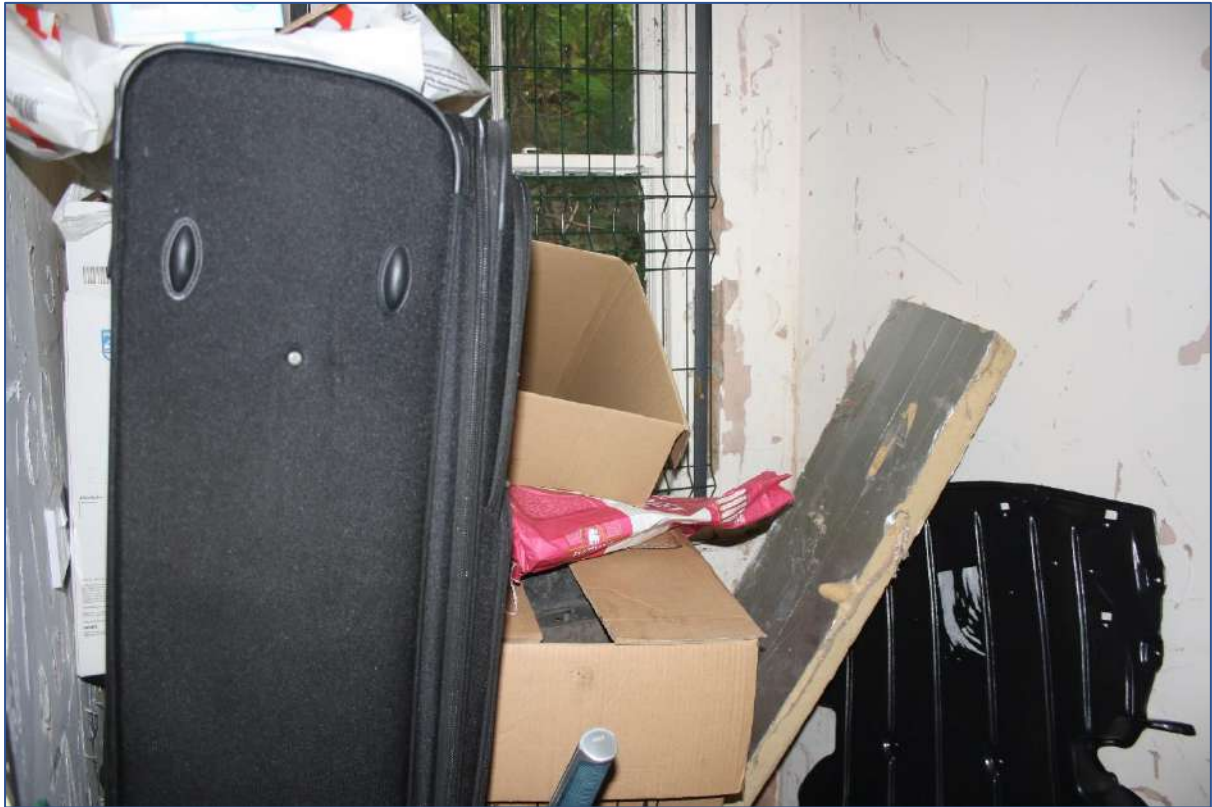


Plate 45: Room 13 looking N/E.



Plate 46: Room 4 looking N/E.



Plate 47: Room 3 looking E.



Plate 48: Room 3 looking N/W.



Plate 49: Room 3 looking S/E.

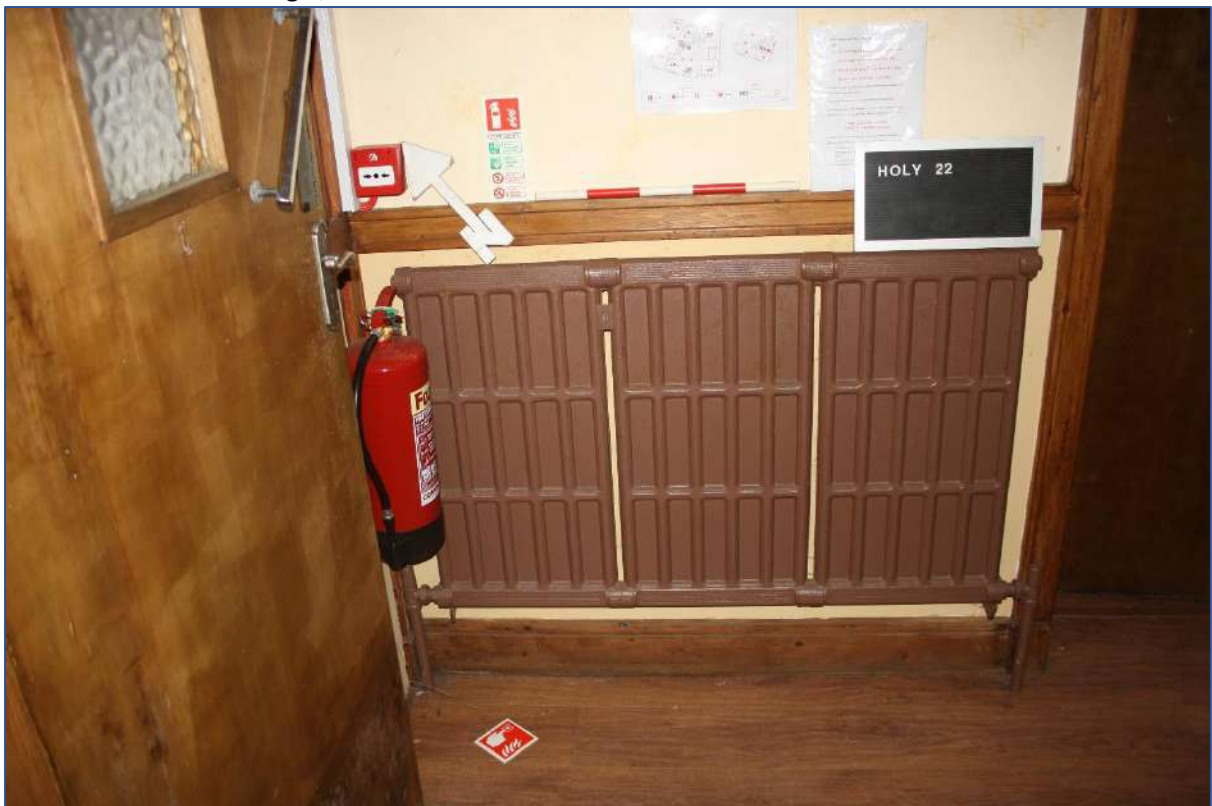


Plate 50: Room 5 Radiator detail looking E.



Plate 51: Room 5 looking E to door leading to 2.



Plate 52: Radiator detail Room 5 looking E.



Plate 53: View N/W upstairs 17.



Plate 54: Fireplace in Room 22 looking N/W.



Plate 55: Room 20 looking S/W.



Plate 56: Room 26 looking W.



Plate 57: Room 26 looking N/W.



