DEVON BUILDINGS GROUP

NEWSLETTER NUMBER 30

Summer 2012

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Contents

Illustration
Front cover: Angel with censer from All Saints Church, Harwell Street, Plymouth © *Jo Cox*

A note from the editors

With the exception of the article on Ford Park Cemetery, which deals with a whole designed landscape with buildings, the contributions in this issue of the Newsletter are about fittings, fixtures, finishes and 'ancillary' buildings and structures. These are liable to be overlooked and undervalued and can bring particular conservation issues. Some raise important questions of whether, and when, parts of an historic building can be moved or can survive sensibly out of their original context.

The editors are always looking for articles for the next newsletter. After 25 years, we are finally devising a style sheet for article authors, which will be put up on the website in due course. Until then, all we require for a state of editorial happiness, is a digital text; digital images provided separately on CD at as high a resolution that can be managed (with copyright issues resolved by the author); and a digital file of picture captions. If you would like to contribute to a future Newsletter, whether a brief note, or an article, and would like to talk about it first, please contact Jo Cox, 01392 435728.

The editors would like to thank all the authors who have contributed and Sandi Ellison for proofreading.

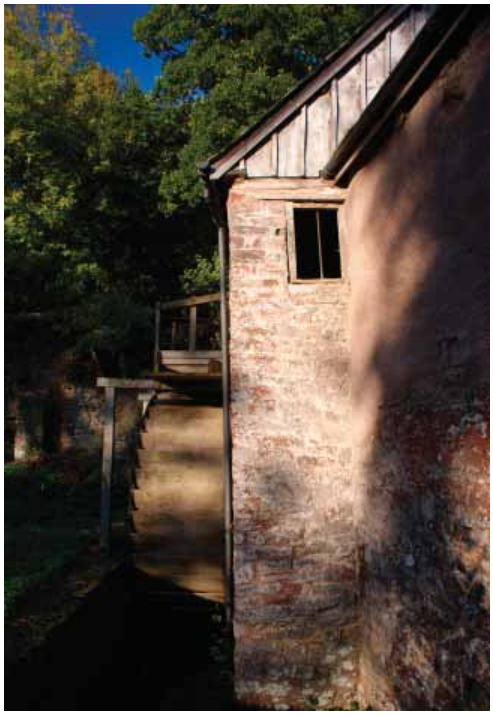
Jo Cox
Dawn Honeysett

Secretary's Report 2010-2011

The year began with the 25th AGM held in the village hall in Sandford. It was very well attended with 60 members present. The Treasurer and Membership Secretary reported that membership stood at 195, higher than ever before; income in the previous year had been £1,591, expenditure £2,280 leaving a balance of £2,363. Lyn Auty, Jo Cox, Dawn Honeysett, Jenny Sanders, John Thorp, and Caroline Garrett all agreed to stand again as committee members but Robert Waterhouse was leaving for a new post in Jersey so was standing down, as was Ann Adams who was not well enough to continue. Very sadly Ann died in November. Her ebullient and dynamic personality will be much missed. An obituary was published in the last Newsletter.

Subsequently Alison Bunning and Mark Stobbs were co-opted to the committee to fill the gaps left by the loss of these two valuable members. Myself and Lyn Auty were re-elected as Secretary and Treasurer/Membership Secretary. Peter Marlow then outlined the possibilities for a special 25th anniversary conference to be held a Poltimore House. Other business included a discussion on the difficulty of clashing dates for meetings; it was agreed that this was almost inevitable. It should be noted that the subsequent summer conference in June clashed with those of two other major organizations within the same general area of interest but was still arguably over-subscribed, so perhaps the problem is not as great as it sometimes seems.

The business meeting was followed by three excellent talks. First John Thorp took us through a variety of local vernacular houses describing their particular interest. The land in this area was fertile and this combined with a location close to the market town of Crediton produced rather grander farmhouses [albeit mostly built in cob] occupied by lower gentry than perhaps was the norm elsewhere in Devon. The earliest of these was Prowse which dates from the 14th century, the latest Higher Furzeland from the second half of the 17th century. Chronologically between were Bremridge, Ruxford Barton and Dira, all houses of great interest with fine fittings. John was followed by Robert Waterhouse who gave us an account of Dowrich House which he had investigated on behalf of the Devon Rural Archive. He categorised it as a highly developed medieval courtyard mansion, more typical of South Devon or Cornwall. Such houses tended to develop from a scatter of buildings into concentrated ranges in courtyards. Dowrich dates initially from the 15th century with its cross-wing being the earliest surviving section; it was much altered in the in the 19th century when it was re-fronted. Behind it are medieval service buildings and in front of it a gatehouse of c1600. Finally Mary Rose Somerville introduced a local project to record the 65 late medieval bench ends in Sandford. This was intended to raise awareness of the church, explore the history, meaning and period of the bench ends, and to enable the school children to design a new bench end. She described the various types of bench end, 15 of which have human heads as their motif, others have animal heads or green men. Their researches had not found directly comparable bench ends in Devon.



After lunch in the hall, the members walked to the church, looking at the exterior of Sandford School on the way. This is a large formal building dated 1825 with a pillared portico although its walls are actually made of cob; an early model of the building had been on display in the hall in the morning. In the 16th century church we examined the fine bench ends before walking to Town Barton at the west end of the village. This was and is the only farm actually within the village. The house of c1600 has a two-room plan, presumably because its service rooms were contained in a separate surviving and well-preserved building which faces it across a small yard and which still contains its original mullioned windows. The group is further enhanced by a traditional linhay behind the house which most unusually still retains its thatched roof. From Town Barton we drove to Dowrich House where we allowed generous free range by the owner, Councillor Michael Lee. Robert Waterhouse had already told us about the house in his morning talk and

we were able to see not only what he had described but also the traditional farm buildings and the nearby water mill which has been restored by the Lee family to a working condition.

The Summer Meeting, which was also the Group's 25th Anniversary celebration, took place at Poltimore House, east of Exeter and was attended by no less than 97 members and their guests. Our thanks should go to Peter Marlow for organising this event so admirably.

Poltimore is well known cause celebre, being the most important house at risk in the county, having been vandalised following it becoming vacant in the late1980s. Many of its fittings were then stolen and the house has only just been kept from complete ruin by the efforts of the Poltimore House Trust and English Heritage who have paid for a temporary roof which has, for the time being, held it from further dilapidation. The house and its garden were open for the members during the afternoon. The first part of the meeting was held in the old school chapel and commenced with traditional coffee and cakes. We then had three talks. Your secretary gave a brief account of the architectural history of the house – the seat of the Bampfylde family from the 1560s until they left after the First World War. Then it became a school, and then after the Second World War a hospital, next a residential home until this last went bankrupt which set it on the downward slope to its present terrible state. The building developed from an L-shaped Elizabethan house into a full courtyard plan by the 18th century; further ranges were added in the early 20th century. Researching its history is bedevilled by an almost total lack of documentation.

The next talk was given by Geoffrey Preston, decorative plaster worker and conservator based in Exeter, and who is an authority on the plasterwork of the saloon in the house – this work of c1740 is arguably the house's main glory. Geoffrey described the development of stucco work on the continent and in this country and put the decoration of the saloon into this context. Finally Jeremy Pearson of the National Trust gave us an entertaining talk – 'Disappeared and Disappearing' describing the history and sad fate of Dunsland house and the problems with the structure of Castle Drogo all in the context of a debate as to how much public opinion should influence approaches to building restoration. After the talks we moved to the house for a buffet and wine with a toast to the last 25 years from founder member Martin Cherry and the cutting of a wonderful birthday cake made by Dawn Honeysett in the form of Haldon Belvedere. This was followed by the draw for one of the angel figures from All Saints, Harwell Street, Plymouth, which had been salvaged by Chris Brookes in the 1980s and which had been in store since then.

Although there was no prize for the built heritage costumes which we had been encouraged to wear, Jo Cox's Eddystone Lighthouse with its flashing lights was wholly memorable. The day was judged a great success and a suitable start for the next 25 years.

The committee has met six times in the last year. As usual much time has been taken up in discussing and organising the two annual meetings. We have become involved in various casework matters. In particular we objected to the proposed redevelopment of 69-73 Sidwell Street [Stoneman and Bowkers premises] with student flats; Jo Cox spoke at the planning committee meeting. The existing buildings are plain but good early 19th century structures within a conservation area. They are to be replaced by a monotonous and uninspired residential block and, despite local objections as well as our own, sadly this was approved. We opposed another Exeter proposal to redevelop with modern flats an unlisted but recognisably most historic building probably of c1500 on Smythen Street, again within a conservation area, but again this was approved. We find the approach to the historic environment in Exeter most depressing. This is exacerbated by the closure of Exeter Archaeology by the city council on which we previously made representations in vain. We have been involved in discussions over both the Pavilion in Torquay and the very early cinema in Paignton [both buildings under threat] and are relieved to find that Torbay Council in contrast are supporting the protection of both of these, although at the moment their ultimate fates are unclear. Some of this casework has been put on our website for public consumption; there has been a slow but steady stream of queries onto the site. We have made representations to the Government opposing the possible charging for Listed Building Consent applications and will be doing so shortly on the new National Planning Policy Framework which we feel weakens the protection for historic buildings. We also joined other organisations in opposing cuts to the Record Office by Devon County Council and are pleased that the extent of these was reduced subsequently. Dartmoor National Park have consulted us on both their new Design Guide and their proposed Development Plan. We felt that both of these documents were excellent and supported them fully. The group was invited to send a representative to open days at the Devon Rural Archive at Shilstone near Modbury and to Voysey's Winsford Hospital at Halwill and we were pleased to be able to attend these events. Finally Peter Marlow and I have also been to the 'lost garden' at Lewtrenchard Manor to look at a mystery structure – we regret that we have not yet elucidated its mystery but will continue to try to do so.

Peter Child

Devon Buildings Group AGM: Treasurer's Report, Pilton, Barnstaple 2011

The early date of the AGM this year is responsible for the lack of audited accounts for 2010 to 2011. AGMs normally take place towards the end of October, but two speakers were only free on the 8th. The closing date for Devon Buildings Group's accounting year is September 30th and a week is insufficient time for the finalising of the accounts by both the treasurer and the accountant. There have been other times when it has not been possible to produce the accounts at the AGM: those for this year will be available for scrutiny at the Summer Conference.

Last year's AGM at Sandford was attended by 70 people. Ninety-six attended DBG's Summer Conference and 25th Anniversary Party at Poltimore.

DBG is very pleased to welcome four new members this year: Dr Anthony Kelly, Sarah Chapman, Keith Reay and Tim Bucknall.

On 19th September this year, DBG had a membership of 183 (mailing out to 154 addresses). This

is a reduction of twelve from last year. Roughly nine people resigned because of the increase in subscriptions which took place on January the first. The accounts are more complex than usual, and will take longer for the accountant to scrutinise, because many members forgot to instruct their banks to pay the increase in subscriptions. Others, who pay by cheque, also forgot. It required extra expense to send further reminders to those who had not responded by August. Ten members have still not paid their membership in full.

The rise in subscriptions was much needed because the Group ran at a total loss of £1,514.46 in 2009 and 2010. DBG spent more than usual this year because we were celebrating the Group's 25th Anniversary. Expenditure should be reduced next year. The committee is also considering the practicality of using email where possible to save money on postage.

On 19th September 2011:

DBG's total income was £4,600.00.
This included gifts from two members totalling £40, and a profit after expenses of £412.60 raised by the raffle of the Victorian angel.

DBG's total expenditure was £4,149.35.
Costs were incurred by the printing and distribution of the 2010 Register. Newsletter 29 was a special edition to mark DBG's 25th anniversary and cost £1,029.00 to print. Each newsletter cost £5.41 plus £1.30 post and package. DBG also paid £126.71 for drinks for the anniversary party.

The excess of income over expenditure on 19th September 2011 was £450.65.
However, DBG has only broken even this year because the excess is practically the same as the £452.60 raised by gifts and the raffle.

DBG's total monies on 19th September were £2,535.54.
(Current account £1,840.10, Savings account £680.49, petty cash £14.95).

Lyn Auty

Organ Cases in Devon

The organ is a very peculiar object. Viewed as a musical instrument, its size and mechanical complexity make it unique. Its traditional use by the church sets it apart from other instruments, both in terms of repertoire and use, and its expense tends to make its commissioning and ownership corporate, with all that implies in the way of committees etc. Until the advent of powered blowing it needed at least two people to make it sound: the organist and the blower, and this imposed restrictions on its use. Its complexity, being a sum of many parts, allows endless variety in design, to the extent that it is very rare to find two organs the same, quite apart from differences in their acoustic surroundings. A large organ can be as big as a small house, and cost considerably more to build, yet remarkably often they are ignored in church guide books and studies of church furnishing; all too often one finds phrases such as 'behind the organ is a ….' or 'before the organ was installed there was a ….' as the sum total of acknowledgement of what is probably the largest and, in terms of replacement cost, possibly most valuable object in the church.

Perhaps because organs are almost always 'custom-built', designed to fit a particular physical space and budget, and perform a particular musical task, there are and have always been local organ builders to build and maintain them; the manufacture of pianos in the UK, for instance, was becoming concentrated in London by the early years of the 19th century, and the trade is now international, while there are still several organ builders active in Devon alone. Organs are generally built to last; it is probable that in many communities the local church or chapel organ is the oldest functioning musical instrument and (with the exception of clocks) the oldest machine in regular use; there are organs in Europe dating from the late middle ages, and even in Devon there are a few late-18th century instruments still in operation.

Because of the size of the average organ, its visual treatment hovers uneasily between furniture and architecture, the emphasis tending to vary from one period to another. Designs for cases tend to be either unique or peculiar to one particular builder, many of whom had their own idiosyncrasies which are immediately recognisable to the hardened organ-spotter. It is evident therefore that organs of any period, but particularly those built before WWI, may be valuable and irreplaceable examples of local design, craftsmanship and mechanical ingenuity, and their study can illuminate many facets of local history. This brief survey is concerned largely with church instruments; domestic organs (which were once plentiful, and often now relegated to village churches) tend to be far more variable, following fashions in furniture and interior design, and can often be identified by a more or less horizontal top and small-scale carving, inlay or other decoration. Concert hall organs tend towards an architectural treatment depending on the available budget.

The history of the organ in England has been a rather stormy one. By the early years of the 16th century many large churches had at least one instrument, and often more than one, used in different parts of the building or for different liturgical functions. The dissolution of the monasteries in 1536-41 led to the disappearance or transfer of many monastic organs,[1] and the increasing official disfavour shown to the organ by church and state as the century progressed led to the abandoning of many church instruments by the 1580s. Organs lingered a lot longer in conservative Devon, and one finds references to organs in church in the early decades of the 17th.[2] The Commonwealth period gave the final coup de grâce to the liturgical use of organs,[3] and very few survived until the restoration of the monarchy in 1660 (perhaps only at Bideford and the organ temporarily re-erected in Exeter Cathedral). So the history of the organ in Devon as far as surviving examples is concerned begins with John Loosemore's famous case on the pulpitum in the cathedral, built in 1665. By English standards it was a very large organ for its time, continuing a tradition at Exeter dating back at least to 1513, when the organ built by Laurence Playssher cost at least twice as much as any other instrument known of at that period.[4] The siting of Loosemore's organ centrally on the pulpitum, together with the survival in Devon of a large number of medieval rood screens, contributed to a revival (or survival?) of this position as standard for the few instruments erected

over the next half-century: the organs at Tiverton (1696),[5] South Molton (1702), Exeter, St Mary Major (before 1706) and St Michael's, Honiton (perhaps c1714).[6] But rood-lofts were generally small and cramped, and, as at South Molton, increasingly dilapidated,[7] and the gradual provision of west galleries provided a more flexible and spacious alternative. Virtually all organs erected in Devon churches between about 1750 and 1850 seem to have been placed on such galleries, often specially built for the purpose.

The Tractarian movement and its offshoot, the Cambridge Camden Society (later the Ecclesiological Society) are often held responsible for the introduction of organ chambers at or near the east end of the church, but in fact the contributors to *The Ecclesiologist* held a variety of competing views on this, as on many other matters. But the introduction of robed choirs in the chancel instead of west gallery musicians inevitably led to the eastward migration of organs; the decrease in real costs of organs during Queen Victoria's reign and the increasing demand for quasi-orchestral effects in organ accompaniment led equally inevitably to a great increase in size of the average instrument, and consequently accommodation for a sizeable organ, in a chamber or otherwise, became standard in new and rebuilt churches.[8]

Non-conformist churches or chapels tended to follow the Anglican example once congregations had overcome their suspicions of the instrument, but usually retained an open gallery position for the organ except in those chapels most closely modelled on Gothic precedents.

A short digression to explain the basic constituents of organs and organ cases is perhaps necessary here. Organs usually consist of a variable number of 'departments' linked together by the 'action' which conveys the motion of the organist's hands and feet to the sounding pipes. Each keyboard (manual or pedal) will normally control its own sets of pipes, collected together on a large shallow box called a windchest or soundboard, which contains the various valves etc. which deliver the wind to the appropriate pipes. Each set of pipes will have its own distinctive timbre and is controlled by a 'stop' (so called because in early organs all the pipes for each key sounded at once, until means were invented to stop some of the pipes from sounding). Organs can have from one manual keyboard to five or more (labelled Great, Swell, Choir etc. for various historical and musical reasons), depending on size and complexity. The 'action' is traditionally mechanical, but in the last 150 years powered actions, pneumatic, electric or a combination of the two, have been introduced, allowing greater flexibility in layout and lessening the mechanical work for the organist's fingers. The illustrations show a fairly typical small two-manual instrument dating from the last quarter of the 19th century, partially dismantled, firstly with the pipes of the Swell department in place. The pipes of the 'Swell' are contained within a large wooden box with moveable louvres on the front like a large Venetian blind, which can be opened or closed to control the volume. The second illustration shows the louvres in place, with the pipes of the 'Great' in front of them [Figs. 1, 2]. Parts of the mechanical action can also be seen.

Organ cases developed as a means of keeping the organ safe from vandals, vermin and dirt, but developed a stylistic vocabulary derived ultimately from the variable sizes of the larger pipes, which it was advantageous to place on the outside of the instrument.[9] The 'classical' organ case, as developed all over Western Europe from the 16th century onwards, had several basic elements which could be varied in number and proportion while still retaining their decorative function. The 1696 organ at St Peter's, Tiverton by the London organ-builder Christian Smith is a typical metropolitan case of its period, following the precedents established by his uncle 'Father' Bernard Smith and Renatus Harris, who imported Germanic and French design principles at the Restoration. It consists of 'towers' of large pipes alternating with 'flats' of smaller pipes (on two levels in this example), topped with a classical cornice [Figs. 3, 4]. The tops of the pipes are hidden from view by carved 'pipe-shades'. The carving has been attributed to Grinling Gibbons or his school, but it might be fairer to say that it is fairly typical of a good quality London-made case of the period.

Fig. 1. Partially dismantled organ showing Swell pipework.

Fig. 2. Partially dismantled organ showing Great pipework.

The rather less secure classicism of Loosemore's Cathedral organ, built thirty years earlier, shares the basic elements of tower and flat, but in a more complex arrangement. It is perhaps worth pointing out that this case is the size of a small house, and in spite of various rebuildings and enlargements, is a remarkable survival of 17th century timber construction and carving. Another peculiarity of Loosemore's case is the provision of a smaller organ case below and in front of the main case. This arrangement, known as a 'double case', has its roots in the later Middle Ages, when organists found it advantageous to add a small, easily manipulated positive organ to the large and mechanically rather intractable main organs of the period. The small organs were known as 'chair' organs,[10] later mutated to 'choir' organ. Although common enough in larger instruments, particularly in cathedrals, well into the 19th century, the form was revived in a couple of organs in Devon late

Fig. 3. St Peter's, Tiverton.