Plate 58: Room 24 looking N/E.



Plate 59: Room 23 looking E.

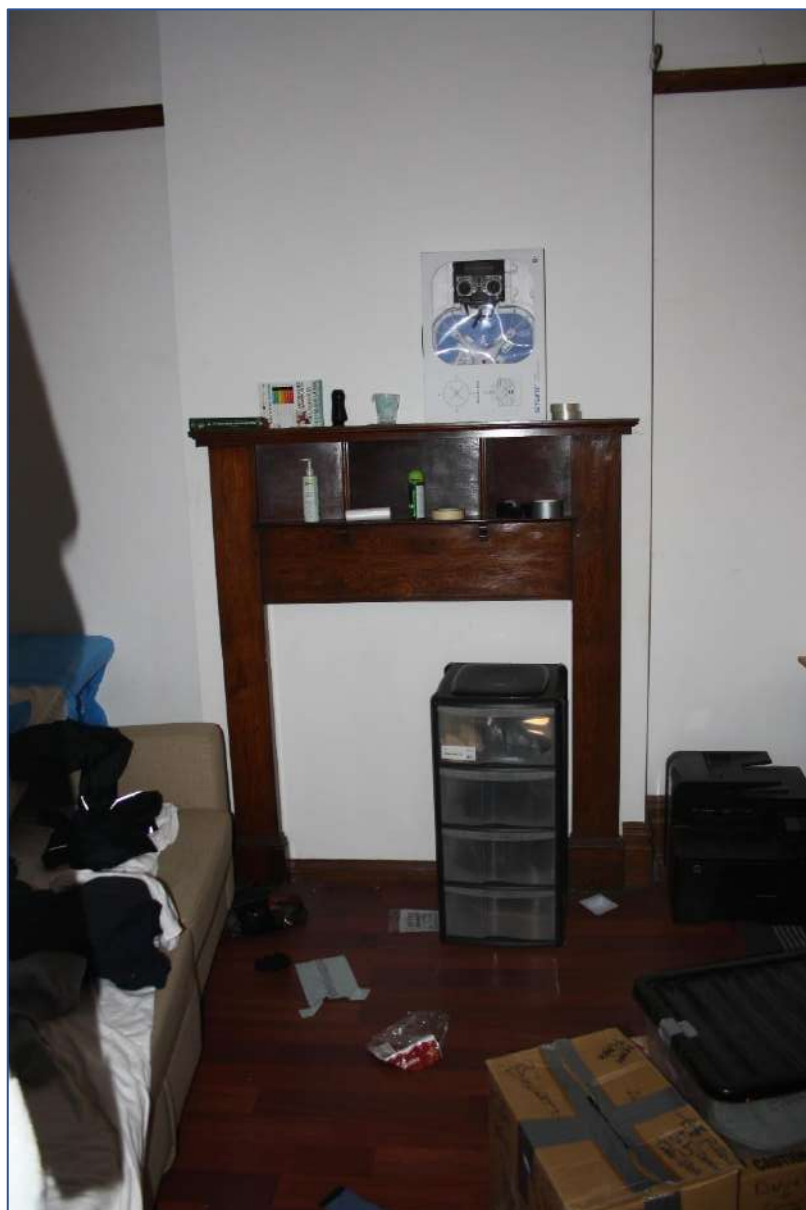


Plate 60: Room 23 looking N/E.



Plate 61: Room 25 looking S.



Plate 62: Room 25 looking W.



Plate 63: Room 25 looking N.



Plate 64: Room 17 looking N/W.

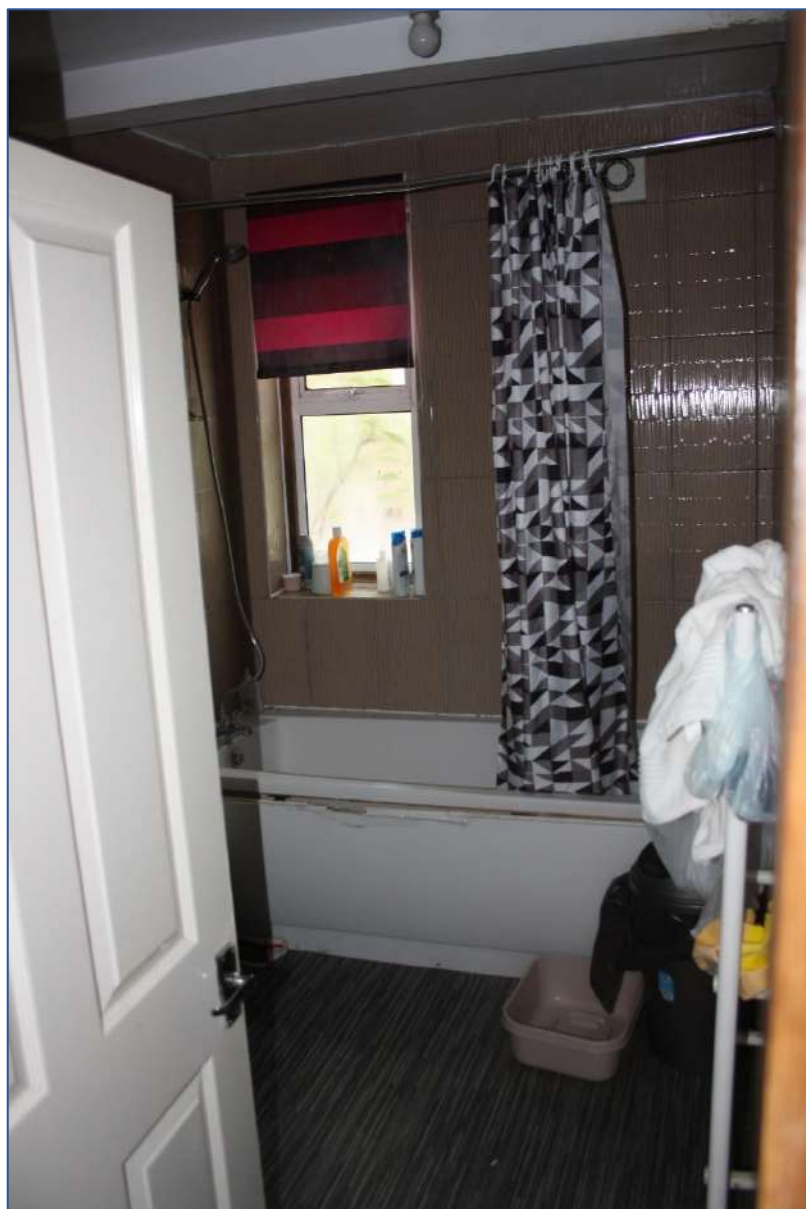


Plate 65: Room 21 looking S/E.



Plate 66: Room 21 looking E.



Plate 67: Roof area 27 looking S/W.



Plate 68: Roof area 27 looking S.



Plate 69: Roof area 27 looking at tile detail, looking W.



Plate 70: Roof area 27 looking S/E.



Plate 71: Roof area 27 looking N/E.