Fig. 4. St Peter's, Tiverton; detail of cherubs heads under central tower.

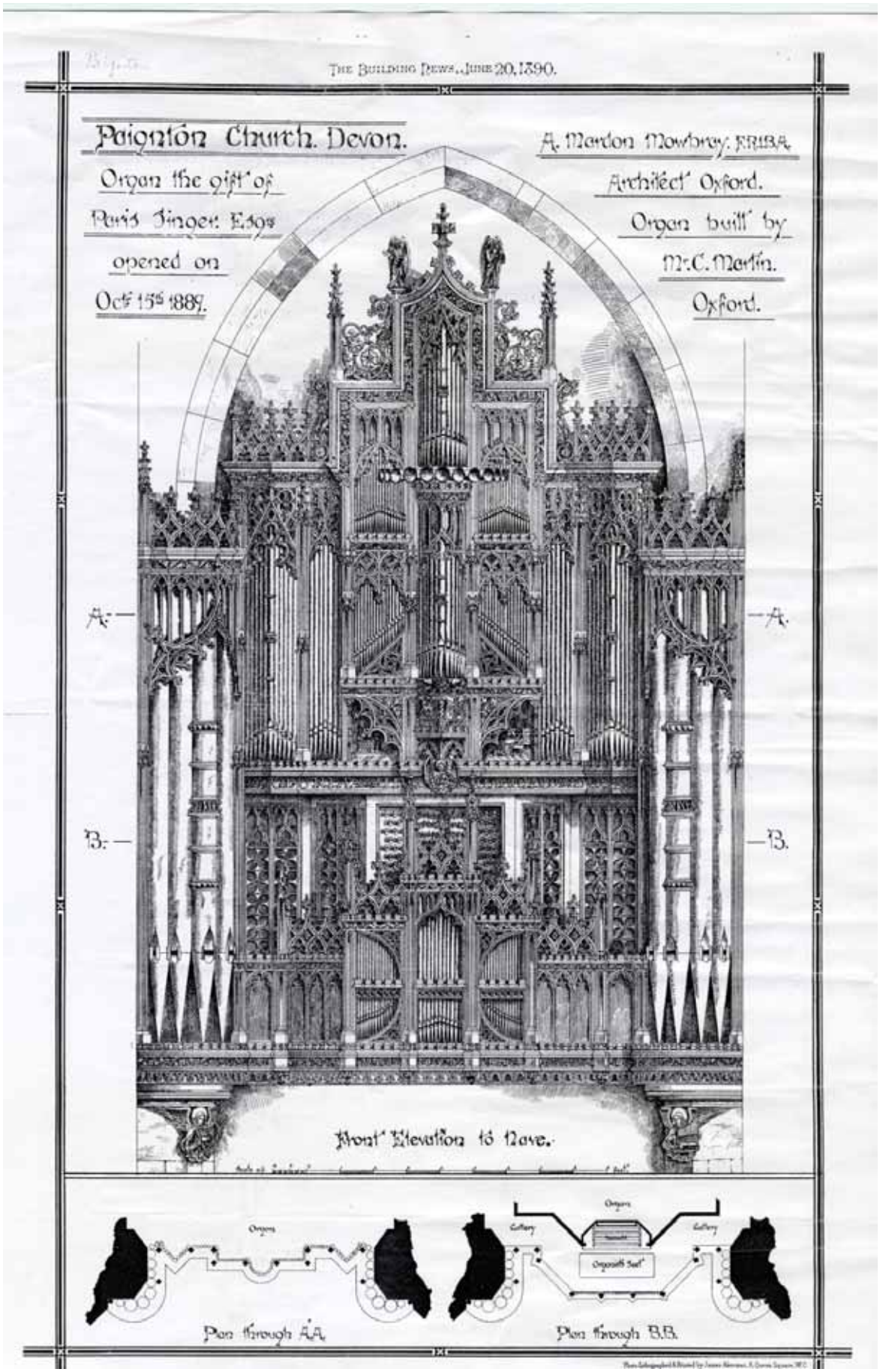


Fig. 5. St John, Paignton - Mardon Mowbray, 1889.

in the same century: the short-lived case at St John's, Paignton [Fig. 5], built in 1889,[11] and the Church of the Sacred Heart, Exeter (1893); in both instances the 'chair' case was a sham, being simply a screen to hide the organist.

The rather more modest case at St. Michael's, Honiton, follows the same basic design principles, with single-storey flats and rather less lavish carving. This case, remarkably, seems to have survived perched on the rood screen until a new organ was purchased in 1897 [Fig. 6].

Fig. 6. St Michael's, Honiton. Reproduced with the kind permission of Allhallows Museum, Honiton.

Successive architectural and furnishing fashions were reflected in case design without altering the basic elements: the unusual Rococo case at Dartmouth, St Saviour [Fig. 7] built for the organ installed on the west gallery by Paul Micheau of Exeter in 1784-87 and the 1781 Gothick case by the London builder James Davis on the west gallery at Teigngrace illustrate some of the stylistic possibilities available later in the century.

The case of G P England's organ at George's Meeting, Exeter (c1813; now at Broadclyst) shows some unusually late rococo elements.

Although the basic tower-and-flat approach to design continued into the 19th century, the proportional balance between the two changed. Towers became wider, possibly to accommodate extra bass pipes which before had generally been omitted, and flats became smaller and narrower. Non-conformist places of worship still generally adopted a broadly classical architectural vocabulary, and thus also did their organs, such as that by Henry Crabb for Exeter Independent Chapel, Castle Street, in 1829 (now at Heavitree United Reformed Church) [Fig. 8]. But the change in proportions is apparent: the towers and flats are of almost equal width.

Fig. 7. (below). St Saviour, Dartmouth.

Fig. 8. (right). Castle Street Independent Chapel, Exeter (now at Heavitree URC).

Fig. 9. All Saints, Culmstock.

Fig. 10. St Swithun, Shobrooke.

Fig. 11. St Mary, Penzance NMR/ English Heritage, BB90/06524. Reproduced with kind permission.

The organ cases at Culmstock (1859) and Shobrooke (before 1863?), to take two examples by Henry Philip Dicker, Exeter's most prolific 19th-century organ builder, take the changes in proportions a step further. The towers now dwarf the flats, which have shrunk to only three small pipes in width [Figs. 9, 10]. We have come a long way from the Christian Smith case at Tiverton.

The pre-Ecclesiological phase of the Gothic Revival was in full swing in the Established Church by this time, and the use of Gothic details allowed experiment with the basic forms of the organ case. Henry Crabb's large organ on the west gallery at St Mary's, Penzance (1836) showed what an Exeter builder could do on an ample budget [Fig. 11]. The case was made of mahogany; the unsightly swell box visible above was a later addition.[12]

The division into towers and flats is still apparent, but the central 'tower' now dominates the case, and the outer towers are scarcely distinguishable from the intervening flats. This pattern, with a large arched compartment in the centre flanked by one or two smaller compartments on either side became a favoured Gothic alternative to the classically-derived three or five towered case [Figs. 12, 13].

There was also a short-lived fashion in the 1840s for

Fig. 12. St Mary, Uffculme - Robson 1841.

Fig. 13. St Nicholas, Sidmouth - H P Dicker 1847. The Devon Record Office, Peter Orlando Hutchinson Sketchbooks, Vol IV, p. 91, reproduced with kind permission.

organ cases with no visible pipes, as at Leeds Parish Church (1841), St Giles, Camberwell (1844) and A W N Pugin's private chapel at The Grange, Ramsgate (c1844). The most notable example in Devon is the tabernacle-like case at St Eustacius, Tavistock (1846, by Edward Rundell, Tavistock), containing 26 niches each holding a standing figure.

The 'classical' three (or five) tower case might have continued evolving indefinitely, had not the Ecclesiologists felt the need to return to Gothic first principles. The few surviving late-Gothic organ cases in Europe were at this time virtually unknown and unrecorded, and so recourse had to be made to iconographical evidence, such as the positive organ played by an angel in Van Eyck's famous Ghent altarpiece [Fig. 14].

This virtual elimination of casework was eagerly seized upon by organ builders eager to cut the considerable costs of providing cases, and by theorists, such as the Rev. John Baron of Upton Scudamore in Wiltshire, who had a very small and basic organ built for his church, and then publicised this approach to the provision of affordable instruments for rural churches in his book *Scudamore organs, or practical hints respecting organs for village churches and small chancels on improved principles* (1858), with designs by G E Street [Fig. 15]. Within a short time the typical later Victorian pitch-pine 'pipe-rack' façade had become almost universal, usually fronting an organ placed in a chamber in or near the chancel. The organ chamber was often the only possible solution to the accommodation of a sizeable organ

Fig. 14. Van Eyck, Ghent altarpiece (1432), detail.

Fig. 15. Design for a small organ by G E Street, from John Baron's *Scudamore organs, or practical hints respecting organs for village churches*, 1858.

near the robed chancel choirs favoured by the Tractarians. The revival of decorative painting on pipes could sometimes mitigate the often clumsy and unimaginative visual result, which was cheap and easy to construct, and largely eliminated the necessity for any 'design' input [Figs. 16, 17].

But some later Victorian and Edwardian architects felt the need for something more imaginative, and produced idiosyncratic designs based on classical or gothic precedents. Illustrations of suitable models were by now more widely available, through such publications as Dr A G Hill's *The organ-cases and organs of the middle ages and renaissance* (1883), and details from the late medieval cases of Flanders and Strasburg Cathedral occur frequently in the works of Sir G G Scott and other Goths. The case by Mardon Mowbray at Paignton, for instance (see above, Fig. 5), draws heavily on the organ case at Hombleux in Picardy (c1500; destroyed in WWI), which was illustrated in Violet-le-Duc's *Dictionnaire raisonné*, Vol. II (1875). Rather wilder were unexecuted designs by William Burges for Lille Cathedral (1855)[13] and by Richard Norman Shaw (1858).[14] Nothing this dramatic appeared in Devon, however, but even the most sober and precedent-based designs tended to allow bare pipe-tops to protrude from the top of the case-work, a feature never found in old instruments [Figs. 18, 19, 20].

These were very much exceptions to the general rule, but within the last fifty years or so the 'classical revival' in organ building has also led to the revival of the complete organ case based on historical precedents (not always with an understanding of classical systems of proportion), and the development of quasi-'functional' modernistic designs. The 1999 organ by Tickell at Honiton, St Paul is based on Italian renaissance principles, notably the asymmetry produced by pipes cut to their natural speaking length, standing within arched compartments but not masked by pipe shades [Fig. 21].

Nigel Browne

Opposite page. Fig.16 (top left). Tiverton Baptist Church - James Philpott 1878.
Fig. 17 (top right). SS Peter, Paul & Thomas of Canterbury, Bovey Tracey - Hele 1888.
Fig. 18 (centre left). All Saints, Holbeton, probably by J D Sedding, 1886.
Fig. 19 (centre right). SS Peter and Paul, Ermington. Probably designed by Edmund Sedding and carved by the Pinwill sisters, c.1885.
Fig. 20 (bottom left). St Andrew, South Tawton - ?Fellowes Prynne c,1902.[15]
Fig. 21 (bottom right). St Paul, Honiton. Kenneth Tickell, 1999.

Notes

1 It is probable, for instance, that the 'newe argons' installed in Tavistock church in 1539 came from the nearby Abbey church, dissolved in the same year. The same may have occurred at Hartland.

2 Dartmouth, Hartland, Okehampton, Barnstaple, Dawlish, Chudleigh and Bideford are examples.

3 Lords and Commons Ordinance 'for the speedy demolishing of all organs, images and all matters of superstitious monuments in all Cathedrals, and Collegiate or Parish-Churches and Chapels ...', 1644.

4 Stephen Bicknell, *The History of the English Organ* (Cambridge, 1996), pp37-40.

5 Moved to the west gallery in 1820.

6 And at Hartland as late as 1846, although removed to the north aisle by September 1848.

7 The screens at South Molton were in 1758 'very much decay'd, broken, defective, indecent, and attended with great inconveniences'. The screens were removed and the organ transferred to the west end of the church.

8 As a search of Church Plans Online will demonstrate.

9 The earliest reference to an organ case in Devon is an entry in the Exeter Cathedral fabric rolls in 1280: In *expens. circa Organs claudenda*, which may refer to a formal case, or to protection around the organ during the rebuilding of the Cathedral.

10 Analagous to 'char' as in charwoman – something to which one turns for help. The chair case on the west side is a late 19th century reproduction of the original on the eastern side.

11 Case designed by Mardon Mowbray. The organ was donated by Paris Singer. It was moved from the west end to a chancel chamber c1896, and the case remodelled. The former chair case is now perched over the console.

12 Destroyed by fire 1985.

13 See J Mordaunt Crook, *William Burges and the High Victorian Dream* (London: John Murray, 1981), ill. 177.

14 See Andrew Saint, *Richard Norman Shaw* (New Haven and London: Yale University Press, 1976), p19.

15 Made by H H Martyn of Cheltenham. The fossilised remains of H P Dicker's 1855 organ case remain inside the organ.

High House, East Portlemouth and its 19th-century ship graffiti

In 2007, the author was engaged by the Devon Rural Archive www.devonruralarchive.org.uk to carry out a basic archaeological survey of High House for its owners, Ted and Ruth Froud, as part of a county-wide study of medieval and post-medieval houses of manorial status. During this survey, several 19th century representations of sailing vessels were observed, drawn in pencil on the walls of an upstairs room at the western end of the house. This room may have been let to a lodger, as it had a separate external stair to a first floor door on the north side. It is suggested that this lodger may have been a rigger or sailmaker, as the sails and rigging of the vessels are of astonishing accuracy, while their hulls are relatively crude.

High House is a small early 17th-century mansion with a symmetrical plan, in a very exposed hilltop location at NGR SX 7590 3770, facing due south onto the lane from East Prawle to East Portlemouth. A shallow valley to the north drains into Waterhead Creek on the Kingsbridge Estuary, 1.3km to the north-east. The site lies towards the eastern edge of East Portlemouth parish, in which is Devon's most southerly point.

The interior of the house preserves a remarkable array of original features, including ovolo moulded door and window frames, a newel stair and an oak screen of overlapping planks. Several fireplaces have traces of chequerboard sgraffito work of the mid to late 17th century (Adams 2007).

The Manor of West Prawle, including this property, was in the possession of Blundells School, Tiverton from the later 16th until the mid-20th century. A list of leases and rentals of the Blundells properties from 1562 to 1924 survive in the school archives and provides much useful detail. The following summarises only the documentary history relevant to the graffiti, a much fuller account is deposited in the Devon Rural Archive.

The documentary evidence shows that the house was let and sub-let regularly in the 19th century, with a sitting agricultural tenant who presumably lived elsewhere. By 1811, Alexander Parker, gentleman, was living at High House, sub-let from John Edwards who was described as being a life on the High House estate at the time of his death in 1820. It seems that the house and buildings were 'in hand' for repairs in the early 1820s; the next lease being in 1826 to Samuel Thornton and John Nicholls, yeomen of East Portlemouth. The sitting agricultural tenant at this time was Nathaniel Prettyjohn.

Samuel Thornton (born c.1791) is of interest to us as he was married to Elizabeth Evans of Salcombe, whose father was a noted shipbuilder. They had six children while living at High House, the youngest of whom Samuel, was born in 1828 (he was living elsewhere by the census of 1841).

From 1843, the lessee was Richard Newman Cornish of Sherford, though Thornton continued as occupier. By 1850 both had gone, the property being re-leased to John Efford Pope, yeoman of East Portlemouth, who seems to have been the first to live and farm the property since the early 17th century. Again, he did not last long; the property being leased in 1856 to Lewis Oldrieve junior, yeoman of East Portlemouth. In 1864, he assigned the lease to John Oldrieve of East Portlemouth and William Edmonds of East Prawle, both yeomen. No further details of leaseholders or tenants are listed in the extract from the Blundells papers after this date.

The sequence of short-lived leases and tenancies in the period from about 1830 to 1871 suggests that the farm was no longer particularly profitable, a theory supported by the presence of two families of agricultural labourers in the house by the time of the 1891 census. It may be in this context that the letting of one or more rooms in the house to outside lodgers can be seen, although none of the census returns mention a lodger.

The Ship Graffiti

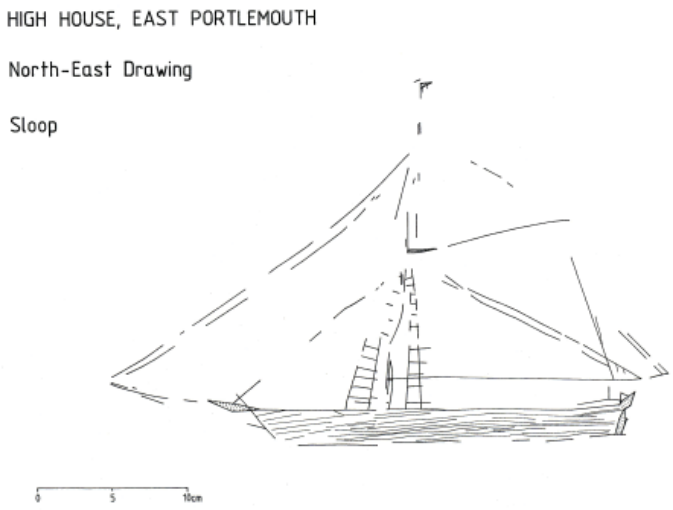
The drawings are presented in clockwise order as Figs. 1-6, starting at the east end of the north wall (the room is aligned on the four points of the compass). With the exception of the fishing lugger shown in Fig. 4 which is on a window splay, they seem to have been deliberately placed at regular intervals, rather like framed pictures. They were drawn in graphite pencil directly onto the whitewashed plaster of the wall, using a long ruler for most of the lines except those few features such as the sea and pulley-blocks, which had to be curved. Their preservation is patchy, due to partial loss of the whitewashed surface onto which they were drawn, and some obscuration of the lines by later coats of whitewash, much of which had fortunately flaked away, exposing the drawings at the time of recording.

It is interesting to note that they are not represented artistically, with parts of the rigging hidden behind set sails, but instead all detail is shown, as if the sails were transparent. This may be a direct piece of evidence for the drawings having been made by a person skilled in rigging, as sketches seen elsewhere usually follow the former style, and tend not to show the connections between rigging, sails and the hull. The artist certainly knew a great deal about rigging, given the details of blocks and pulleys, and the relationships of ropes and sails to them, are consistently shown with great accuracy. The lack of many blocks and pulleys is mainly due to their small size, meaning that they were more easily obscured or lost.

At the time of the survey, two drawings had been scraped of later layers, *viz*: the fishing lugger [Fig. 5] and the square topsail schooner [Fig. 7], and were therefore more visible. With exception of the square topsail schooner on the chimney breast, the drawings have been papered over with water-soluble paste, to enable their exposure again in future if desired. Copies of the drawings presented here have been hung in the house.

The Drawings

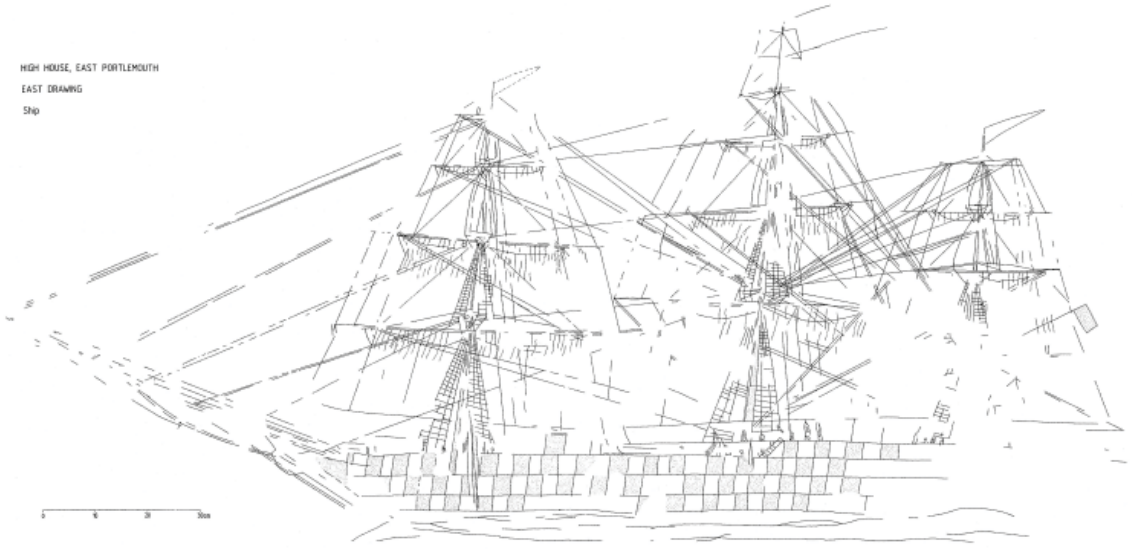
Sloop, on eastern half of north wall [Fig. 1]



A small, single masted vessel, sometimes with no deck or partial areas of decking. The sails are all aligned down the centre line of the vessel, with a main gaff-rigged sail aft of the mast, possibly with a triangular topsail above (though not certain in this case). The bowsprit has single staysail and jibsails. The standing rigging appears to be fixed to the mast top, with no crowsnest or cross-trees. A small pennant at the mast head is probably on a separate flagpole, extending beyond the mast head.

The hull appears to be of clinker construction, with a raised counter stern and angled bow. Suggestions of a bracing chain or bobstay between the forefoot and the bowsprit include a shaded area which may indicate a small figurehead. Sloops were often used by the coastguard or revenue services due to their speed and manoeuvrability; their sail layout being ideal for close tacking into the wind.

Ship, on east end wall of room [Fig. 2]



The largest of the drawings at 2 metres long, this is a vast, square rigged vessel with three masts and a somewhat over-length bowsprit. Her clipper bows have the outline of a figurehead, but the stern is unfortunately lost or obscured.

The tall chequerboard hull may indicate a naval vessel, the layout of gunports suggesting up to 75 guns per side on four decks. 150 guns may imply a capital ship of the line, were it not for the fact that the very largest naval ships of the 18th – 19th century seldom had more than 120 guns. As there was a fashion in the 1830s – 1850s to paint mock gunports onto undefended merchant ships (cf. Brunel's ss *Great Britain* of 1843), it may be that this is what the artist intended to show – the possibility that he was simply over-enthusiastic in the number of gunports shown cannot be ruled out!

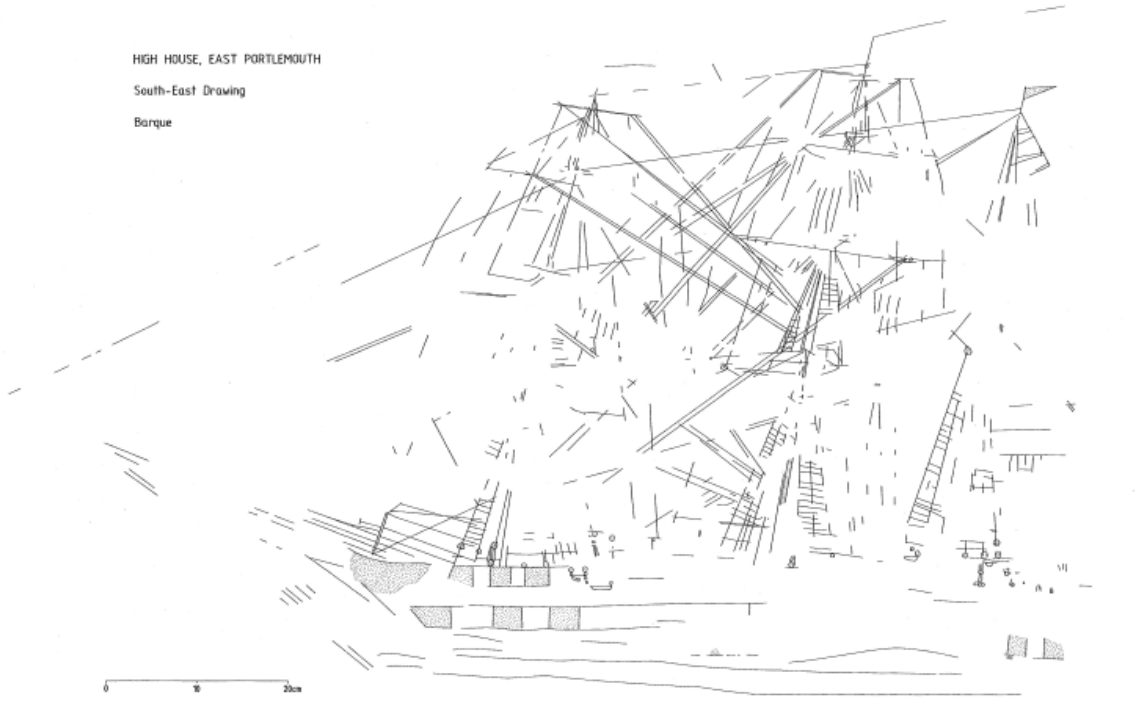
The ship only has three masts, but this is more than made up for by four squaresails on the fore and aft masts, and six on the mainmast. There appears to be only one gaff-rigged sail (or spanker) on the mizzen mast, the spar of which bears a flag, suggesting that this ship was designed primarily to run before the wind. This is further reinforced by the apparent presence of stunsails on the sides of many of the squaresails. This feature was found on American tea clippers of the mid late 19th century, and enabled them to spread a wider expanse of canvas when running directly before the wind. Only the two highest squaresails on the mainmast do not have these, mainly due to the risk of breaking the relatively slender mast at this level. Long pennants are present on all three mast heads: these were used to show wind direction and speed to the steersman.

This drawing clearly shows the astonishing complexity of the rigging, blocks and sail details of a large square-rigged ship. Details such as the attachment of the bottom sets of standing rigging to the chain-wales on the ship's hull are clearly shown, while small oval deadeyes can occasionally be spotted high in the rigging. The ratlines for the sailors to walk along the spars while furling or setting sails can be clearly seen, sagging below the horizontal spar ends and the crowsnests, from which each set of standing rigging above deck level springs. The thin furling cords can be seen, hanging down against the upper edges of the sail. These hung loose when the sail was set, as shown here, but were used to tie the furled sails to the spars when not in use.

The bowsprit has been drawn overlong, although very long bowsprits were common in the first half of the 19th century, to enable more sail to be carried. The relative lack of gaff rigged sails on this ship would have made her very difficult to steer when sailing at an angle to the wind, but the extended bowsprit carrying four jib sails and a stay sail would have improved this ability. Evidence

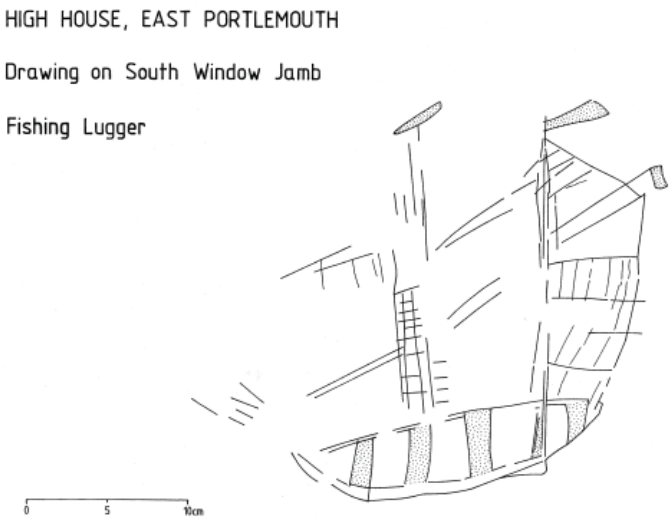
for three separate sets of bracing cables can be seen beneath the bowsprit, with a hint of a dolphin-striker at right angles to the bowsprit about midway along. This iron strut helped to keep a pair of bobstay chains between the sprit end and the bow in tension, countering the tendency of the taut sails and their stays to pull the bowsprit upwards.

Barque, on eastern half of south wall [Fig. 3]



Many of the features of this vessel's sail pattern are similar to Fig. 2, so are not discussed in detail here. She is clearly different in having square rigged sails on only the fore and main masts; the mizzen apparently being of gaff rig only. Her hull is less well-preserved than that of Fig. 2, but again has at least two decks of the chequerboard pattern which may indicate gunports, or black and white rectangles mimicking them. The bowsprit is of interest here, as its attachment to the deck is strengthened by additional short parallel timbers, known as whisker booms, strapped to its upper face just behind the bow. This is another method for counteracting the severe upward force exerted by the stay and jib sails, four of which appear to be present here. No dolphin striker seems to have been present below the bowsprit, which may explain the need for whisker booms on top, to spread the bowsprit rigging and staying. Catheads for raising the anchors were often located here.

Fishing Lugger, on west splay of south window [Fig. 4]

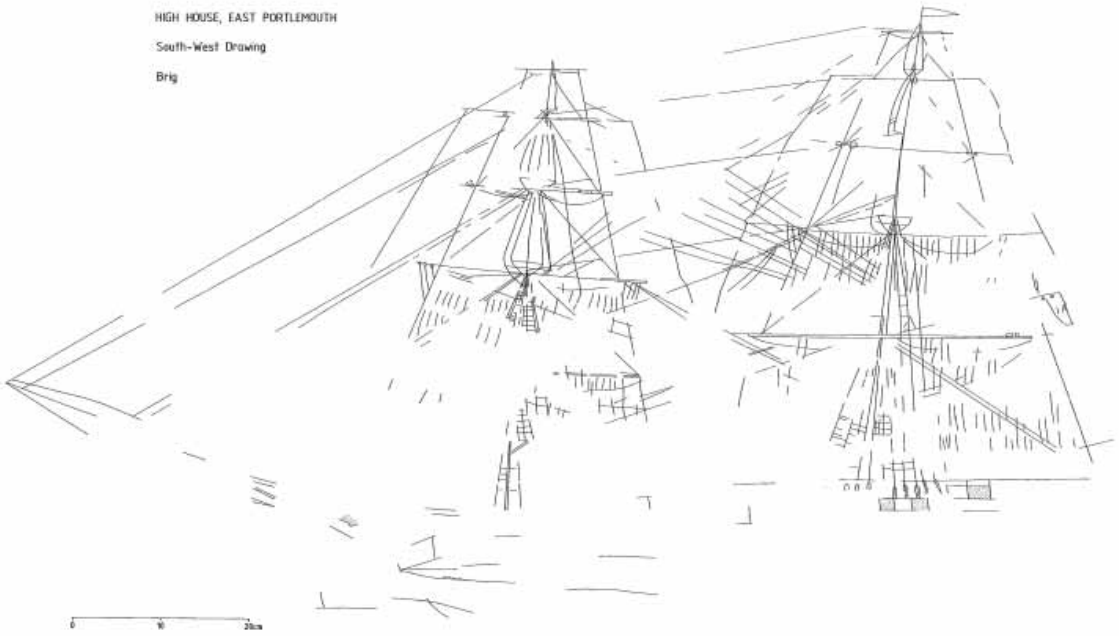


This tiny vessel differs from the others in the room, being viewed from an elevated position rather than side-on. This shows that she was deckles, instead having a sequence of broad benches or thwarts across her hull interior. These may partly have enabled her to be rowed, although they would almost certainly have helped with keeping nets and spars out of the hold when this was full of fish after a successful fishing expedition. The rear

part of the vessel's keel or rudder can be seen beneath the stern, which appears to come to a point: a common feature in fishing boats.

Her rigging is a little sketchy, and not all the sails are set. The two masts both appear to be lug-rigged, with balanced spars set at a shallow angle to support rectangular sails which could be swung round the mast at a moment's notice in order to change course. The mizzen mast has a small gaff-rigged sail, belayed to the stern; these were used to assist with steering. Pennants are present on the tops of both masts, again for guiding the steersman as to the state of the wind, while a rectangular identification flag hangs from the upper spar of the gaff-rigged mizzen sail.
Hints of a bowsprit are present. This is highly unusual for a fishing vessel and may suggest that she had a different function, but as this sketch has been severely rubbed down with the loss of many lines, it is difficult to be sure.

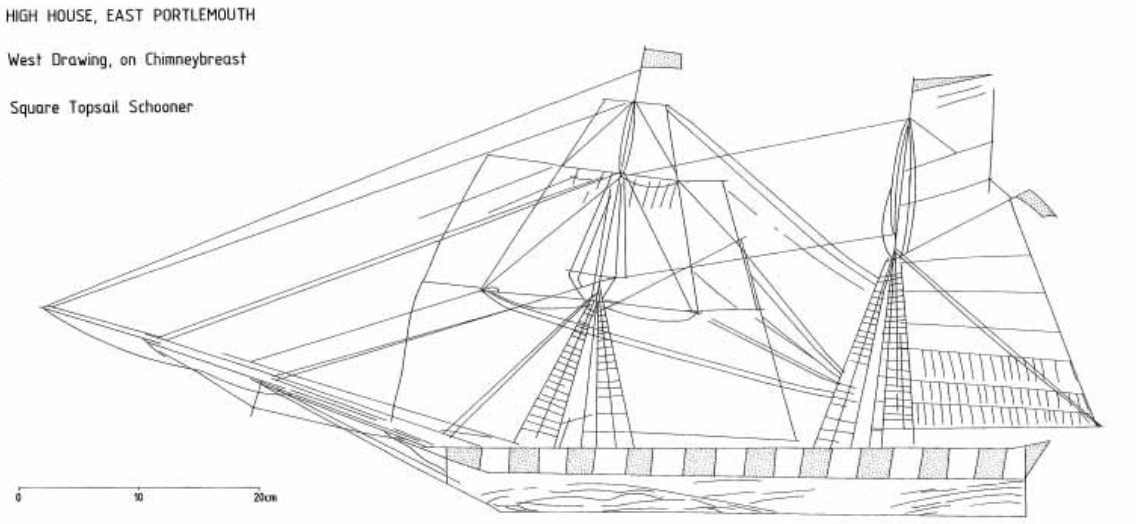
Brig, on west end wall, south of chimney breast [Fig. 5]



This two masted square-rigged vessel has very little surviving of her hull, but like the ship and barque there are traces of a black and white chequerboard hull. A fragment of shaded figurehead is present on the bow. Rigging details are as the ship and barque, but each mast has five squaresails, all but the top and bottom having stunsails for running before the wind. A gaff-rigged spanker is present on the aft mast for assisting with the steering, its existence confirmed again by an identification flag hanging from its upper spar end. Three jibsails and a staysail are present on the bowsprit, which appears to have had a dolphin striker bracing its bobstays.

An interesting feature of the spar ends is that three or four suspension stays are shown on the squaresails, each with a pulley block at the upper end. Eight sets of shrouds and deadeyes fastened to the chain wale are clearly shown at the foot of the standing rigging below the aft mast. There would have been four of these per side.

Square topsail schooner, on chimney breast in west end wall [Fig. 6]
The best-preserved of the group, this was drawn onto the chimney breast at the west end of the room and shows again the relative crudeness of the hull shape and overlong bowsprit in comparison with the exactitude of the sails and rigging. The vessel has two masts, with the square topsail rigged mast to the fore and a gaff-rigged main mast aft. Both masts' principal standing rigging terminates at the same level, but only the foremast has a crowsnest at that point



with a further set of standing rigging above. On the foremast, the mainsail may be furled, as its spar seems to have brailing lines to the extension spars of two stunsails either side of the topsail above, all three of which are set. A small top gallant does not have stunsails. The aft mast may have a topsail above its main gaff sail, as parallel seams for a possible topsail are shown. Furling cords or reef points are clearly visible on the gaff sail and the topsail on the foremast, while an identification flag is shown hanging from the gaff spar.

A pennant is shown on the aft masthead, but a rectangular flag is shown on the foremast top and may also be for identification in addition to indicating the wind direction. Unusually, the hull is well-preserved, with a single line of black and white imitation gunports just below deck level. Suggestions of planking are shown below this, although some of these may suggest a heavy swell in the water below. The stern has an abrupt angled counter above the rudder position, while the steeply angled bows may have a figurehead, indicated by a wavy line. Three separate stays are indicated on the underside of the bowsprit; the dolphin striker being clearly visible with its bracing chains (known as bobstays) fixed to the bowsprit. Two jibsails and a staysail are indicated, though not set, with additional stays from the foremast running parallel with them.

Square topsail schooners were common as fast manouvrable trading vessels in south-west England, many being used for the Caribbean fruit trade in the later 19th century.

Dating

The sail patterns of all except vessels 1 and 4 suggest a date between about 1820 and 1870, being classic mid-19th century layouts for vessels of their type. If it is assumed that the chequerboard patterns on the hulls were painted onto the vessels which these sketches represent, then a tighter date-range of c.1820-1850 could be suggested, as this was the period in which such patterns were commonly applied to merchant ships. Countering this theory, it was not particularly common to paint these patterns onto many decks at once, and it is just possible that naval ships are represented, particularly in the case of that in Fig. 2.

It is suggested that the room's occupant in this period was possibly a sailmaker or rigger working in the Salcombe shipyards, 2.3km to the north-west. Alternatively, the sketches may have been made by one of the family of Samuel Thornton who leased High House in this period and was related by marriage to the Salcombe shipbuilding family of Evans. Whatever the answer is, they represent a remarkable survival.

Robert Waterhouse

Acknowledgements
I would like to thank Mr and Mrs Froud for their assistance during the survey work and for their permission to publish this article. Jonathan Ansell kindly assisted me in the tracing of the drawings, on a very wild and wet day in March 2007. Malcolm Darch and Roger Robinson were of much assistance in commenting on the ships, while I must thank Devon Rural Archive for access to their copies of the relevant census records.

Postscript
Since this article was written, I understand that a set of similar ship sketches have been found on the walls of a former coastguard cottage at East Prawle, about 2 miles to the east of High House. These are understood to be better-executed than the High House sketches and are currently being studied by Messrs Darch & Robinson. The house they are in ceased to be a coastguard cottage c.1860, when it was replaced by a new terrace of cottages further down the hill. This may provide a terminus date for these sketches.

Sources
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Burton, A, *The Past Afloat* (Andre Deutsch, London 1982)
Waterhouse, R, 'High House, East Portlemouth'. Unpublished initial site report for Devon Rural Archive, Modbury (2007)
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Note: The Blundells School archive details were provided by Mrs Froud, and are believed to have been obtained from the Devon Record Office, Exeter.

An Anglo-Dutch Fireplace in Sidmouth

The Committee Room of East Devon District Council's Office at Knowle, Sidmouth contains a cast-iron fireplace with handmade Dutch blue and white tiles.