Plate 72: Roof area 27 looking N.



Plate 73: Roof area 27 looking N/W.

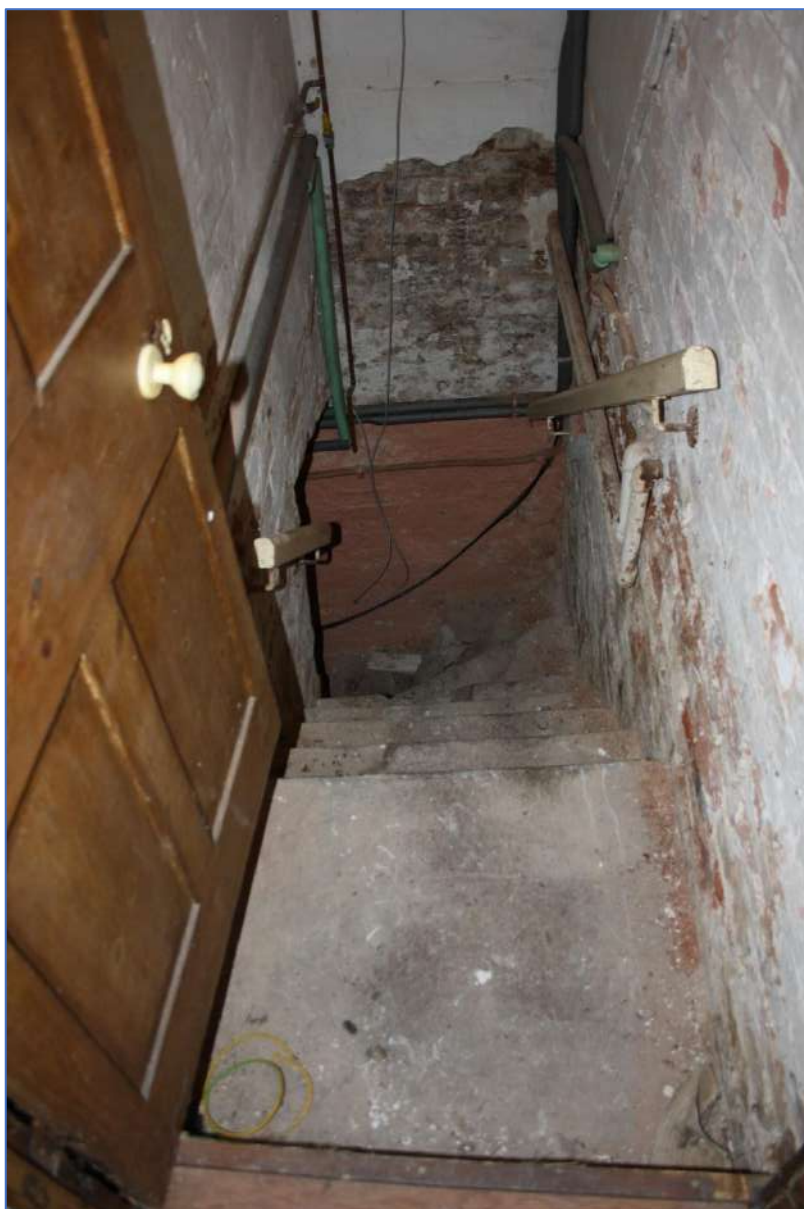


Plate 74: Cellar A steps leading down.



Plate 75: Cellar A steps leading up.



Plate 76: Vaulted brick Cellar A looking south.

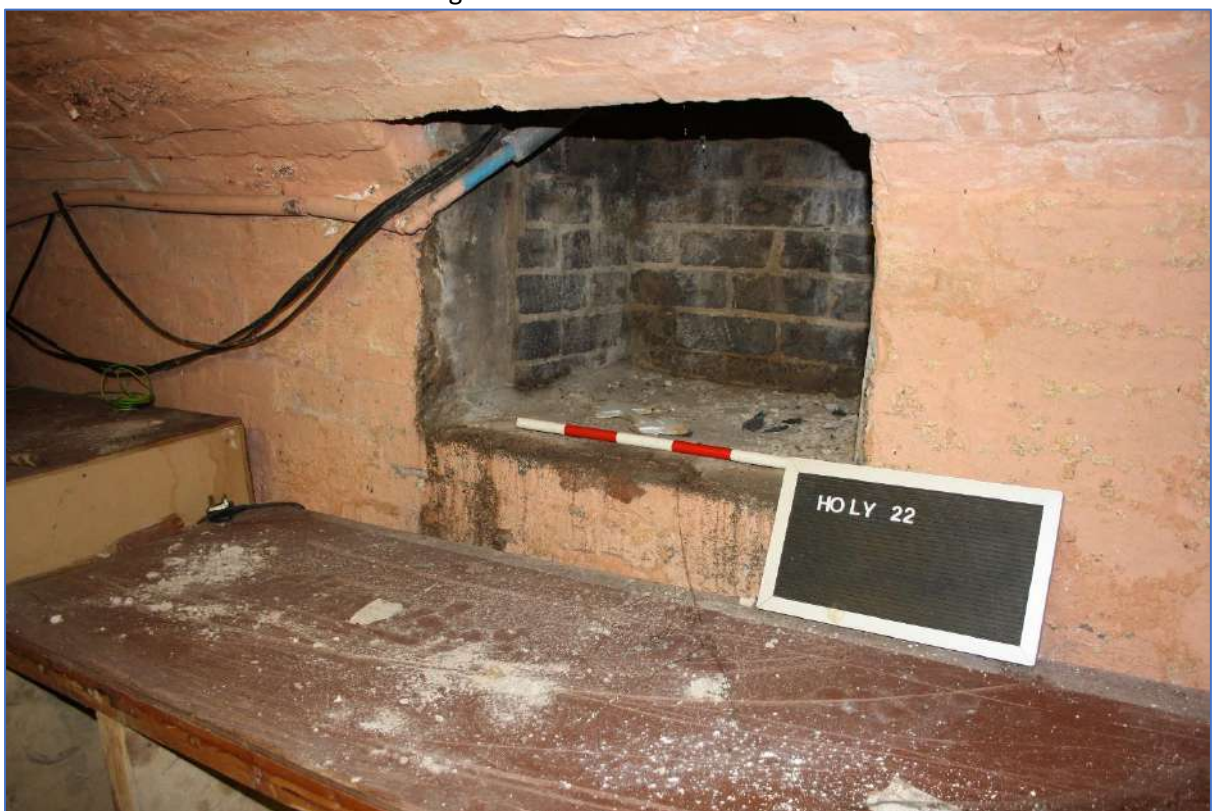


Plate 77: Opening in north south wall looking north.



Plate 78: Cellar Corridor looking southwest.



Plate 79: Brick Thrawl in vaulted brick Cellar A looking southwest.



Plate 80: Barre Roll Roll looking south in Cellar A.



Plate 81: Brick vaulted Cellar A looking north.



Plate 82: Cellar C looking southwest.



Plate 83: Brick partition in Cellar C looking north.