Fig. 1. Lord le Despenser's *cottage ornée* from a print of the c.1820s.

Knowle was built in Sidmouth as Knowle Cottage for Lord le Despenser in 1810. It was one of the largest *cottages ornées* in the country [Fig. 1]. Sir John Soane, the innovative architect of several London buildings including the former Bank of England building, is said to have designed Knowle Cottage from the discovery of drawings of it in his papers, but to have abandoned the project in exasperation with his client's frequent changes of mind. Another story has Despenser infuriating his builders by constantly insisting on the use of inappropriate materials and on the work being demolished and redone. He never lived at Knowle Cottage but let it to a succession of tenants. One such, between 1821 and 1861, was Thomas Fish, a wealthy London property owner. Excursionists came from as far as Exeter to view the exotic plants, animals and treasures with which Fish stocked the park and the house. The Sidmouth antiquarian Peter Orlando Hutchinson visited Knowle and recorded in his diary for 1848.

> September 18. Went to see Mr Fish's cottage. I believe it must be some eight or ten years since I was there last. What an exhibition to be sure! There is a profusion of everything that costs money (except books) but we look in vain for anything that bespeaks taste, good breeding, science or mind.

Tenants found Knowle Cottage expensive to run and in 1882 the building was bought by the Sidmouth Hotel and Bath Company and converted into an hotel [Fig. 2]. The enterprise was profitable in its early years and between 1889 and 1892 it underwent a substantial extension and refurbishment, directed by the Sidmouth Arts & Crafts-inspired architect, R W Sampson. Under the name of Knowle, it has been local government offices of Sidmouth Town Council from 1968 and, since 1974, of

Fig. 2. The Knowle Hotel from a postcard of the c.1920s.

Fig. 3. The fireplace in 2012. The strong images of the ships alternate with the more delicate images of games and pastimes to create an overall pattern.

Fig. 4. A type of schooner design first seen in the 1850s.

East Devon District Council. Today the District Council is considering vacating it for a building in Honiton that would be cheaper to maintain. The Knowle site would be redeveloped if the council were to leave. Knowle was refused protection in the 1970s under listing arrangements because of its unsatisfactory building materials and because it had been so substantially altered during its history. A grotto in Knowle Cottage garden was listed then.

Although the fireplace is quite large (138cm in width and 92cm high) and is a handsome object [Fig. 3], it seems to have been forgotten until its rediscovery in 2006. Records of its purchase and installation have not come to light. The fireplace is easily overlooked. It is in the corner of a room that is not occupied full-time but which is visited occasionally for brief business meetings by ad-hoc groups. The fire basket has been lost and there is no evidence of smoke stain on the fire back. The Committee Room is used also as an artists' changing and rest room for Sidmouth Music concerts which take place monthly during the winter months in the Council Chamber. Only gradually did it become apparent to the author, when preparing the rooms for concerts, that the tiles were worthy of investigation.

There are 47 tiles in blue line drawings on white. Most of the designs are repeated. As well as ships, they show adult and children's games and leisure pursuits. The tiles are remarkable first because they are evidently of Dutch design, but in a British size, 6 x 6 inches. Secondly the detail in the drawings of their designs, particularly of the ships, shows a fine comprehension, on the part of an artist designing for knowledgeable clients, of critical steps in a naval architectural evolution.

One tile design shows a fast and manoeuvrable type of fishing schooner with a prominent conning

Fig. 5. The bird-snaring tile at Knowle and the template on which it is based. Note the differences in the style of clothing, which have been updated in the Knowle tile. Photograph of the design template kindly provided by Laurens Hesselinck (Kinderspel 090).

shelter on the foremast, designed to hunt fish shoals. This type of schooner did not sail until the 1850s [Fig. 4]. It leads to the conclusion that the tiles were produced after this date. The Dutch flags on all the ships imply that the tiles were made in the Netherlands.

Tiles had become very popular indeed in the Netherlands. They were the most convenient wall covering in a damp canal-side environment and were produced in their millions. Particular designs were favoured. Popular themes were classical myths, Bible stories, flowers and landscapes as well as ships and children's games.

Knowledge of the sequence of stages in the process of producing Dutch hand-made tiles is helpful in understanding the history of particular designs. First the artist produces a hand-drawn design. This design is then copied to a template; some templates were in the form of woodcuts, as we shall see. The designs on templates are then transferred in a secondary glaze to a tile that has had a first glaze in a neutral colour, usually white. The transfer is effected by transparent paper (or *spons*; plural *sponsen*) laid on the template and pin-pricked. The *spons* is then placed on the first-glazed tile blank and dusted with charcoal. Blue (or purple, green or grey) glaze was then applied to the charcoal outline and the tile was fired a second time.

When designers moved on to new factories they often took favourite *sponsen* with them. Also because of the popularity of past designs, there was a trade in templates among tile potters. Thus similar designs appeared on tiles from several sources.

The Knowle tile of *Bird-snaring* was produced from a template that appeared in the design catalogue of the Utrecht factory of the Brothers van Ravesteijn (or Ravesteyn; the factory produced tiles from 1845 to 1994, at first under their own name, then from 1907 as Westraven and from 1963 as De Porceleyne Fles). The template is named *Kinderspel* [Fig. 5]. The tile historian Jan Pluis believes from their recorded history that these designs may have been acquired by the Ravesteyns from an earlier Utrecht pottery, that of Gerrit Bruijn-Royaards, where they were in use from about 1820 to 1870. He has also photographed Ravesteyn woodcut designs of children's games, used for tiles produced between about 1880 and 1890 [Fig. 6]. They show two of the tile designs found at Knowle, the see-saw and the inclined plank game as well as variants of kite flying and top spinning. One of the Knowle ship designs also appears as a design no. 21 in *Schillemans Design Catalogue* as well as in the Ravesteyns' Catalogue as no. 220. The resultant tile may be seen in the Herrenhaus, Lage, Germany as well as at Knowle [Fig. 7]. The origin of most of the Knowle ship designs (i.e. all except the schooner) appear to have been based on earlier etchings of Gerrit Groenewegen (1789) or P le Comte (1831).

The re-use of earlier templates allowed tile designs to be updated according to changes in fashion. This is particularly noticeable in designs including clothing. The Knowle tile *Bird-snaring* has clothing from the late 19th century, adapting the earlier 19th-century clothing in *Kinderspel* [see Figs. 4, 5]. Other Knowle tile designs show clothes from a span of two centuries. The Bowls Players, appear to be wearing 17th-century clothing whereas in other designs the figures wear late 19th-century dress, e.g. both figures in the Magic Lantern Man tile [Fig. 8].

The fashion for handmade products in the Arts & Crafts Movement (1860-1910) and for blue and white pottery in the Aesthetic Movement (1870-1900) had led Dutch tile potters to recognise a market in Britain for their own handmade tiles and several began to offer their designs for sale there in a size of 6 x 6 inches (15 x 15 cms compared with the usual Dutch size of 13 x 13 cms). The Ravesteyn designs were reproduced on tiles of both sizes but the company took this further in making cast-iron fireplaces with tiles in the larger size, from about 1885, in collaboration with the Coalbrookdale Company and the Portland Metal company. The Knowle fireplace appears to be an example.

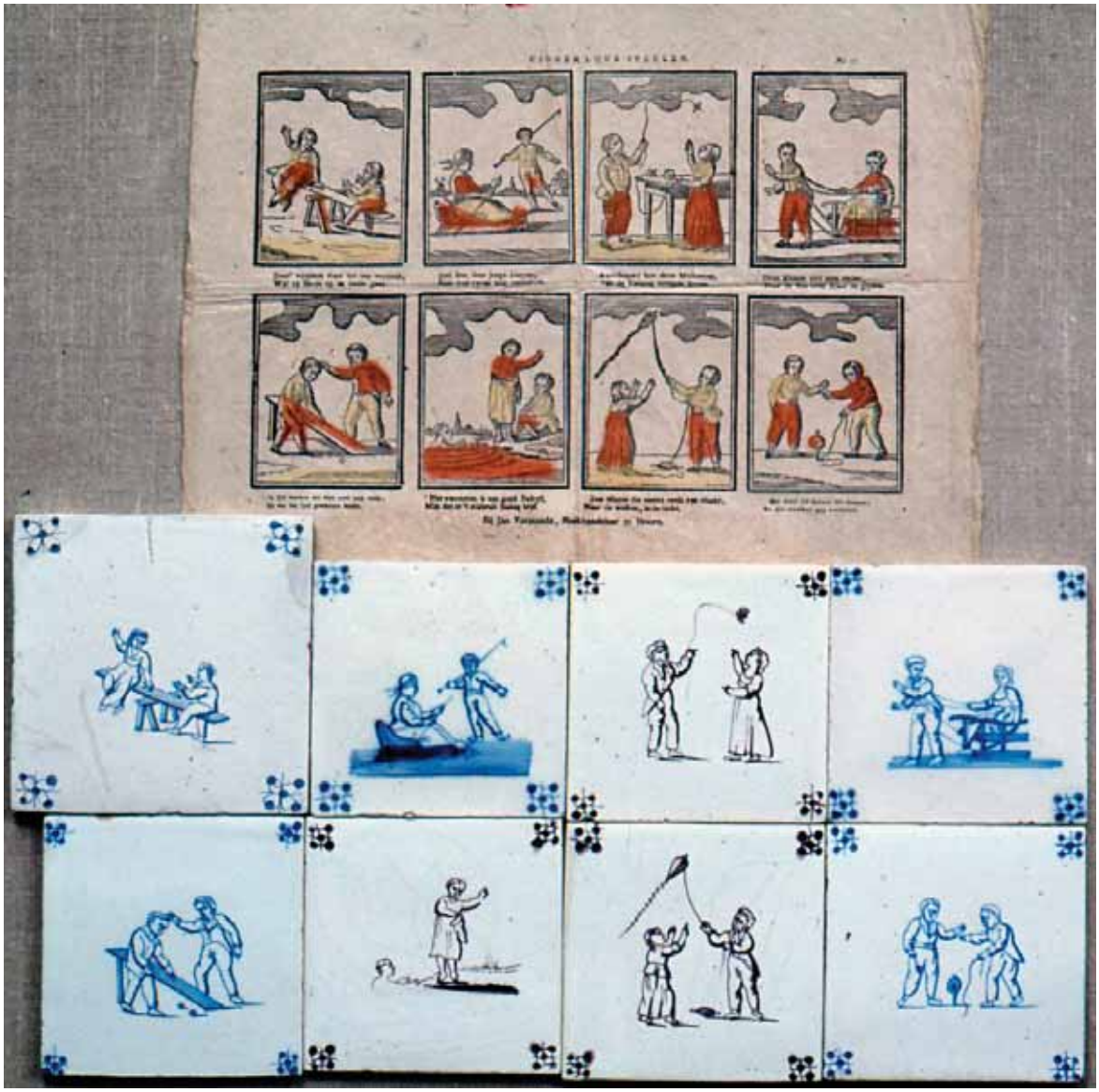

Fig. 6. Ravesteyn woodcut designs of children's games showing their relationship with tile designs (the seesaw and inclined plank game subjects both appear on the Knowle tiles). Photographs kindly supplied by Jan Pluis.

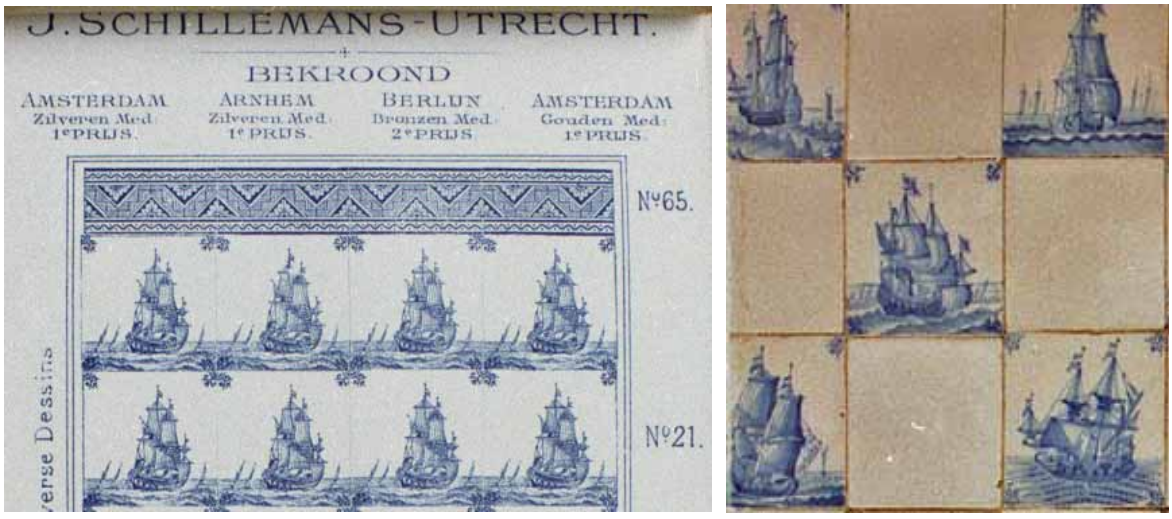

Fig. 7. No 21 in the Schillemans design catalogue (left) was used in the late 17th-century Herrenhaus, Lage, Lower Saxony (central tile on right) and is also found at Knowle, see Fig. 9e.

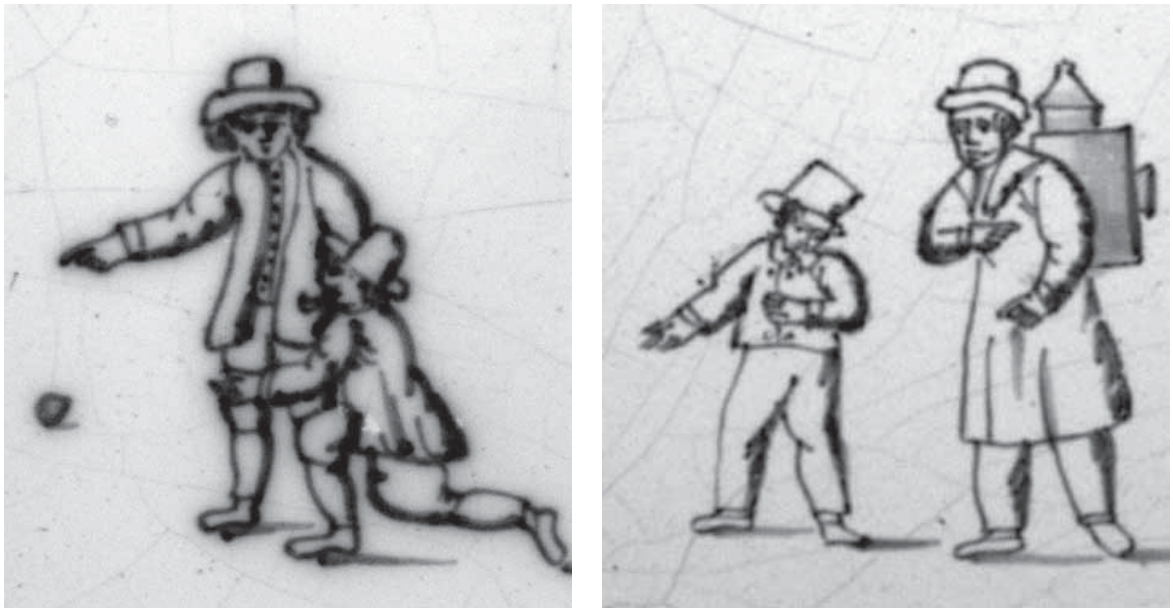

Fig. 8. The Knowle tile of bowls players shows 17th-century dress. 19th-century dress is used for the figures in the magic lantern tile.

Ship Subjects

Ships were popular images on tiles since the 17th century when the carrying trade established the foundations of the Dutch Republic's spectacular prosperity. Seafarers were then a large and comparatively wealthy element in the population of the Netherlands. Contemporary records, perhaps exaggerated, suggest there were 10,000 Dutch merchant ships of various kinds at the beginning of the 17th century manned by 100,000 mariners. Detail on the ship tiles of historic steps in an evolving maritime history reflects the keen knowledge of the tiles' customers [Fig. 9].

The earliest ship depicted in the Knowle tiles is a boeier of the late 16th to the early 17th centuries [Fig. 9a] when this type of vessel was a seagoing merchant ship. This is one of the larger boeiers, designed for the Rouen trade. Luff poles at the bow, as in this ship, preceded the use of bowsprits. The ships in Figs. 9b, c, d reflect the importance of the Baltic trade to Dutch prosperity. The fluyt in Fig. 9b has the narrowed upper deck of a Baltic trader from before 1669. Up to that date customs duty payable at the Øresund, the gateway to the Baltic depended partly on the area of ships' upper decks. Fig. 9c shows a later fluyt of the early 18th century.

The spritsail topsail (the higher sail above the bowsprit) on the armed merchantman in Fig. 9d was generally in use from 1650 to 1750. The ship has the high, decorated stern of the mid 17th century. Unusually it has both a Dutch flag at the stern and Danish flag at the mastheads. The designer's intention may have been to commemorate the allied Danish and Dutch victory over Sweden in the Battle of the Sound in 1658. The spritsail topsail also appears on the ship in Fig. 9e, which also has an open stern gallery. The designer has had a problem in delineating the hull of this mid 17th century vessel.

The open stern gallery had become rare and the beak above the stem was becoming unfashionable by the mid 18th century. The merchantman of Fig. 9f lacks both these features, suggesting this date. It has a rare detail, the helmsman's window. Steering is fine-tuned by the helmsman observing the set of the sails from the position of the tiller. But the progressive addition of decks above this obscured the view of the sails. This was circumvented by means of the whipstaff, an articulated tiller, permitting the steering position to be raised in the ship and a view of the sails through the helmsman's window which was an arched aperture in front of the mizzen mast. These steering aids were made redundant by the introduction of the steering wheel from the beginning of the 18th century. The helmsman's window, the spritsail topsail, the drain holes in the spritsail

Figs. 9a-i. Ships dating from the late 16th-century to the early 19th-century shown on the tiles at Knowle. The latest ship type shown is illustrated in Fig. 4.

and the absence of an open stern gallery all suggest this ship dated from the first half of the 18th century. The ship on the tile in Fig. 9g is a late 18th-century East Indiaman with a sundeck and painted gun-ports. The designer has also found this hull problematic.

The long jib-boom with one or more jib sails in the armed merchantman in Fig. 9h is typical of a late 18th to early 19th century ship. Shipowner and master pennants were worn from mastheads at this time and owner pennants continue to the present. A two-masted Snow or Brig of the early to mid 19th century, with two jib-sails, topgallants to main and foremasts and a gaffsail to the main mast appears in Fig. 9i. The gun-ports are painted on the hull. There is an owner or master pennant at the main masthead.

Fig. 10. Games and pastimes depicted on the Knowle tiles.

Folklore, Games and Pastimes

Unlike the ship tiles, the 18 Knowle tiles with folklore, games and pastimes have a corner motif in the style known as spider's head [Fig. 10]. The girl on the see-saw in the Knowle tile is bare-breasted [Fig. 10 top row in the middle], whereas her Dutch counterpart [see Fig. 7] is modestly covered. Other activities shown are: kite flying; bowls; throwing and catching pebbles; toy boating (one boy is playing the flute); fishing; hopscotch; a hobby horse; spinning tops; bird-snaring; the magic lantern man and blowing soap bubbles.

Fig. 11.

Three tiles depict showmen [Fig. 11], including one with the tile designer's initials HW below the figure's belt [Fig. 12]. One shows a man skating with his wife in a toboggan and one shows a man indicating an object outside the design frame to a boy. Two quarter-sized tiles, also without corner motifs, show a sailor and his wife [Fig. 12].

Fig. 12. The tile-designer's initials shown below the showman's belt in a detail.

Generally British fireplaces with Ravesteyn tiles are uncommon. Another with designs showing animals may be seen in Edes House, Chichester owned by West Sussex Council. Perhaps further examples in Devon await discovery, the author would be glad to hear of any from DBG members.

Another tiled fireplace has been found at Knowle. This also has handmade Dutch tiles, they are of metric rather than imperial measure, with polychrome vegetative designs originally from Makkum and of landscapes that originally came from Rotterdam. All appear in the Ravesteyn catalogues of about 1890. They are the subject of continuing research.

The Committee Room fireplace is a publicly owned example of our national heritage that is in the care of East Devon District Council. Yet the public has no access to it, the tiles, located in a working room, risk accidental damage and, if the council should decide to leave Knowle, they risk total loss. Efforts are in hand, at present to rescue the fireplace from obscurity and to install it in a place where it can be safeguarded and where the public may view it. A suitable alternative location has been found. Specialists have been identified to undertake the delicate work of removal and reinstallation, and once formal approval of the Council is obtained, the cost of such work can be determined and funds found, the public will be able to enjoy this fascinating and beautiful object and it will enjoy a secure future.

Fig. 13.

This study reflects the views of Hans van Lemmen, Chairman of the Tiles and Architectural Society, Johan Kamermans, Curator, Dutch Tile Museum, Otterlo, The Netherlands and of Jan Pluis, the tile historian. I am grateful also for their comments on the Knowle photographs. The Dutch Maritime Museum (Het Nederlands Scheepvaartmuseum, Amsterdam) has also considered photographs of the ship tiles and the Curator of Ship Models, Dr Elisabeth Spits has generously conveyed to me her views and those of her colleagues.

Photographs by the author unless otherwise stated in the captions.

David Jenkinson

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The Victorian Glasshouse and the work of Messenger and Co. in Devon

Messenger and Company was a horticultural building firm based in Loughborough. They specialised in the design and manufacture of glasshouses and glasshouse heating apparatus. Messengers were one of many horticultural builders who supplied glasshouses to keen gardeners all over the country during the late 19th and early 20th century. The company took advantage of various developments, including cheaper building materials, new technology and the growth of mass production and prefabrication. By the 1930s, the demand and use of glasshouses began to decline because of the high cost of fuel to heat them and fewer estate and garden staff to tend to these high maintenance garden buildings. Consequently, many of the thousands of Victorian and Edwardian glasshouses have been demolished, and those that survive are often derelict and obsolete. Messengers built over eighty glasshouses in Devon, and one surviving commission provides an excellent example of this company's workmanship.

During the late 19th and early 20th century, glasshouses were built in their thousands. This fashionable accessory for the Victorian garden took a number of forms. Heated ranges of hothouses or greenhouses were built to aid the production of fruit and flowers all year round in the walled kitchen garden, often incorporating specialist structures such as vineries and peach houses. Ornamental conservatories and plant houses were erected in the pleasure grounds of the upper and middle classes to display beautiful collections of expensive, exotic plants, such as orchids. Large, elaborate plant houses or 'winter gardens' were designed for public parks so that the masses could discover plants imported from all over the Empire, and 'amateur' greenhouses were supplied for the small gardens of the urban working class.

The Victorian gardener was inspired by a number of new developments and fashions in horticulture which were widely publicised in manuals and the new horticultural magazines, such as *The Gardener's Chronicle*, a weekly gardening newspaper founded in 1841. In the early nineteenth century, building a glasshouse cost thousands of pounds and therefore remained exclusively an activity of the rich. The Duke of Devonshire's Great Conservatory at Chatsworth, completed in 1840, cost him £33,000 (almost £1.5 million in today's money). However, the abolition of glass tax in 1845 and Joseph Paxton's Crystal Palace, built for Prince Albert's Great Exhibition of 1851, made glasshouses a more affordable possession. In designing the Palace, Paxton devised a system whereby the building was constructed from prefabricated, mass-produced units. The ease at which these factory-made, mass-produced parts were joined and erected on site meant the whole building was constructed within six months. Inspired by tents used in the Crimean War, Paxton went on to design a prefabricated portable glasshouse marketed in 1858 by the horticultural builder, Samuel Hereman, as a 'Hothouse for the Millions'.

By 1853, a leading nurseryman, Thomas Rivers exclaimed 'we now have cheap glass, cheap timber, and cheap bricks; it is therefore time to endeavour to neutralise the uncertainty of our seasons by glass'. Suddenly, peaches could be harvested in British back gardens and orchids fresh from expeditions to the East Indies could be collected and admired in vast glass complexes in the gardens of country houses. It was in this climate that a number of new firms were established to manufacture prefabricated glasshouses in factories or 'horticultural works'. They were called 'horticultural builders' and there were over sixty such companies working throughout the country during the late 1800s and early 1900s. As well as cheaper materials and prefabrication, their operations were greatly aided by the growth of the national rail network; improvements in printing and the post service, which allowed for the production and distribution of trade catalogues and the birth of mail order; and more efficient banking services ensuring swifter financial transactions.

Messenger and Co. was founded in 1858 by a plumber and glazier called Thomas Goode Messenger (1828-1899). The company was based in Loughborough, Leicestershire and a sketch in one of their early catalogues shows their horticultural works in the centre of town [Fig. 1]. The sketch reveals how all the components of a glasshouse were designed, stored, manufactured,

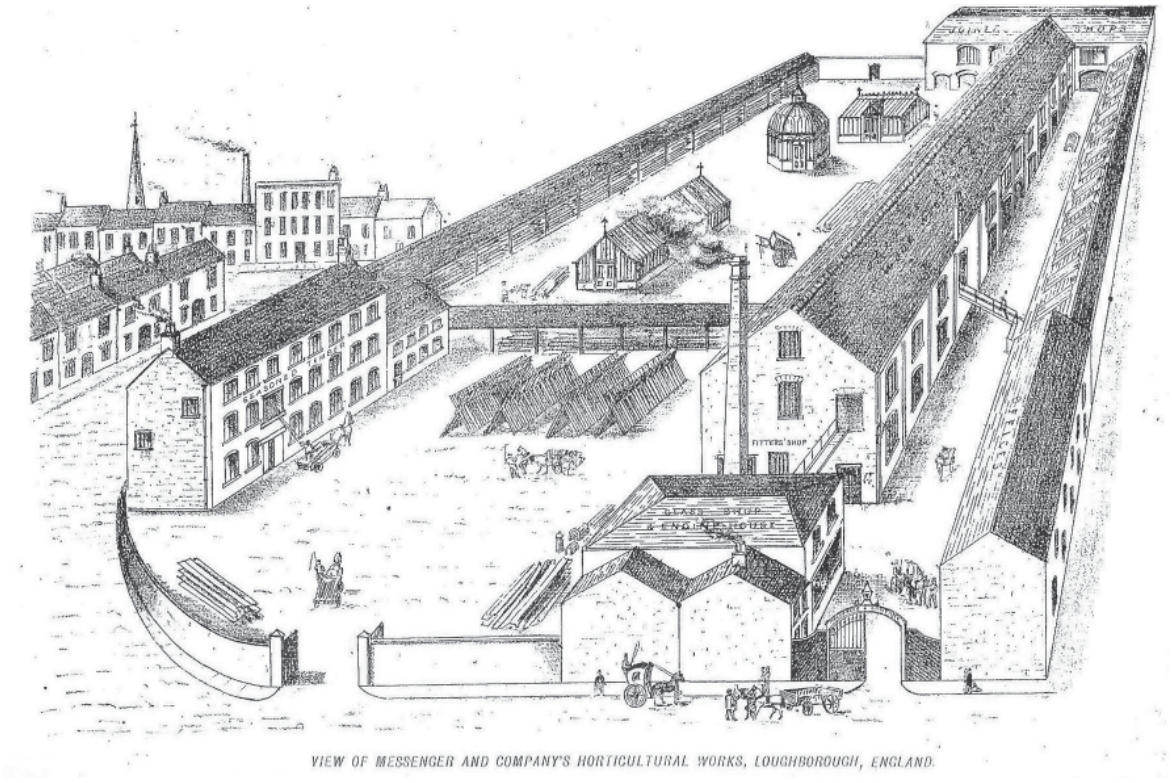


Fig. 1. View of the Messenger Horticultural Works, Loughborough, circa 1878.

joined and painted on site, ensuring maximum efficiency and productivity. By the 1880s, business was booming and the company established a larger factory on the edge of the town. The works employed some 200 hands, and the streets of terraced housing built up around the factory to house its workers became known as Messenger's Village. A special branch line was built to run into the works, bringing raw materials in and sending finished glasshouses out. The railway was critical to the company's success, allowing it to do business with suppliers and customers from Cornwall to Scotland.

The Messenger trade catalogues offered customers a wide range of glasshouses, all beautifully illustrated in photographs and engravings, and the company took great pride in explaining the science and technology behind their designs [Figs. 2 & 3]. Messenger glasshouses were constructed from a series of standardised timber and iron parts manufactured in the Loughborough factory. Quotes were calculated based on the precise number of parts, down to the bolts and glazing clips required for a proposed building. Plans and cross-sections were drawn up by Messenger draughtsmen and presented to the client. Glasshouse prices were either for 'fixed' or 'unfixed' structures. A quote for a 'fixed' house included for supply and erection on site by

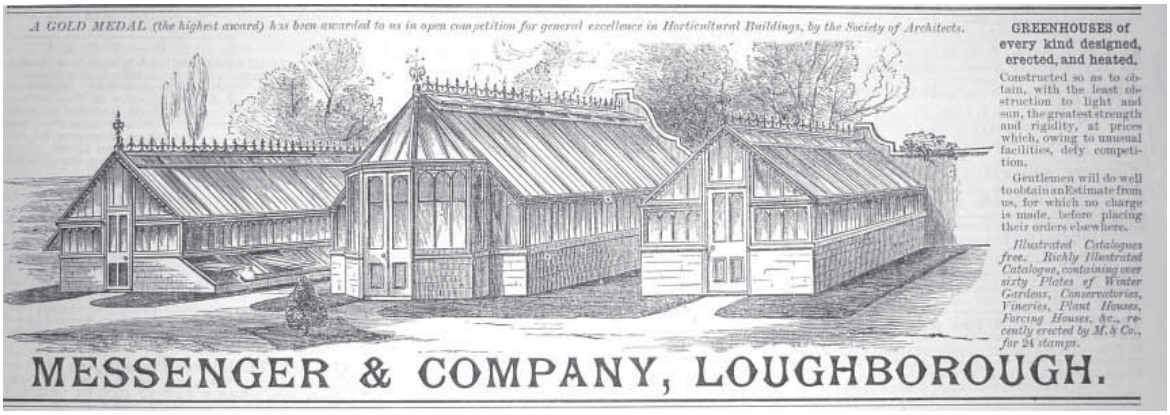


Fig. 2. Messenger and Co. advertisement in a Victorian gardening magazine, 1887.

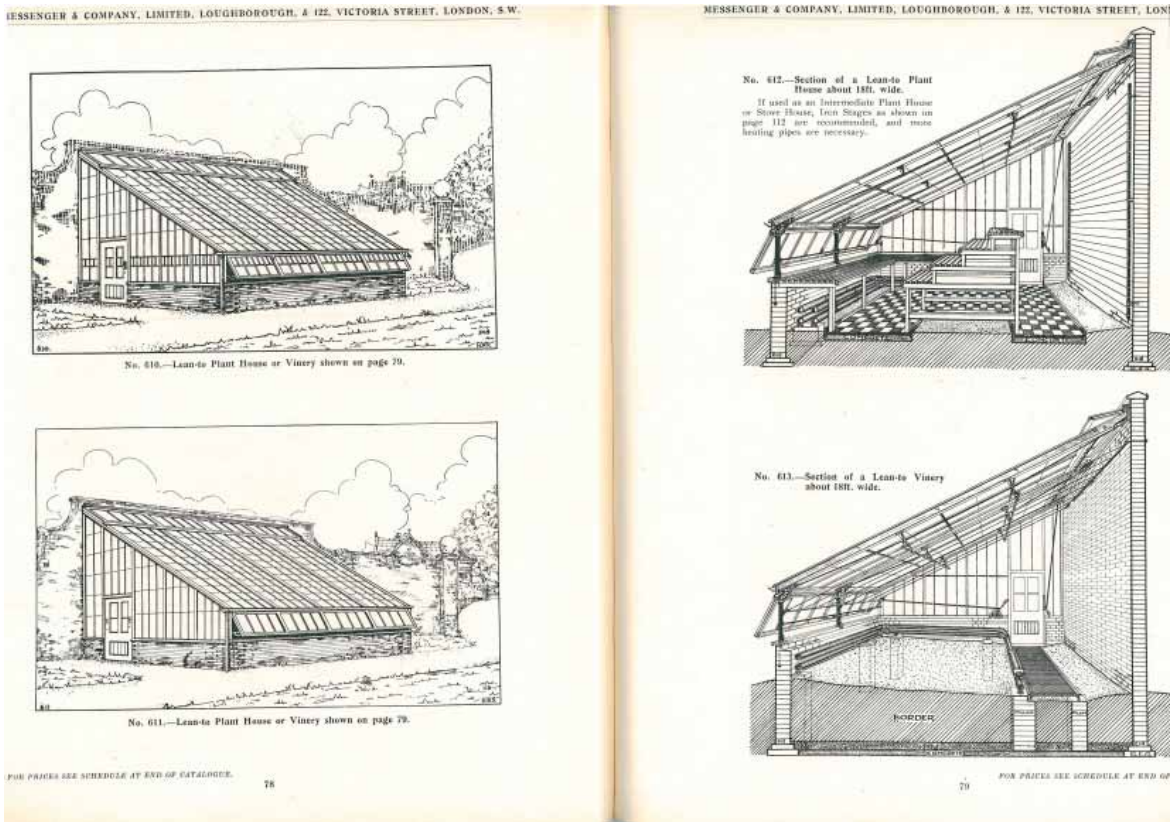


Fig. 3. Pages from a Messenger and Co. trade catalogue.

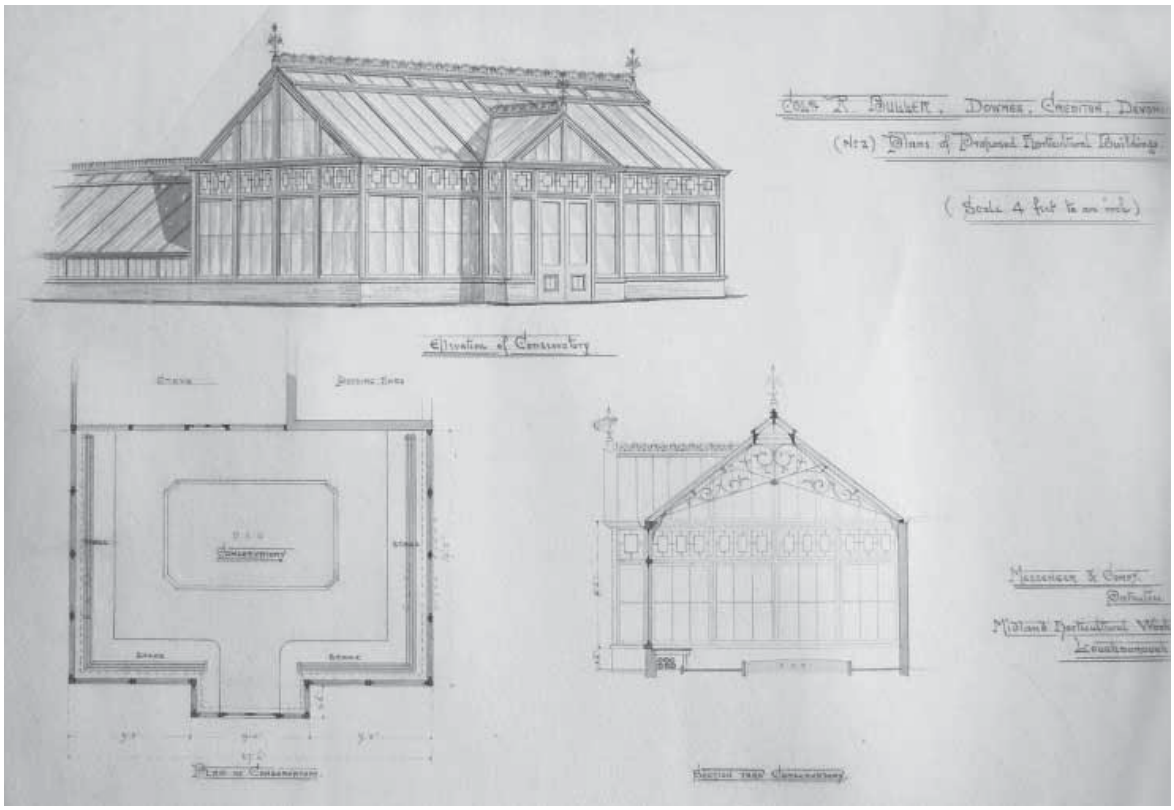
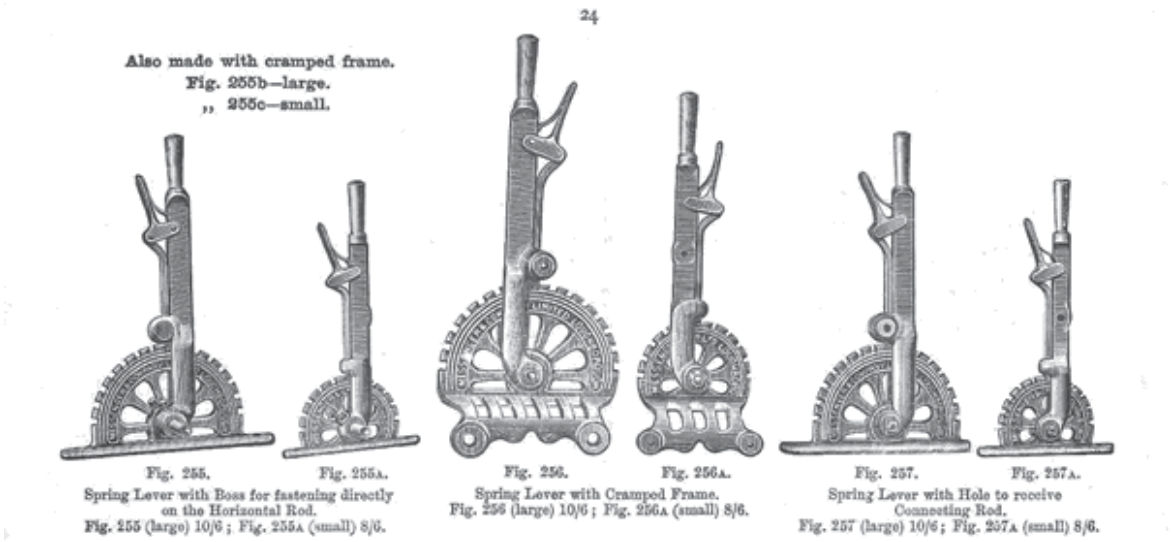


Fig. 4. Plans of proposed horticultural buildings at Downes, near Crediton, Messenger and Co., no date (Devon Record Office 2056M/E3/22).

Figs. 5 & 6. Lean-to Messenger glasshouses at Clovelly Court, 2009.