Plate 84: Cellar C looking northeast.



Plate 85: Cellar B looking southeast.



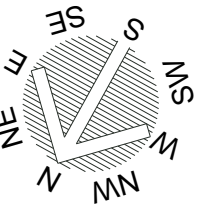
Plate 86: Brick Thrawl in Cellar B looking southeast.

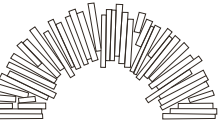


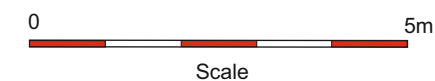
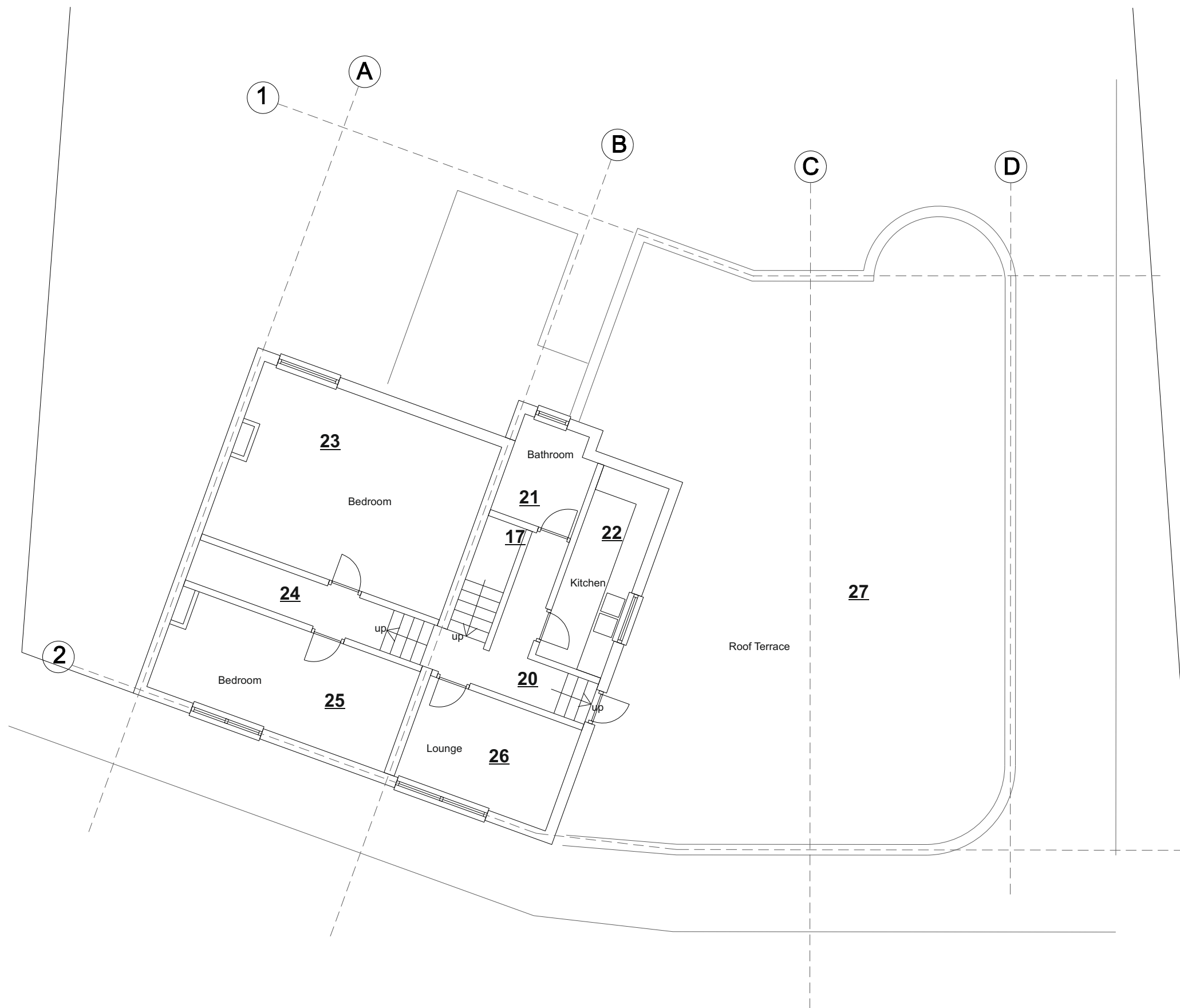
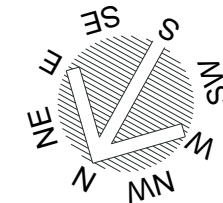
Plate 87: Cellar B looking northwest.



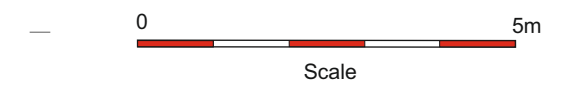
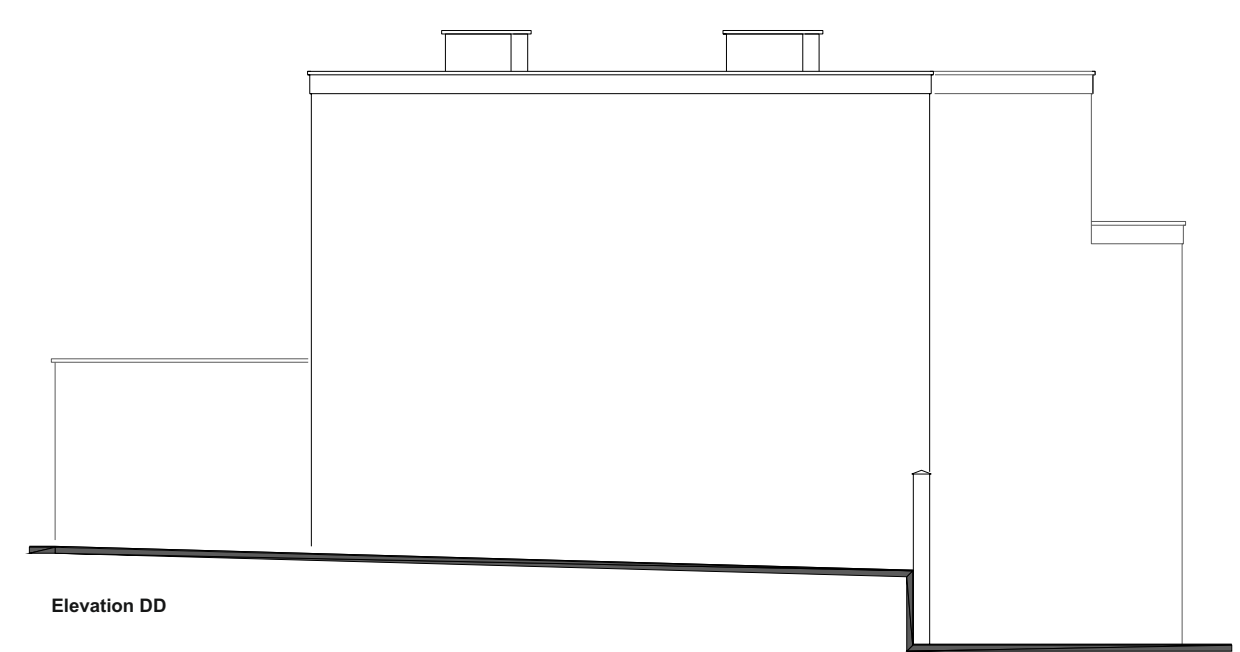
Plate 89: Ancillary buildings.



Drawing No: 634/4/23			
Project: The Hollybush Restaurant.			
Fig. 4: Ground Floor Plan.			
Scale: 1:100 @ A3		Site Code HOLY 22	
Drn:	Annotated: SW	Chk:	Date 27/02/2023
Midland Archaeological Services Old House 59 Church Street Digby Lincoln LN 4 3LZ Telephone: 01526 321 966 info@midarch.co.uk			 MIDLAND ARCHAEOLOGICAL SERVICES

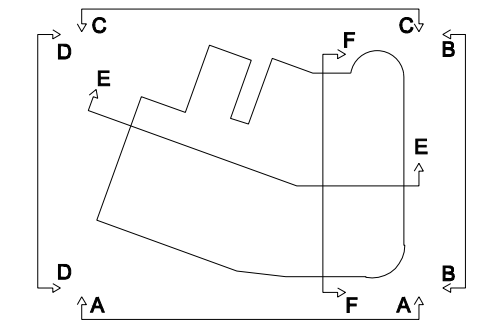


Drawing No: 634/5/23			
Project: The Hollybush Restaurant.			
Fig. 5: First Floor Plan.			
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Drm:	Annotated: SW	Chk:	Date 27/02/2023
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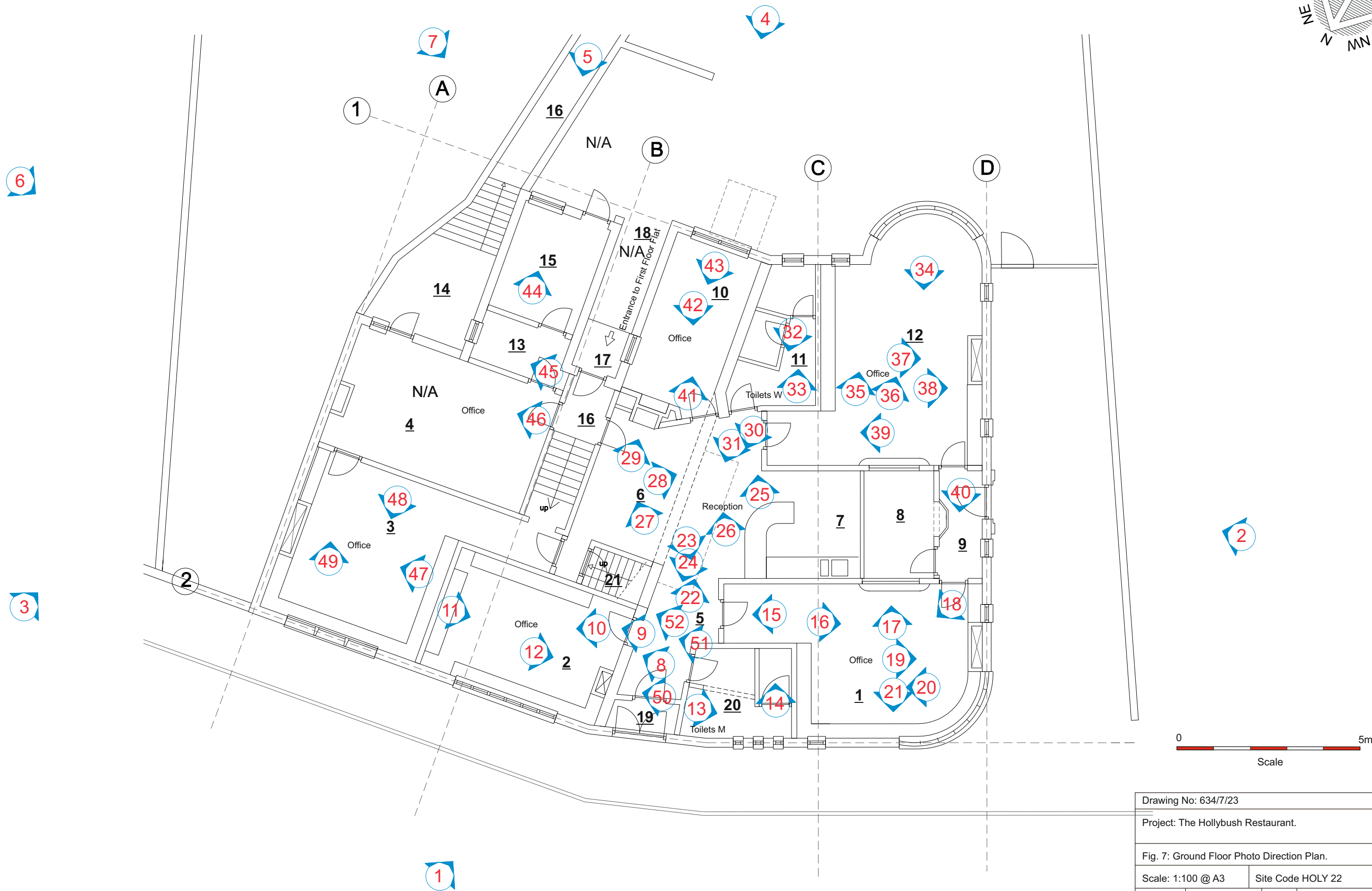
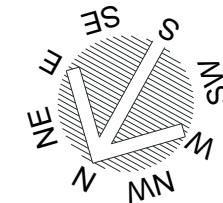


Elevation CC

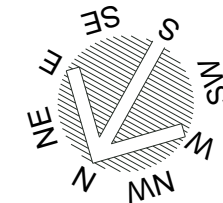
	18th-19th Century
	1920s/1930s
	Late 20th Century