Messenger staff; an ‘unfixed’ house simply involved the delivery of the glasshouse in parts, an early example of a ‘flat-pack’, which the client would then erect themselves, often using their own estate staff.

If the quotes and plans were accepted by the client, work would begin on preparing the glasshouse parts in the Loughborough factory and glass was ordered from Pilkington Brothers in St Helens. A typical lean-to glasshouse would take around three weeks to manufacture and, in the meantime, the client or Messengers would organise the appointment of a local contractor to build the brick base for the house. The glasshouse parts were then packed in crates, loaded into trucks and delivered to the nearest station. On average, it seems to have taken about two weeks for Messenger staff to erect a glasshouse, and so the whole process from buying a catalogue to gardening in the finished house was a matter of months.



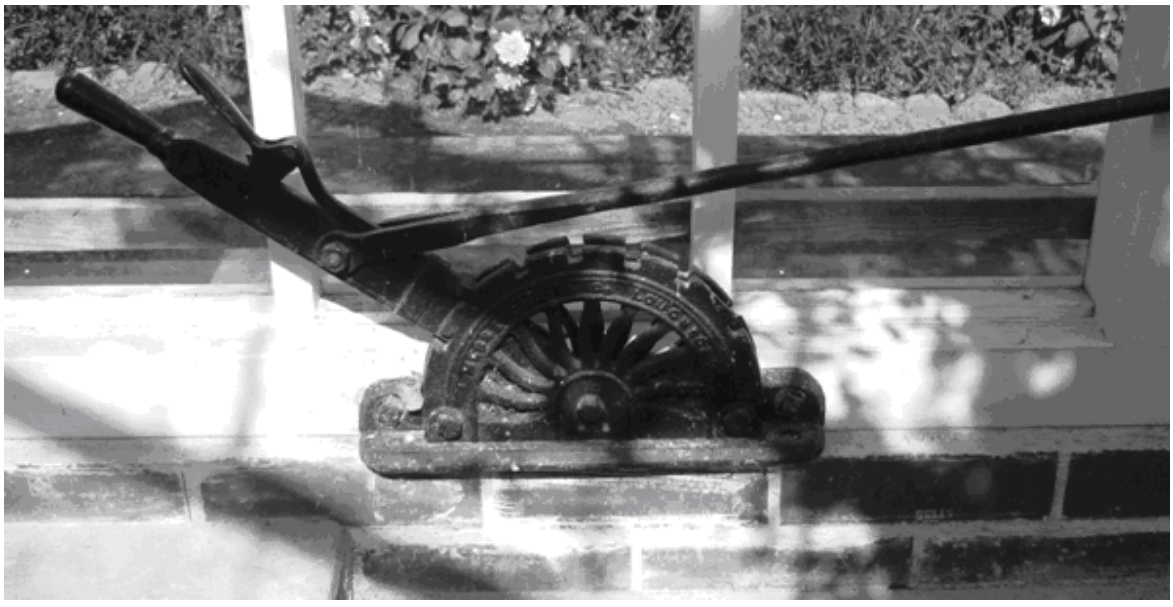


Fig. 7. The classic Messenger and Co. spring lever in the catalogue and surviving at Clovelly Court. These levers were used to operate a system of levers and bars that opened all the windows of a glasshouse at once. Messengers used this distinctive sun-ray design, usually embellished with their company name. I have also seen Messenger levers in Devon and Cornwall marked by Exeter horticultural builders, George E. Saunders and Biss, suggesting that Messengers subcontracted some of their business to local firms.

There are records of thousands of Messenger commissions all over the UK and abroad. At least 87 glasshouses by Messenger and Co. were supplied to clients in Devon from the 1860s to the 1920s. These ranged from a single tomato house for Mr Watkin at 101 High Street, Ilfracombe to a vinery, three peach houses, three greenhouses, a begonia house and a carnation house for the walled gardens at Castle Hill, Filleigh. Drawings survive for an impressive glasshouse range at Downes near Crediton [Fig. 4; now demolished]. Some of the best surviving late 19th century Messenger glasshouses in Devon, if not the UK, are those in the walled garden at Clovelly Court. These consist of a lean-to range (c1880s) and a single span house (c1900), which have have been beautifully restored and returned to their original use to grow vines, peaches and tomatoes and over-winter tender plants [Figs 5, 6 & 7]. The gardens are open from April to September each year, and are well worth a visit.

The Clovelly glasshouses are rare survivals of a dwindling building type. Victorian and Edwardian glasshouses are particularly difficult to conserve for a number of reasons. Firstly, they were specialist buildings designed for the sole purpose of rearing plants; this makes them very difficult to convert into other uses. Secondly, the demand for this specialist use has considerably declined during the 20th century, particularly now we import our garden plants, fruit and vegetables from all over the world, all year round. Thirdly, Victorian and Edwardian glasshouse materials have not survived the test of time.

Companies such as Messenger's specialised in timber structures which were cheaper and lighter than iron and allowed for larger areas of very thin horticultural glass. The timber framework was then reinforced with iron tension rods and brackets. Consequently, glasshouses needed to be regularly maintained and re-painted in order to prevent decay in the high humidity of the glasshouse interiors. Admittedly, the quality of soft wood available around 1900 was substantially higher than post-war, fast-grown pine, and its durability was greater as a result, however, it still needed regular coats of lead paint or linseed oil to last. Needless to say, such intensive maintenance is now rare and expensive. The modern glasshouse owner is also up against the problem of finding like-for-like materials following the banning of lead paint, the unavailability of traditional horticultural glass, and the lack of high quality timber.

A further problem with conserving our glasshouse heritage is the lack of legal protection given to these buildings. This, in turn, greatly limits options for seeking financial support for restoration projects. Glasshouses are very rarely listed in their own right. Sometimes, they gain listed status by being attached to a designated garden wall or building, but there is often nothing to stop a glasshouse being knocked down, as has been happening progressively throughout the 20th century. Of the 87 Messenger commissions in Devon, it has only been possible to find evidence for eight survivals. A major issue is the manufactured nature of Victorian glasshouses and the assumption that, because they were mass-produced, they are less significant than other types of historic buildings.

Victorian and Edwardian glasshouses are a unique building type reflecting the priorities and taste of contemporary society. Where they have survived, they provide a fascinating insight into 19th century gardening and technology. They can also be beautiful structures, small crystal palaces, which greatly enhance a garden and can still be used by keen gardeners today. We have yet to establish how many of the thousands of glasshouses erected in the UK during the late 19th and early 20th century actually survive. As a result, it is important to record and, if possible, conserve what structures remain. Further studies into the various horticultural building firms may increase our understanding and awareness of historic glasshouses and help improve their level of protection. If Devon Buildings Group members know of any surviving historic glasshouses, either by Messengers or other firms, I would be delighted to hear from you.

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The Repair of the Corn Ditch at Lower Hookner Farm, Bovey Tracy

Lower Hookner Farm [SX 715825] forms part of the very small hamlet of Lower Hookner (formerly Hookney) which consists of three dwellings plus a converted barn, in the parish of North Bovey. The hamlet nestles in a sheltered situation on the east side of King Tor on the 280 metre (910 ft) contour. Lower Hookner farmhouse is a former longhouse, and another is known to have existed on the adjoining farm, South Hookner. The farmland is marginal pasture which rises gently upslope towards King Tor, with the boundary to the open moor being approximately on the 350 metre (1140 ft) contour. Above this the ground rises more steeply to the summit at 488 metres (1586 ft). The mid 19th century Tithe map details three farmsteads: East Hookney (now Lower Hookner), South Hookney (now South Hookner) and West Hookney (now lost, but assumed to be the third dwelling).

The outer boundary against the open moorland is a Corn Ditch, which has a ditch and a vertical stone face against the moor and a turfed sloping earth bank on the enclosed field side [Figs. 1 & 2]. Corn Ditches are nearly always found on the edge of open moorland and most date back to the medieval period. They were designed to deter animals on the open moorland from getting onto cultivated land and damaging crops, whilst permitting a relatively easy exit for those who had entered.

In medieval times the 'Forest of Dartmoor' was one of the King's hunting grounds and farmers would certainly have wanted to prevent the significant destruction of crops which entry by deer or wild boar would have caused. At the same time it was a serious, imprisonable offence to 'capture' any of the King's quarry, so such a design made common sense.

History of the project

The owners of Lower Hookner Farm, James and Susie Bucknall, joined the ESA Scheme (Environmentally Sensitive Area Agreement) in 1995. At that time, under MAFF, Barry Lockton was the original project officer, followed by Philip White. In the autumn of 1995, Debbie Griffiths, then Head of Archaeology & Conservation with the Dartmoor National Park Authority, visited to assess the archaeological significance of early field boundaries etc. and their conservation, and gave much sound advice concerning the repair of the corn ditch and other boundaries.
Debbie was particularly interested in the driftway, which was formerly an area of shared access for the three farmsteads on to the open moorland [Fig. 3], guessing that its origins are medieval. The place name Hookney is first mentioned in documents of the 13th century. She identified the NW and SE boundaries of the driftway as corn ditches [marked A on the plan] which connected to those against the open Moor. The driftway became enclosed land by the construction of a granite wall in the 19th century [marked B on the plan].

As a result of the ESA scheme a 'management practices' agreement was signed between the owners and MAFF in November 1995. In 1996 repairs to some field boundaries between different sections of the farmland began, and the first were the former corn ditches that had formed the boundaries of the driftway. Debbie felt the driftway itself needed to be preserved as a feature in the landscape as it says so much about how medieval farms used the land. To this end these were repaired as hedge banks and not as corn ditches.

On 1 January 2010 the owners entered into a Higher Level Stewardship Agreement with Natural England. This included a Capital Works Plan to repair a section of the original corn ditch to the north west of the blocked drift, running down to West Coombe, totalling 72 metres, plus a further section from the blocked drift running south-westwards to the 90° bend in the boundary, totalling 110 metres [these are labelled CD1 and CD2 respectively on Fig. 3 and shown in Figs. 4 & 5]. The agreement stipulated that these repairs had to be completed by 1 January 2012.

In the autumn of 2010 Simon Richardson, then Project Officer, visited to inspect progress only to

Fig. 1. Section CD3 after repairs.

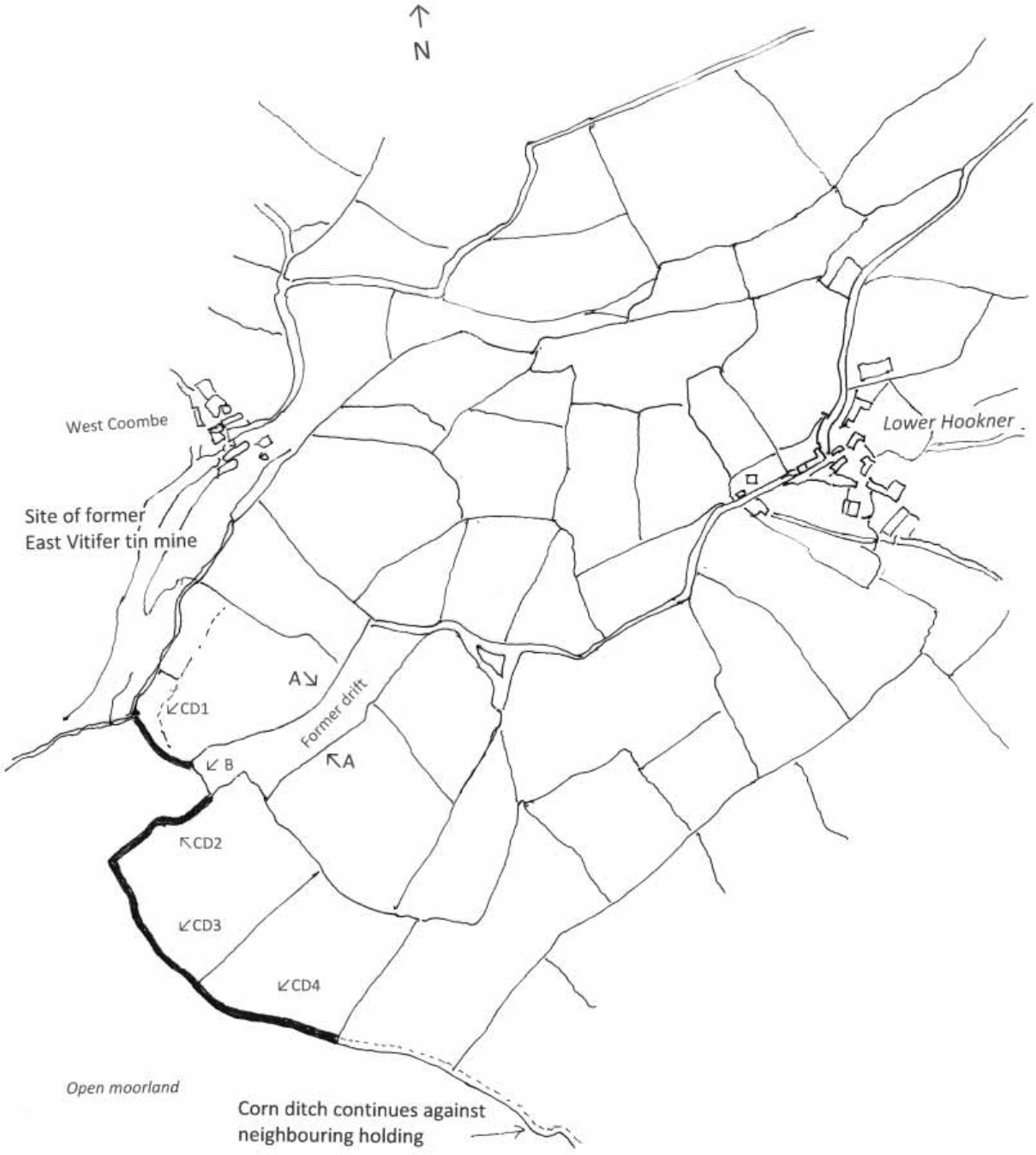
Fig. 2. Section through a typical corn ditch.

find that repairs to the full 182 metres were complete. He was so encouraged by the progress that he was able to secure funding to repair the next section of 140 metres [labelled CD3] before being posted to another job. His replacement Project Officer, Karen Aylward, visited to inspect progress in September 2011 and was so impressed she was somehow able to secure funds from Natural England for the repair of the final section of 137 metres [CD4], provided it could be completed by 1 January 2012, as per the original agreement. Despite the difficult autumn weather the scheme was virtually complete by Christmas 2011 with only some bank re-construction and fencing outstanding.

Thus a total of almost half a kilometre of corn ditch has been painstakingly repaired over the past 18 months.

Approach to repairs

Large sections of the wall were so collapsed that, were it not for the wire fence on the top of the bank, one could climb over with the greatest of ease. It was certainly no barrier against livestock on the open moor straying over the boundary onto farmed grassland. In recent years the problem



A	Former Corn Ditch boundaries to 'drift'
B	Later (Victorian) boundary wall
CD1	First section of Corn Ditch (72m) repaired, sloping down towards West Coombe
CD2	Second section (110m) running uphill
CD3	Third section (140m) running along contour
CD4	Fourth section (137m) running along contour

Fig. 3. Sketch plan showing the location of the repaired corn ditches at Lower Hookner Farm.

has been exacerbated by the introduction of Scottish Blackface sheep, who seem to have the climbing ability of mountain goats! Fortunately some sections of the walls remained intact, which provided good reference for the style and detail of repairs [Fig. 6].

Much of the original wall had been constructed directly on soil without adequate foundation.

Fig. 4. Section CD1, Moorland side, looking downslope towards West Coombe.

Fig. 5. Farmland side of the same section.

Inevitably the ditch on the outside became a water course, which over time eroded and undermined the wall itself. Thus much of the collapsed stone was to be found buried in the silt of the ditch, but was to hand for repairs.

Fig. 6. Work in progress: Note the un-repaired section on left, old fence on top of bank, ditch not yet cleaned out.

The thinking behind the project was to:

1. Use the stone from the ditch and close by for repairs.
2. Any shortfall would be made up *only* by stone sourced elsewhere on the same holding.
3. Apart from a few massive boulders that had dislodged, all repairs would be carried out using hand tools only – spade, crowbar, mattock, lump hammer and bolster chisel.
4. To leave intact as much of the original wall as could sensibly be left, provided it was in good enough condition.
5. To recognise that these walls would originally have been built by unskilled farm labour, not professional masons, and that their 'style' should be repeated as far as possible to blend in, once weathered. To this end a young man, Edward Vickers, was to be employed, who had no previous experience of such walling and no pre-conceived ideas as to how the walling should be done. He was to learn 'as he went along', copying what he could see – following the coursing, bedding planes, and 'bringing the masonry to course' where appropriate [Fig. 7].
6. To faithfully follow the shape of the wall, including all indentations and twists, with no attempts to straighten it.
7. That the height be governed by the sound surviving original sections (approximately a man's shoulder height).
8. That the earth bank on the farm side be re-formed where eroded, and re-turfed.
9. That the unsightly fence on the top of the wall be removed and a new fence erected at the base of the bank on the farmland side.

However, some compromises had to be made, taking into account the economics of the project and

Fig. 7. Edward Vickers at work. Note the un-repaired section to the left. Here the ditch is yet to be cleaned out and the inner bank re-formed.

Fig. 8. Part of section CD2, which is almost below ground level. Note both repaired and untouched sections and the watercourse well away from the base of the wall.

Fig. 9. Gateway on to the moorland within the corn ditch. Note completed section to left, ditch re-dug, wall re-turfed and fence moved to bottom of bank, but post and rails erected against sheep that might climb the wall and jump down behind the gate. The wall to the right has been repaired, but the old unsightly fence is still in place on top.

the labour force of just one person:-

1. Where the wall had been seriously undermined by erosion, new foundation stones were laid *beneath* the original wall base for added support. This was only done where absolutely necessary since it is a disturbance of archaeological evidence.
2. Some very large boulders were just too heavy to move by hand, even with levers etc. and these were placed back into position using a mechanical digger.
3. Where some major sections had collapsed into the ditch and partly blocked it, much stone had become buried in silt and gravel. This was dug out with a digger and spread out in order to sort and select for rebuilding.
4. The ditch was dug out to original depth or slightly deeper and the spoil placed over the wall to augment the eroded earth bank. The watercourse in the ditch base was formed well away from the wall base to protect it from being undercut by erosion. The added depth of the ditch would also serve as a further deterrent to the Scottish sheep!
5. It was decided not to use angled metal spikes and strands of barbed wire projecting from the wall top (to further deter the sheep), since it is so unsightly.
6. Instead, any dislodged stones will be replaced annually: they will be easy to see in a clean ditch!
7. The sloping banks on the farmland side were much slumped, and again this material has been re-gathered with a digger and re-turfed over to prevent future erosion.
8. A new post and wire fence has been erected at the bank base throughout the whole length of the repairs, and post and rail barriers erected at gateways to stop sheep jumping down from the bank directly behind the gates and onto the farmland.
9. There were sections where it was clear that earlier repairs had been carried out with odd stones set vertically and not on their natural planes. Wherever possible such repairs have been retained.

Section CD2 [see plan] is of particular interest. Rather than following an approximate contour line, this runs up/down slope. The majority of it is constructed *below* the natural ground level [see Fig. 8], so that it almost has the appearance of a 'ha-ha'. The writer's theory is that the builders made good use of the erosion caused by an existing rivulet running off the moorland.

Natural England's purpose is to protect and improve England's natural environment and to encourage people to enjoy and become involved in their surroundings. In the South West the Three Moors team, covering Dartmoor, Exmoor and Bodmin Moor, works to help farmers to manage their land for the benefit of wildlife and the environment through 'agri-environment' schemes: Environmentally Sensitive Areas and Countryside Stewardship schemes [which are now closed to new applications] and the successor scheme, Environmental Stewardship.

This includes work to preserve the historic environment, such as the repair of non-domestic, historic agricultural buildings, and the repair of boundaries of historical importance in the landscape. They work closely with the Dartmoor National Park Authority on a range of conservation projects across the area for the benefit of not only those who live there, but also for the general public to appreciate when visiting this very special region.

Tim Bucknall

Acknowledgements
My thanks are due to
James and Susie Bucknall, Lower Hookner Farm
Edward Vickers, stone waller
Karen Aylward, 3 Moors Lead Advisor, Natural England
Dartmoor National Park Authority

The Rise, Fall and Rebirth of a Victorian Cemetery
The Story of Ford Park Cemetery, Plymouth

Beginnings

The sixteen prominent citizens who met on 30th August 1842 for the purpose of forming a Cemetery Company for the towns of Plymouth, Devonport and Stonehouse were drawn together by a single aim, namely to end the scandal of the overfull churchyards of the Three Towns which were thought to be largely responsible for the poor level of public health, particularly in Plymouth.

By contrast, their vision was for a cemetery set in ample and beautiful grounds beyond the main conurbations [Figs. 1, 2]. They had ample precedent to draw on. One of the earliest examples of a landscaped or garden cemetery, with tombs set in an Arcadian landscape, was Père Lachaise Cemetery in Paris (1804). In contrast to the historically overcrowded churchyards associated with death and dark despair, the new generation of garden cemeteries were to be beautiful places planted with fine trees and shrubs, places of public resort and education as well as of burial. The first English example was Norwich (1821). By the 1840s the cities and many major towns in Great Britain could boast at least one such garden cemetery. Outstanding were the famous 'London Seven' which encircled the metropolis. But while there was ample precedent to guide the founders of Ford Park and the immediate need was pressing, they faced many practical problems.

Early Problems

Until the Burial Acts (1852-1857) local councils could not levy a rate to build a cemetery so that the first difficulty faced by Ford Park's founders was to establish a joint stock company, which required a Private Act of Parliament – and expensive procedure – and sufficient local support to subscribe the necessary capital. In addition, the Plymouth promoters had to find a site well placed to serve the Three Towns. By 1845 it was judged there was adequate public financial support and an 18 acre site had been identified, being the lower part of the Maryland Estate, which was offered for sale by Mr A L Adams for £7,000. The evidence suggests he drove a hard bargain.

Confident of a suitable site and of public support, the promoters were able by private Act of Parliament to incorporate the Plymouth Devonport and Stonehouse Cemetery Company in June 1846. The prospectus sought subscriptions to 600 shares of £25 but due possibly to the difficult economic and political circumstances of the time only £13,207 was raised, instead of the £15,000 sought, which, after allowing for the purchase of the land and the costs of incorporation, left under £5,000 for the development of the cemetery.

A Difficult Birth

The character of the cemetery would be defined by the scale and beauty of its chapels, which for Victorians were the heart of a cemetery. 'Chapels' in the plural because this was to be a general cemetery, open to all denominations and none. It was therefore necessary for there to be a Church of England chapel and a dissenters' chapel. Similarly the burial ground would be divided between consecrated ground and dissenters' ground though the latter name was quickly changed to 'General Ground', reflecting the burial of those of other faiths or none. There is no hint in Plymouth of the Church versus Chapel hostility which bedevilled other cemetery developments, for example in Leicester.

It was customary at this time for the architect designing a cemetery to be chosen by competition, advertised nationally in such periodicals as *The Builder*. There is evidence that a majority of the Board would have liked to bypass this procedure and to appoint a local architect well known to them, namely George Wightwick (1802-1872), a partner of John Foulston, as resident Architect while leaving it open to others to submit a design. Some shareholders, however, wanted a more formal competitive procedure and they prevailed. Advertisements were scheduled for early December 1846 with a closing date of 7 February 1847. Two days later the directors viewed the

Fig. 1. Map of Plymouth and Stonehouse circa 1850. By courtesy of Plymouth and West Devon Record Office. The original burial ground is clearly shown just north of the South Devon Railway.

plans.

The following week was critical for the future of the cemetery as the directors wrestled with what was clearly rapidly becoming an under-funded project. At a crucial board meeting on 15 February 1847 a proposal to relinquish the site in favour of a less expensive one, raised at the previous board meeting, was considered but rejected in favour of a compromise proposal affecting the design of the chapels, whereby '… the completion of the Catacombs and vaults with the Cloisters, Arcades, etc. might be dispensed with for the present …'[1] and there should be a limited portion of planting in the first instance. This was a defining moment in the history of the cemetery, for, in effect, the future character both of the chapels and the landscape was determined by these compromise decisions.

The Architects

To understand the reference in the previous paragraph to '… the Catacombs and vaults with the Cloisters, Arcades, etc …' it is necessary to return to the competition for a cemetery architect.

Fig. 2. Map of Plymouth circa 1894 probably copied from an Ordnance Survey Map. The Cemetery, other than the extreme northeast corner, is clearly shown. The southeast half of the Cemetery was purchased in 1846, the half northwest of the Parliamentary boundary in 1875. The bottom left hand quarter of the Cemetery comprised the original burial ground.

Nine architects entered the competition. Of the designs submitted, the Board was attracted to two, those of John R Hamilton and James Medland (1808-1894), architects from Gloucester, and those of George Wightwick. Wightwick had submitted a design for a simple single Chapel which incorporated both Church of England and Dissenters' Chapels. By contrast, it seems that Hamilton and Medland's original design was for two chapels in the increasingly popular Gothic Revival style, linked by an arcade or cloister, to give a most impressive façade. The note of doubt as to the original design springs from the fact that in mid March 1848 Hamilton and Medland requested the loan of their model and designs of the cemetery chapels and, it seems, never returned them. They almost certainly made their request in order to enter other competitions for later in 1848 they won the competition for a general cemetery at Welford Road, Leicester. No plans have been traced for this cemetery either.

The two chapels at Welford Road, demolished in 1958 but shown in the accompanying illustration [Fig. 3], bear a striking similarity, even down to the decorative carving, to the surviving restored Church of England chapel at Ford Park [see Fig. 12]. The latter's sister chapel for Dissenters was totally destroyed during the Blitz in March 1941. When compared with an image of Ford Park, probably from the 1860s, the obvious difference between Ford Park and Welford Road was the absence of the linking cloister, an economy agreed at the February 1847 Board Meeting [Fig. 4]. The bell chamber and spires were also smaller in scale at Ford Park, reflecting the financial difficulties of the Company. The evidence strongly suggests that but for these financial difficulties the Ford Park Cemetery Chapels would have been identical to those at Welford Road.

A formal vote on the cemetery designs took place on 12 March 1847, Hamilton and Medland gaining eight votes and Wightwick six. How was it that the directors, with the company's finances precariously balanced, should have chosen a design which on each of the architects' own estimates

Fig. 3. Chapels at Welford Road Cemetery, Leicester. By courtesy of Leicester City Council.

was almost twice the cost of the simpler alternative? There are a number of possible reasons. The directors were ambitious and determined. The future too looked promising, with the rapid growth of population against the background of overfull burial grounds. And it is likely they would have been impressed by John Hamilton, the lead architect, at both Plymouth and Leicester.

Hamilton was a talented architect about whom little is known, partly because he was not a member of the RIBA and partly because in early 1850 he emigrated to the United States,

Fig. 4. Ford Park Cemetery, probably in the 1860s.

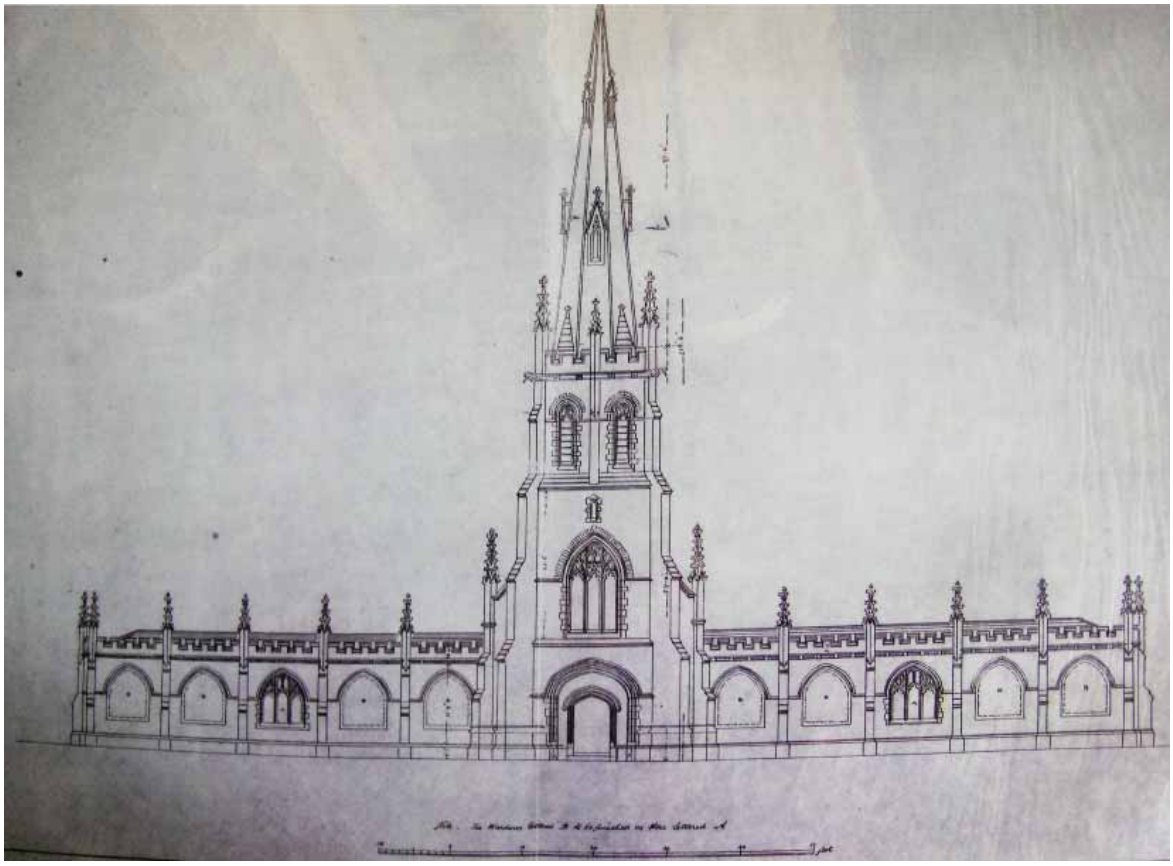


Fig. 5. Warstone Lane, Birmingham, cemetery chapel. Architectural drawing by John Hamilton. By courtesy of Birmingham City Library.

leaving Medland to complete the final stage of the Welford Road contract. Before entering the Plymouth competition he had already designed a Church of England cemetery at Warstone Lane, Birmingham. The accompanying architectural drawing by Hamilton shows the Perpendicular Gothic chapel and transeptal cloisters with vaults below [Fig. 5]. It was set dramatically above a disused sandstone quarry, into the face of which the tiered catacombs had been cut. In his seminal work, *Mortal Remains*, the late Chris Brooks described the whole ensemble of Chapel, Cloisters and Catacombs as '… one of the most impressive conceptions in Victorian cemetery architecture – an authentic exercise in the sublime.'[2] Hamilton's three cemeteries shared the same overall vision, a vision sadly not fully implemented at Ford Park. At their heart was an impressive façade obtained in the case of a single chapel by flanking cloisters, or in the case of two chapels by linking cloisters, located on the highest part of the site with commanding views and fronted by a broad promenade. Understandably Hamilton regarded the Welford Road cemetery as his finest conception and it was indeed a remarkable statement of the Gothic Revival style of which he was such an enthusiastic champion.

Hamilton's talent and vision were not entirely lost to this country following his untimely departure for the United States. William Gay, his clerk of works at Plymouth and Leicester, later became superintendent at the Welford Road Cemetery before moving to landscape design himself. Perhaps his most notable achievements were the design of Bradford Undercliffe Cemetery, which embodied Hamilton's design philosophy in the most dramatic way, and of the Belfast City Cemetery. The use of terraces in all three cemeteries is an interesting feature which Hamilton might well have introduced into Ford Park had finances allowed. Gay became in the words of Professor J S Curl '… one of the most imaginative and gifted cemetarians of the period.'[3]

Completion of the Project

With the compromise design of the chapels agreed, the project could proceed but it continued to be dogged by difficulties, many with a modern ring, notably delay and cost overruns. Arnold,

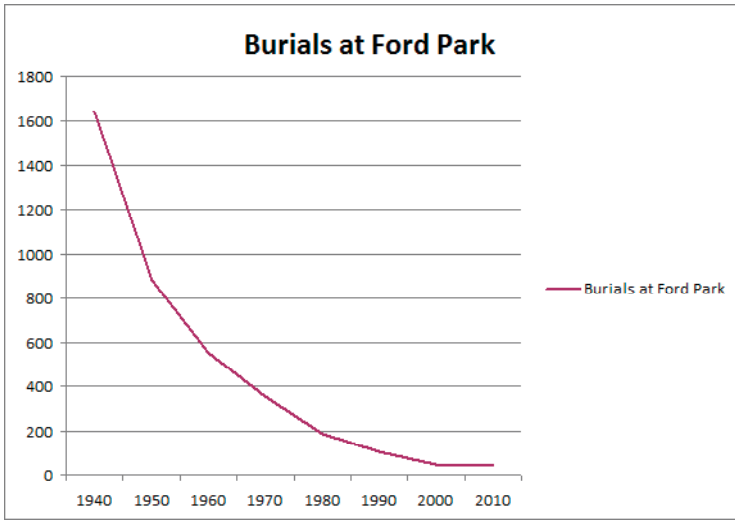
the builder, had clearly underestimated the cost of the two Chapels and Lodge. He was under-capitalised for a project which made heavy demands in terms both of materials and manpower, the former including Caen stone from Normandy for the facings. The main structure was of local limestone. Hamilton estimated that the project at its peak required no less than 8 carpenters, 10 Caen stonemasons, 12 limestone masons, a competent fixer and the necessary quantities of materials. It seems Arnold fell short on all counts, and, in addition, he was in constant dispute with Gay regarding the quality of his work. The cemetery finally opened on 1 December 1848, six months after the scheduled date, but the chapels were not finished until the early months of 1849. With net liabilities of nearly £3,500, Ford Park's future remained uncertain and it only became assured when, in 1854, the Government closed all the churchyards and burial grounds in Plymouth (Ford Park lay outside the Town's boundaries), and later in Stonehouse, on grounds of public health. It was an outcome for which the Company's Board had strenuously lobbied and as a result Ford Park was to have a virtual monopoly of burials for the next fifty years.

Prosperity and Decline

With a monopoly of burials in the Three Towns and against the background of a rapidly increasing population, Ford Park prospered greatly through the second half of the 19th century. In the 1860s burials were extended into the eastern half of the land purchased from Mr Adams, which up to then had been let for grazing, and in 1875 the Cemetery was extended northwards to complete the present day cemetery of 34.5 acres. By 1900 annual burials totalled 3,167. It was to be the apogee of the cemetery. In 1904 and 1907 two council-funded cemeteries were opened which exerted continued downward pressure on prices as well as providing more accessible burial facilities for the rapidly growing suburbs. By 1910 annual burials at Ford Park had fallen to 2,038 and by 1920 to 1,615. The period between the two World Wars was one of relative stability, the cataclysmic decline of the cemetery taking place in the post-war period, though not before Ford Park had suffered grievously during the Second World War. Around seven mainly high explosive bombs fell on the cemetery, one of which totally destroyed [Fig. 6] Hamilton's Nonconformist Chapel (rebuilt in a simple style around 1960) and part of a line of vaults, as well as damaging numerous headstones.

Fig. 6. The blitzed nonconformist chapel, March 1941.

Year	Burials at Ford Park
1940	1646
1950	885
1960	554
1970	357
1980	184
1990	106
2000	45
2010	42
Year	**% of Deceased Cremated (England and Wales)**
1940	3.8
1950	15.9
1960	35.7
1970	56.8
1980	66.6
1990	71
2000	74.4
2010	75.9



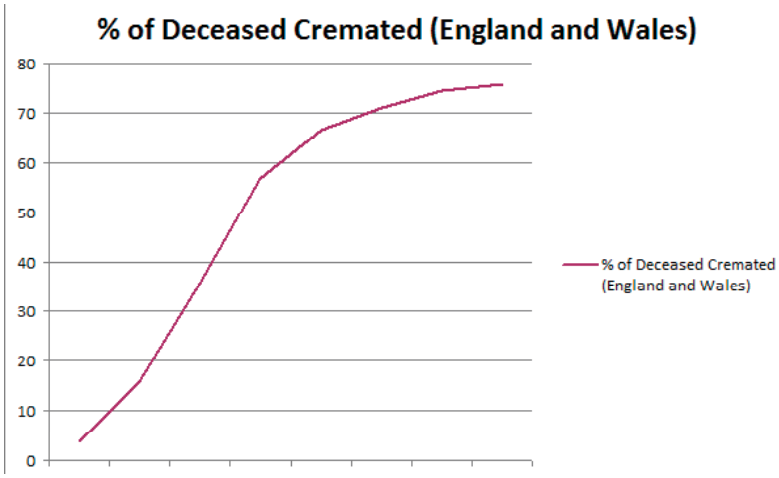


Fig. 7. Graphs showing the correlation between the rising popularity of cremation and the decline of burials at Ford Park.

The post Second World War decline of Ford Park was triggered by the rapidly increasing popularity of cremation, which is well illustrated by the accompanying graphs [Fig. 7]. As income from burials fell, ground staff were laid off, the grounds deteriorated, families moved away, income decreased further and the cemetery found itself locked in a vicious cycle of decline, accentuated by incidents of vandalism and arson. In early 1999 the Victorian Cemetery Company filed for voluntary liquidation after a stewardship of over 150 years, a sad end to a bold and visionary project.

Rebirth – The Inheritance

There is nothing like the imminent loss of something to highlight its value. On taking over, the liquidator locked the cemetery gates on grounds of health and safety and Plymothians suddenly woke up to the fact that in the heart of their city was something they held very dear, especially those with three or more generations of loved ones buried there. The strength of public feeling was reflected in a petition signed by over 25,000 people, requesting the Council to take over the cemetery, which it resolutely refused to do. Instead it facilitated the establishment of Ford Park Cemetery Trust, a company limited by guarantee with charitable status.

The eight original directors of the Trust, or Trustees as they are known as, faced a daunting task when in April 2000 they became responsible for the ownership and management of this 34.5 acre cemetery, especially one which was severely vandalised and so overgrown that three quarters of the headstones were barely visible. In addition the Trust had borrowing of £20,000, incurred in

acquiring the cemetery from the liquidator, and a meagre cash balance of around £7,000.

There were, however, some very positive aspects. The Trust had, and has continued to retain, the strong support of the City Council and its cemetery employees, the City's funeral directors and masons, and the community at large. It had a small cash flow since, remarkably, burials never ceased even during the period of liquidation, the gates being specially opened for this purpose. But above all was the realisation that beneath the degradation of landscape and buildings the Trust had inherited a treasure house of history, architecture and wildlife. Nor did it take the Trust long to order its priorities.