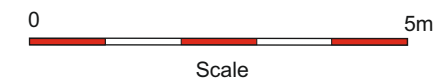
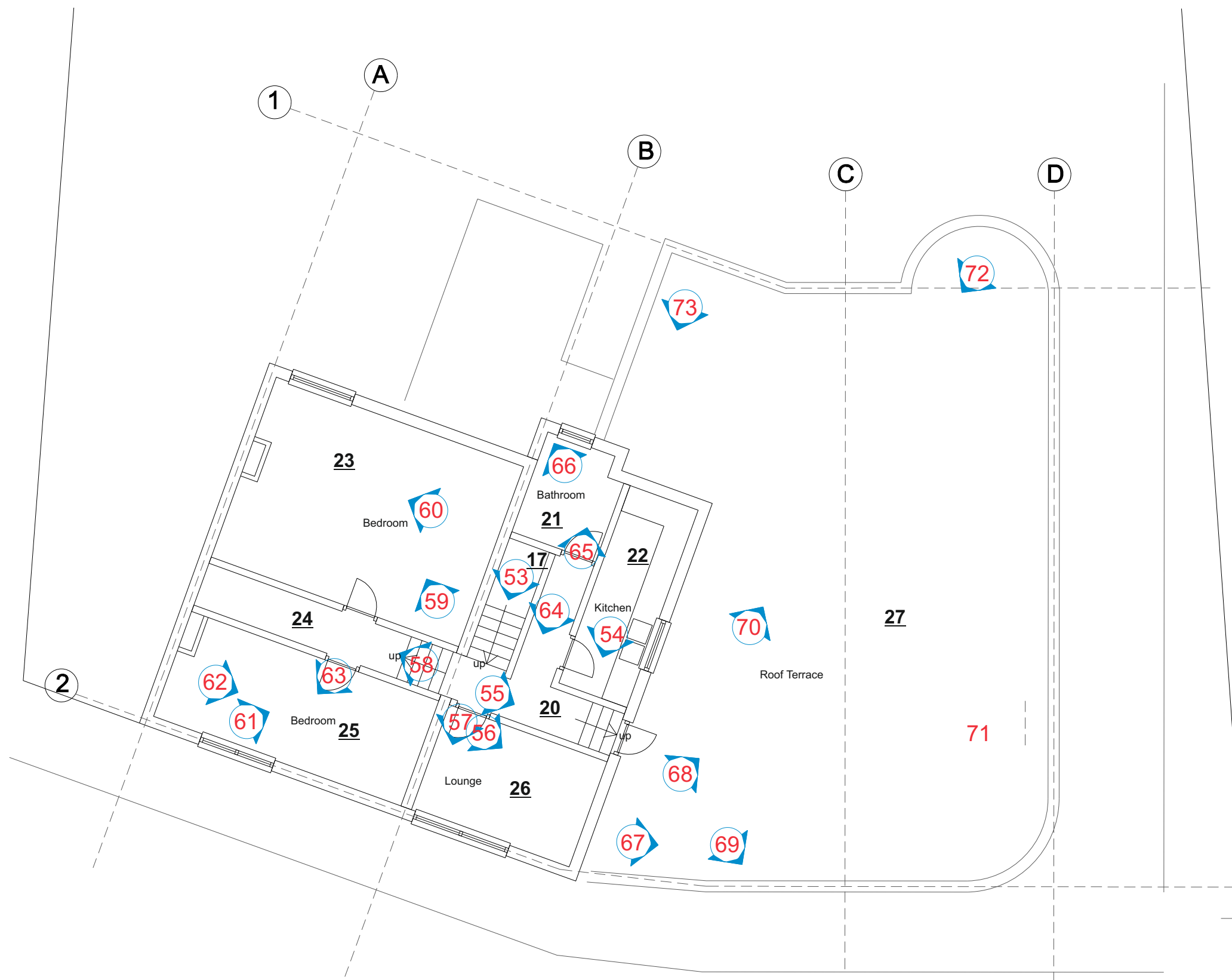
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Project: The Hollybush Restaurant.			
Fig. 6: Elevations with Phasing.			
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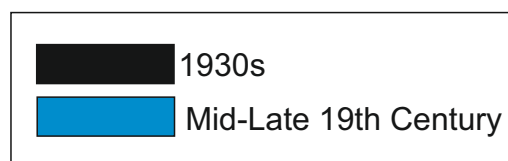
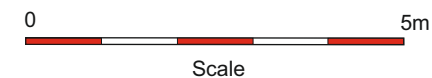
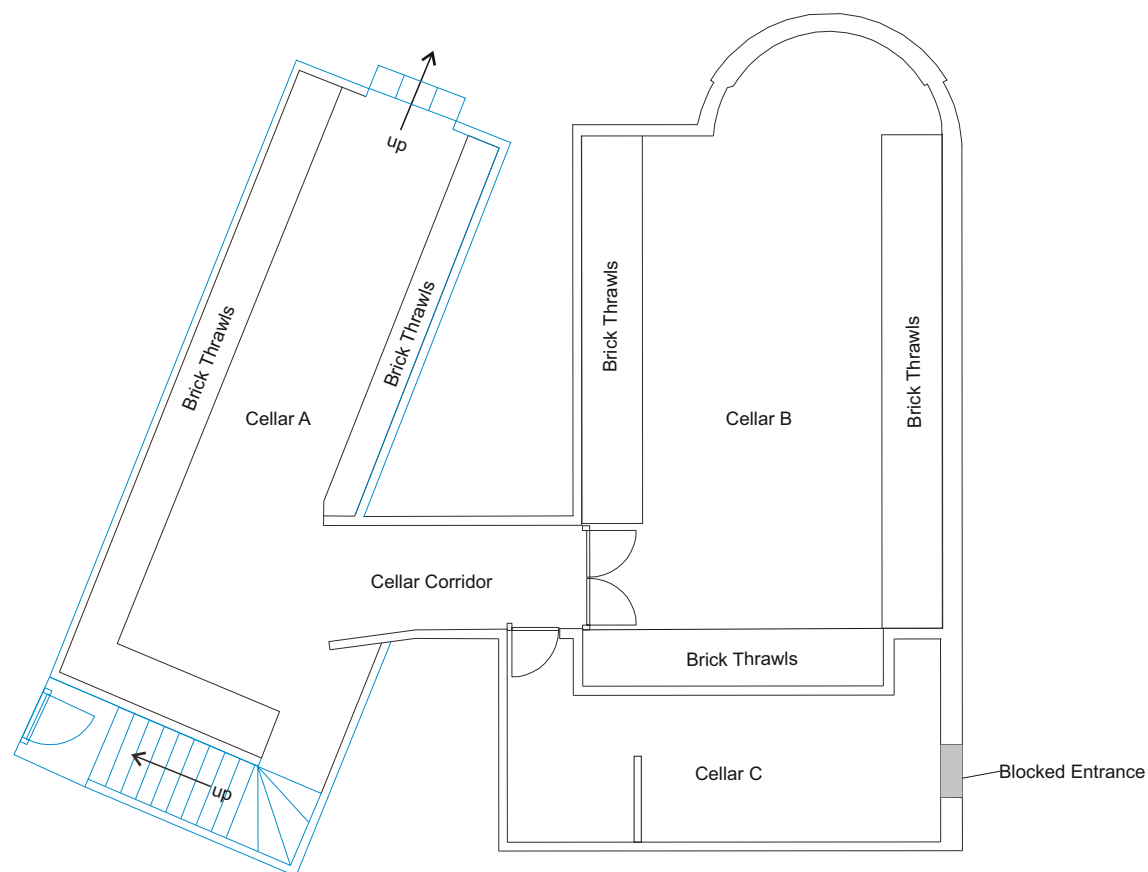
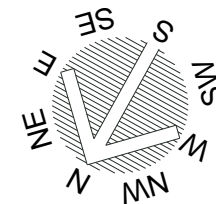
Drawing No: 634/7/23			
Project: The Hollybush Restaurant.			
Fig. 7: Ground Floor Photo Direction Plan.			
Scale: 1:100 @ A3		Site Code HOLY 22	
Drn:	Annotated: SW	Chk:	Date 27/02/2023
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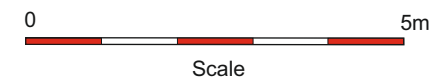
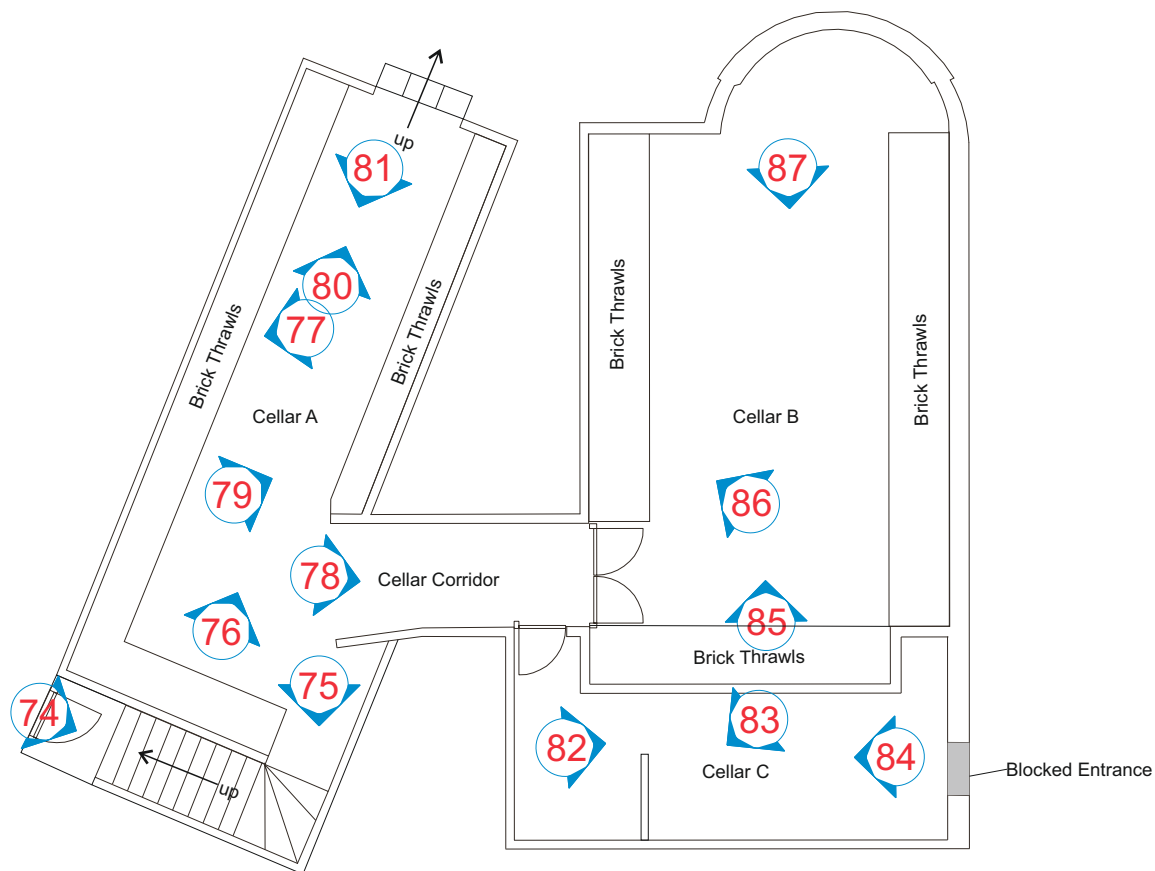
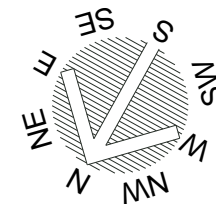
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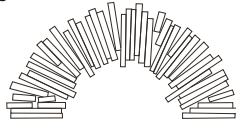


Drawing No: 634/8/23			
Project: The Hollybush Restaurant.			
Fig. 8: First Floor Photo Direction Plan.			
Scale: 1:100 @ A3		Site Code HOLY 22	
Drn:	Annotated: SW	Chk:	Date 27/02/2023
Midland Archaeological Services Old House 59 Church Street Digby Lincoln LN 4 3LZ Telephone: 01526 321 966 info@midarch.co.uk			 MIDLAND ARCHAEOLOGICAL SERVICES



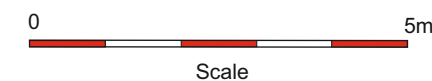
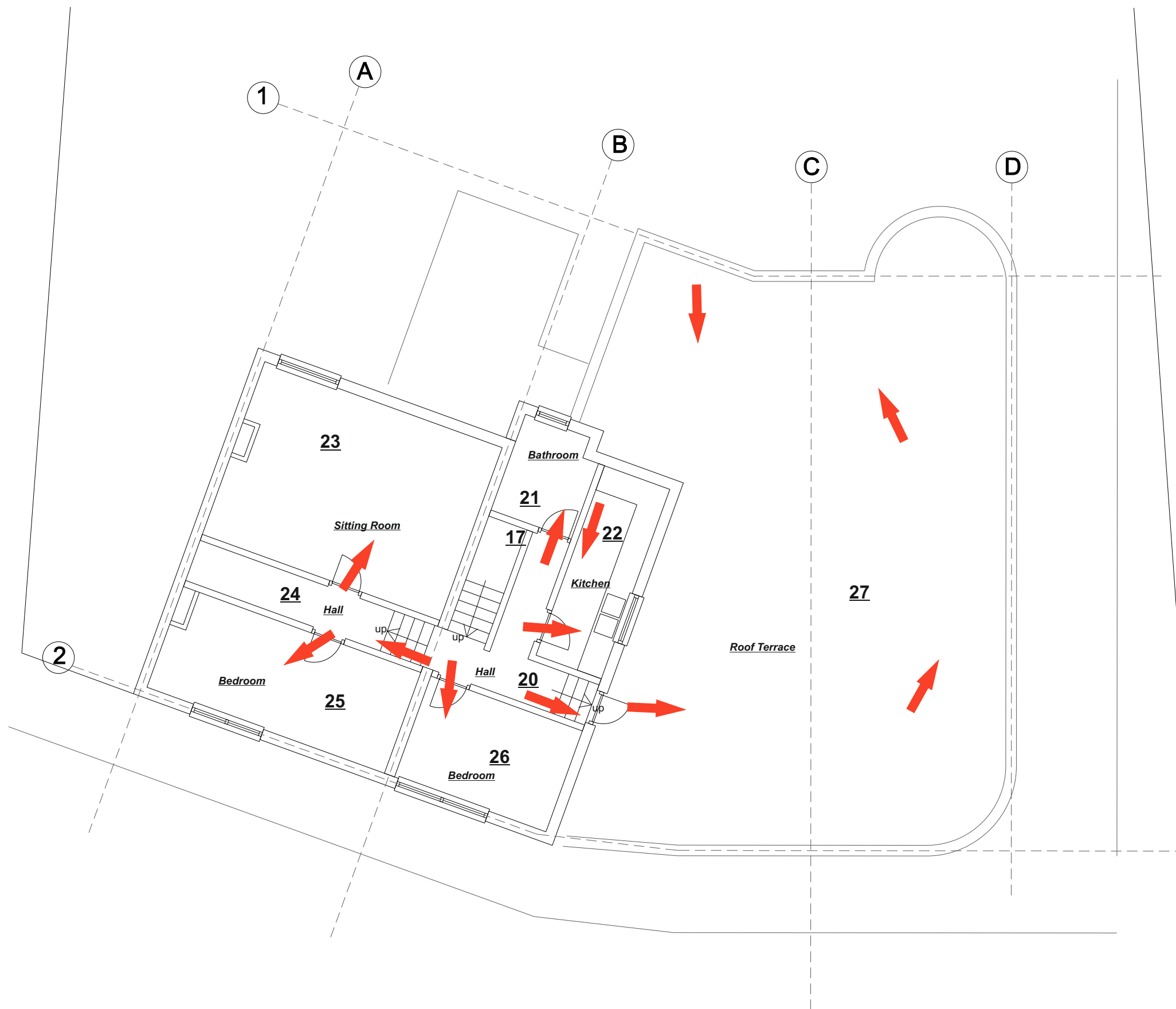
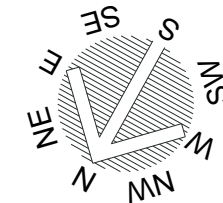
Drawing No: 634/9/23			
Project: The Hollybush Restaurant.			
Fig. 9: Cellar Plan.			
Scale: 1:100 @ A4		Site Code HOLY 22	
Drn: SW	Annotated: SW	Chk:	Date 27/02/2023
Midland Archaeological Services Old House 59 Church Street Digby Lincoln LN 4 3LZ Telephone: 01526 321 966 info@midarch.co.uk			 MIDLAND ARCHAEOLOGICAL SERVICES



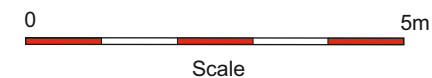
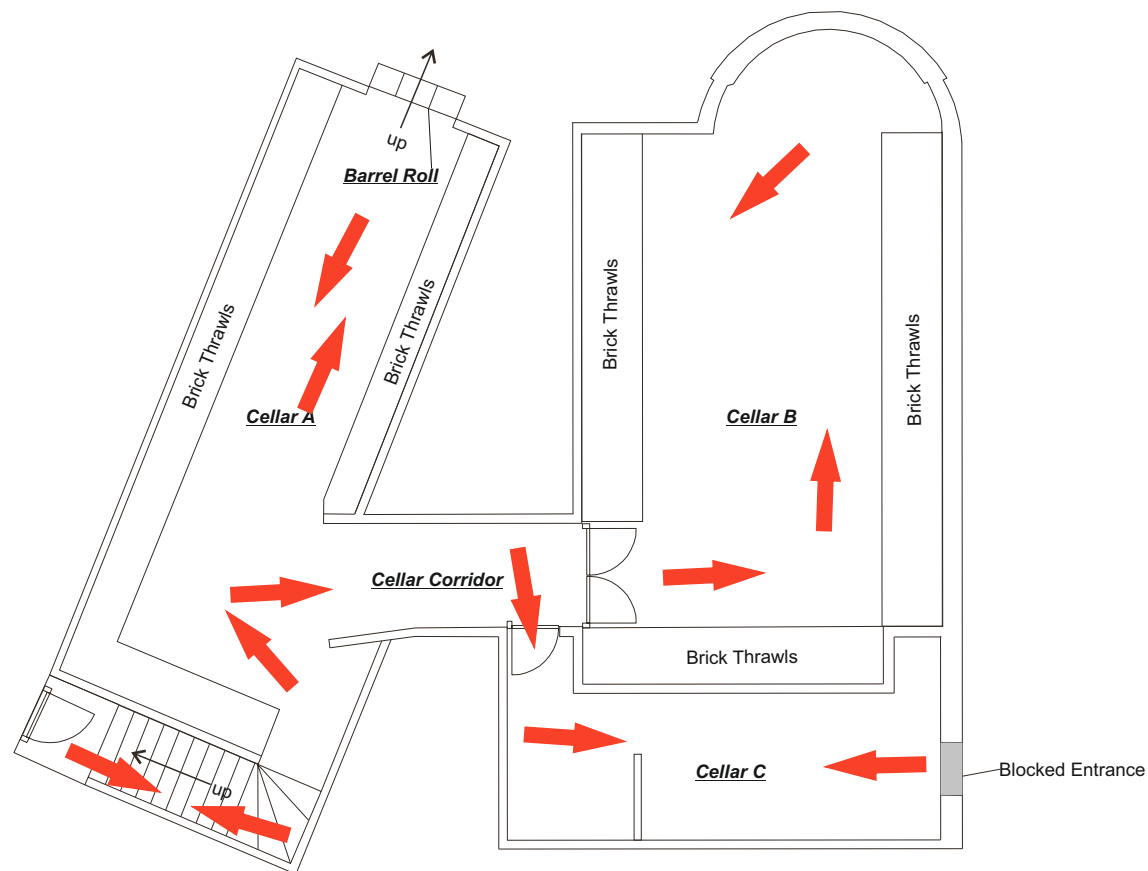
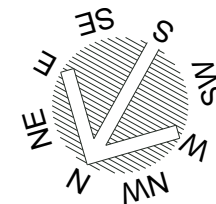
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Project: The Hollybush Restaurant.			
Fig. 10: Cellar Photo Direction Plan.			
Scale: 1:100 @ A4		Site Code HOLY 22	
Drn:	Annotated: SW	Chk:	Date 27/02/2023
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Drawing No: 634/12//23			
Project: The Hollybush Restaurant.			
Fig. 12: First Floor Plan Historic Foot Traffic Plan.			
Scale: 1:100 @ A3		Site Code HOLY 22	
Drm:	Annotated: SW	Chk:	Date 27/02/2023
Midland Archaeological Services Old House 59 Church Street Digby Lincoln LN 4 3LZ Telephone: 01526 321 966 info@midarch.co.uk			 MIDLAND ARCHAEOLOGICAL SERVICES




Suggested historic foot traffic flow
 Historic Room uses in ***Italics***

Drawing No: 634/13/23			
Project: The Hollybush Restaurant.			
Fig. 13: Cellar Plan. Historic Foot Traffic Plan.			
Scale: 1:100 @ A4		Site Code HOLY 22	
Drn: SW	Annotated: SW	Chk:	Date 27/02/2023
Midland Archaeological Services Old House 59 Church Street Digby Lincoln LN 4 3LZ Telephone: 01526 321 966 info@midarch.co.uk			