Even before the Trust was incorporated the Trustees had identified four long term aims which formed the basis of its Memorandum of Association. First, was the encouragement of burials on which the Trust's financial future depended. This involved the projection of Ford Park as a historic working cemetery with an efficient and friendly level of service and a beautiful landscape. Second, was the restoration and management of the landscape, and the protection and propagation of its wildlife. Third, was the restoration of the built heritage on which this article focuses. And the final aim was to interpret to the community, through the lives and achievements of those buried in the Cemetery and through the built heritage they had bequeathed, the social, economic and political history of Victorian Plymouth and, by extension, of the wider world.

Burials

The key to survival was cash flow and that would come mainly from burials and the sale of associated burial rights. To reinforce these two income streams the Trust now has maintenance contracts with nearly 600 owners of graves, and with the Commonwealth War Graves Commission for grass cutting round the 799 war graves at Ford Park. The Commission has been one of the Trust's strongest supporters since the earliest years. An annual grant of £15,000 from Plymouth City Council completes the main sources of Trust income, the current annual turnover with miscellaneous sources of income being around £150,000. This enables the Trust to employ three outside staff, and two office staff, assisted by part time help. A major source of disappointment has been the Trust's inability, in spite of all the improvements made to the cemetery, to raise the annual total of burials beyond the range of 40-50.

The Landscape

For Hamilton, the landscape complemented the chapel(s). The two were for him a unity. As with his other two cemeteries, he sited the chapels at Ford Park on the highest point of the cemetery, fronted by a broad promenade, with the grounds sweeping down to the south west boundary. By the time he came to design the landscape, comprising the south west quarter of today's cemetery and the original burial ground, he had very little money at his disposal, the actual expenditure on trees and shrubs being under £24.00. As a result the planting was limited to a line of beeches to the right of the processional drive approaching the chapels, an avenue of turkey oaks parallel to the southwest boundary and Irish yew at the intersections of the burial sections. The southwest quarter is today listed Grade II* on the Register of Parks and Gardens of Historic Interest.

The Trust's first priority was to clear the landscape and this was achieved by 2004 [Fig. 8]. The ongoing challenge was more difficult, namely, in managing the landscape with a very small ground staff, how to reconcile the aspirations of those burying their loved ones with the need to protect, propagate and diversify the rich wildlife of the Cemetery. The former required regular close cutting of the grass, the latter favoured grass cutting at irregular intervals and to varying heights, depending on the nature of the wildlife or its supporting food chains, which needed protecting and encouraging. It also meant leaving in place some vegetation, such as brambles or nettles, which also encouraged wildlife. To obtain guidance both on this central issue and on the planting and management of the landscape generally, the Trust sought advice from a firm of landscape designers of national standing.

Fig. 8. The landscape circa 2000 and taken from the same view point in 2004.

Among their recommendations, they suggested that grass cutting be graded and zoned with areas of maximum visual impact or widely used for burials being cut closest, with cuts of varying height and frequency in other parts of the cemetery to accommodate the demands of wildlife. Vegetation should be retained at the margins of the cemetery. Other recommendations included the broad aim of creating a country churchyard feel to the cemetery, which tuned closely with the Trustees' vision, subject to a more formal treatment of the historic core, comprising the two chapels and the burial sections between, and, finally, of linking, by avenue planting, the south west quarter, being the original burial ground designed by Hamilton, with the remaining more disparate parts of the cemetery where no formal planting had taken place. The management of the landscape has broadly followed these guidelines, with over 500 trees planted and a further 500 planned.

The Built Heritage – Boundary Walls and Headstones

The restoration of the historic built heritage, comprising the original stone boundary walls, the headstones and monuments, and the surviving Victorian chapel, has presented the Trust with its greatest challenge on account of the sums of money involved [Fig. 9]. An early survey of the original stone boundary walls suggested a sum of over £2m would be required for their complete repair. To date the Trust has had to limit itself to urgent repairs.

The treasure house of every Victorian cemetery, and what gives it its particular character, are the

Fig. 9. Grave restoration – before and after.

headstones and other monuments. They are first and foremost the biography of a city or locality, and in the special case of Ford Park, because of its virtual monopoly of burials in the second half of the 19th century, its headstones tell the story of Victorian Plymouth. To stand beside the grave of a notable Plymothian of that generation and to speak of his or her life and achievements is to create a feeling of immediacy and reality missing in any other setting. They are a superb aid to education. The range of monuments and graves from vaults through bricked graves and earthen graves (most marked by monuments or headstones and purchased in perpetuity) to unmarked and unpurchased common graves and pauper and workhouse graves tell us much of the hierarchical nature of Victorian society. The carvings on the headstones are, in many cases, fine examples of the sculptors' art and the language of symbolism they interpret reflect Victorians' view of religion, death and the afterlife. These are rich seams for anyone seeking to interpret the Victorian age to a modern audience.

The headstones presented a twofold challenge, namely of stabilisation and of restoration. Over the years some of the headstones had been pilfered and vandalised, leaving them in many cases unstable, and the years had taken their toll of metal ties. In its first eight years or so the Trust stabilised around one quarter of the 16,000 thousand or so headstones. At the time the staffing and finance were such that it was possible to stabilise virtually all headstones in situ and not lay them flat.

The second challenge was the restoration of degraded headstones. Between 2005 and 2008 the Trust was fortunate to have had the services of a full time mason and it was able during this time to restore around 400 graves for the Commonwealth War Graves Commission and private individuals. Sadly current pressure on resources has forced the Trust to discontinue this project, hopefully only temporarily, but a regular cycle of inspection ensures the safety of visitors.

The Victorian Chapel

Turning finally to the surviving Victorian chapel, the building the Trust inherited had been used as a machine store for many years, the windows being blocked up, the floor concreted over and the entrance widened by cutting away the Caen stone facings to permit the easy movement of vehicles [see Fig. 11]. The Trust first addressed its restoration in 2001. In that year it commissioned a condition survey and to reinforce the case for restoration it successfully applied for the spot listing of the chapel as Grade II. The obvious source of funding was the Heritage Lottery Fund (HLF) and the Trust first made contact in December 2004. It was clear from the outset that money was tight and that even if the Trust was successful not more than approximately £500,000 would be available; in addition there would need to be a significant education element to the bid. Finance was to remain throughout the project the main constraining factor.

The funding proved very challenging to access, the Trust having decided not to seek outside professional help with the application. It took 3½ years to prepare the bid to the HLF and negotiate a successful outcome. This was in the form of a grant of £463,000, being about 71% of the total projected expenditure of £652,000, of which £27,000 was earmarked for the conversion of the 1960s chapel to a Visitor Centre for education purposes. Following completion of the project, the cost overrun on the chapel was calculated at around £10,000. Furthermore, in the course of conversion of the 1960s chapel to a Visitor Centre, the specifications were substantially upgraded, leading to further additional costs of £35,000. Finally the cost of the Civilian War Memorial, referred to later, was a further £35,000. To summarise, the total final cost of the entire project of chapel and refurbished Visitor Centre was £732,000. In addition to the HLF grant, this was funded by a City Council grant of £96,000 from the Landfill Communities Fund, with the balance of a little under £173,000 coming from the community and two small charitable grants. The community's support was a remarkable demonstration of its affection for this historic place.

The financial constraints under which the Trust was working quickly became apparent when all the tenders for the work came in at double or more the Trust's budget. It took weeks of

Fig. 10. The Victorian chapel as the Trust inherited it and as restored.

Fig. 11. Interior of chapel before and after restoration.

Fig. 12. The Visitor Centre set up for exhibitions.

patient negotiation with the favoured contractor to reach common ground and in the process the contingency was reduced from £37,000 to £8,700. That in the face of unexpected expenditures and with a very slender contingency, the project was brought to a successful conclusion with the relatively small cost overrun of around £10,000 was in large measure due to the project management skills of our conservation architect and the goodwill of the contractors.

The restoration produced three major problems and some pleasant surprises. The repairs to the limestone rubble walls proved more extensive than anticipated. The timbers of the *porte cochere* roof needed complete rather than partial replacement. And the castellated bell turret proved, on close inspection, to be beyond repair. The history of the bell turret is uncertain. The latest photograph the Trust has showing the spires, as designed by Hamilton, is 1889. The Day Book of the Whitechapel Foundry for July 1895 shows that the bell of today's surviving Chapel was recast at that time and it is most likely that this was the occasion when the two spires were demolished and castellated bell turrets substituted. The Trust is seriously considering, if funding is available, replacing the demolished bell turret with a spire on the lines of Hamilton's design.

Other aspects of the restoration proved less demanding than anticipated. The roof timbers were sound and around half of the Delabole slates could be salvaged. The Caen stone facings, carvings and tracery were badly weathered but the multinational team of masons, assembled by the contractors, proved fully equal to the task which they tackled with extraordinary love and care. Apart from removing the concrete floor and laying a slate floor, work on the interior was largely confined to renewing the services and redecorating.

This was above all a conservation project. For example, to illustrate the lengths to which the contractors went in order to achieve a matching mortar, some seven different mixes of mortar were prepared, using in some cases, as the Victorians did, engine ash, in this case obtained from the steam railway at Buckfastleigh. In redecorating the interior, every effort was made to research the original colour and replicate it. Apart from the windows, none of which survived, the restoration has faithfully conserved Hamilton's original Chapel, even down to the design of the ironwork on the entrance doors [Figs. 10, 11].

Civilian War Memorial

The completed chapel provided the perfect setting to translate a long held City dream into reality, namely to create a war memorial to honour the 1,250 civilians who died in the Blitz of Plymouth and many of whom are buried at Ford Park. The Memorial takes the form of 22 longitudinal Welsh slate plaques, arranged in pairs on the east wall behind the altar. Crafted with love and care by a local mason, it shows the full names and ages of those who died, arranged in narrative date order, with families grouped by age. It tells a poignant story with, for example, families of mother, father and six children all being killed on the same night. It is not unusual for visitors to stand in front of it and wipe away a tear.

Retrospect

The restoration of Hamilton's surviving chapel is the Trust's greatest achievement. It marks the rebirth of this historic cemetery, the founding of which was one of the greatest social achievements of Victorian Plymouth. Taken together, the chapel, the cemetery lodge (not in Trust ownership) and the landscape represent the only remaining set piece cemetery designed by Hamilton and Medland still extant. It is a priceless heritage asset both for Plymouth and for the nation.

Ford Park as a Place of Resort and Education

This heading could have been written 150 years ago. Before the days of urban parks it was understandable that Victorians should see garden cemeteries as places of resort. Interestingly Ford Park still is today. The tranquillity it offers in a busy city, the richness of its wildlife, and the inscriptions on its headstones make it an ideal place for a stroll on a summer afternoon, or, perhaps, just a place to sit and think. Perhaps less obvious was the Victorian enthusiasm for cemeteries as

places of education. They saw them as increasing botanical knowledge, the symbolism and other carving on headstones introduced the sculptor's art, and much could be learned in a cemetery about architectural styles and society in general.

The Trust embraces all these aims enthusiastically and with the perspective of 150 years it can add the study of history. It works closely with schools and the University of Plymouth, and with the general community. In particular, it has engaged with three university departments, namely Biomedical and Biological Sciences, History and Architecture. It uses guided walks, lectures, exhibitions and publications to reach the public. It is guided by the belief that in today's world if Victorian cemeteries are to remain relevant to more than a few then they must inspire the living as well as honour the dead [Fig. 12].

But Ford Park has a less obvious characteristic which is not shared with the cemetery of 150 years ago. It is itself a vital living community. The dedicated volunteers who, with loyal and committed employees, have driven this project forward find at Ford Park friendship, support and a deep satisfaction and none more so than the recently bereaved. The creation of this community is, for those who work at Ford Park, one of the Trust's greatest achievements.

Dr Henry Wills

Notes

1. Minutes of Board Meeting of Plymouth Devonport and Stonehouse Cemetery Co Ltd for 15 February 1847. Plymouth and West Devon Record Office. Accession No 2595/26.
2. Chris Brooks and Others, *Mortal Remains* (Wheaton Publishers, 1989) p125.
3. James Stevens Curl, *The Victorian Celebration of Death* (Sutton Publishing, 2000) p173.

The Angels of All Saints Church, Plymouth

All Saints Church, Harwell Street, Plymouth was designed by James Hine and built in two phases. The foundation stone was laid in 1873 but at the time of the consecration in 1874 the nave was left as a temporary wooden structure. A major fire in December 1910 destroyed the nave. Its rebuilding in 1911 was in stone to the designs of a member of Hine's firm, W H May [Figs. 1-3]. Sadly the church fell on hard times in the 1970s. The congregation had shrunk to about a dozen parishioners when they and the priest, Fr Sam Philpott were relocated to nearby St Peter's, Wyndham Square, in 1979. The church was demolished in 1987 and new housing built in its place [Fig. 4].

Needless to say, there is a lot more to the story of the church. The ecclesiastical parish of All Saints was the first to be formed under the Three Towns Church Extension Scheme initiated by the new Bishop of Exeter, Dr Frederick Temple. The laying of the foundation stone by the Bishop was extensively reported in the *Western Daily Mercury* of 9 October 1873 with virtually verbatim coverage of the speeches given. A description of the proposed building was included and noted that "only the chancel, organ chamber, and vestry are to be proceeded with at present, and the cost of these portions will be about £1,500… The roofs will be open, and of pitch pine; the walls, of wrought lime-stone, with dressings of Portland and Bath stone, all of which will be supplied by Mr Samuel Roach. Mr Pethick is the contractor… The first portion of the new church, now begun, will be finished by May next."

The architect, James Hine, was a highly respected local architect whose works included the Guildhall, Western College, and the Civic Buildings. His firm became Hine and Odgers with W H May joining the firm in 1904. The firm were architects to the Plymouth School Board. Hine was a founder member of the Devonshire Association and its president in 1897.

The consecration ceremony took place on 10 November 1874 with the Bishop of Exeter again officiating with an even larger gathering and was equally extensively reported.

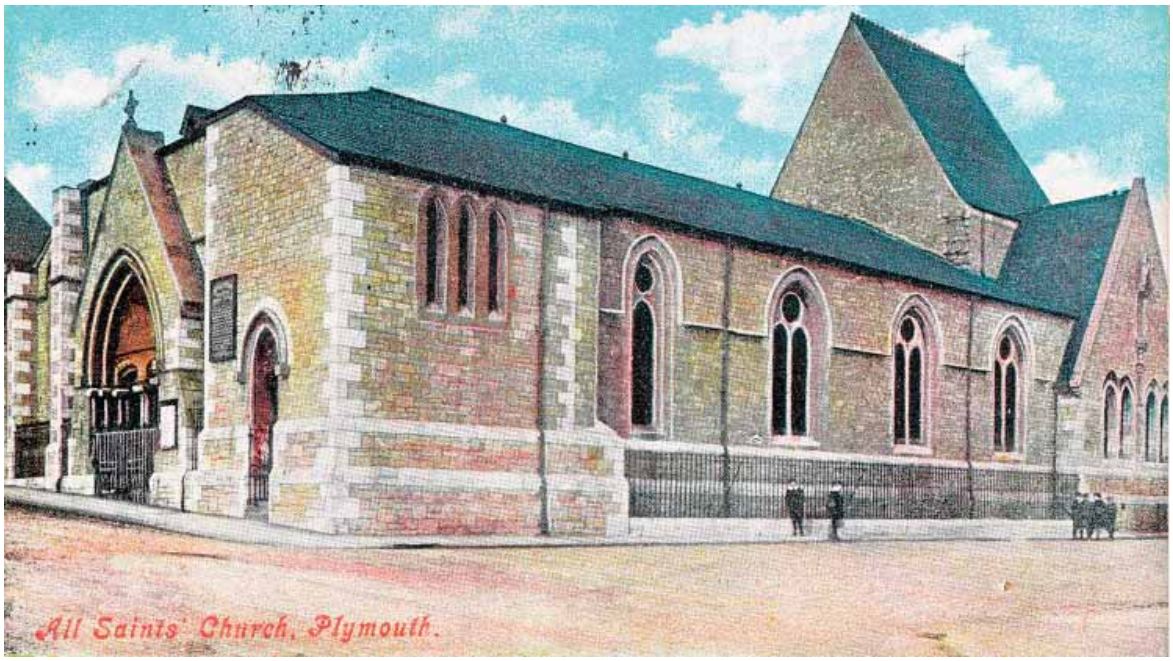


Fig. 1. 1903 postcard showing All Saints in its uncompleted form. Kindly provided by Roger Thorne.

Figs. 2, 3. The exterior of All Saints in 1985 showing the church as rebuilt after the 1911 fire but in a poor state of repair. Photographs by Roger Thorne, reproduced with kind permission.

Fig. 4. The housing built on the footprint of the demolished church, photograph by the author.

"For the present it is intended that the congregation shall occupy not only a temporary wooden nave, but the greater portion of the chancel and the organ chamber and vestry – accommodation being thus afforded for 400. Inclusive of land the total cost of the church so far has been about £2,600. When sufficient money has been raised to proceed with the next section of the work the aisle walls will be built on each side of the temporary nave." In due course a clergy house (much praised in Pevsner's *Devon* revised by Bridget Cherry in 1989 in the *Buildings of England* series) was erected in 1887, to the designs of John Dando Sedding [Fig. 5] followed by parish rooms and a Sunday School in 1892 [Fig. 6]. It is not clear why the church turned to J D Sedding in 1887 for the Clergy House, someone else in 1892 for the Sunday School and Parish Rooms, and then back to Hine's firm in the person of W H May in 1911.

Built on the site of a former market garden, All Saints was sometimes known as "The Garden Church". It was near the main railway line which also dealt with freight and passengers from transatlantic liners and thus in a thriving part of the city. Old maps show an extraordinary railway complex, long since demolished.

All Saints was part of the high church wing in Plymouth. This had been established in the 1840s, with the Church of St Peter in the forefront, when Fr George Rundle became priest there in 1848, introducing liturgical change in the face of sometimes physically violent opposition, which also affected Exeter. It can be difficult to grasp just how much passion was generated by the Anglican liturgical and architectural reformers in the 19th century. In addition to St Peter's and All Saints, the Anglo-Catholic churches in Plymouth included St James the Less, St John the Evangelist and St Stephen's, Devonport. Only St Peter's and St John's still exist due in part to extensive bombing during the Blitz.

Owen E Anwyl was the priest at All Saints in the first decade of the 20th century and clearly was not conforming to the Bishop's doctrinal views. On 20 December 1907 he circulated to his congregation a privately printed, long and very impassioned refutation

Fig. 5. J D Sedding's clergy house, photograph by the author.

of the Bishop's case against him which was to be heard in a consistory court in Exeter. He had the grace to begin his essay with an apology that such an attack on officialdom was perhaps not in the Christmas spirit of Good Will to All Men but then carried on in a remarkably fierce tone. The stress he must have been under affected his general health; the fire in the nave and organ loft of the church which broke out on 4 December 1910 further weakened his constitution. He died shortly thereafter, aged 56, and is buried in Ford Park Cemetery. The fire did roughly £2,000 of damage to the nave and organ loft but the restored church was reopened on 29 October 1911. With the clergy house and church rooms it made up an architecturally striking townscape group in Plymouth

Fig. 6. The parish rooms, photographs by the author.

The Angels

When the church was demolished in 1987, eight carved angel corbels in the interior and the font were rescued from the wrecker's ball by the then Secretary of the Devon Buildings Group, Chris Brooks, with the blessing of the Diocesan Advisory Committee, of which he was a member. Five angels and the font were given safe storage, free of charge. Chris kept the other three angels at his house in Crediton: after his death his executors found homes for these.

After some twenty years the space taken up by the angels and font was needed for other purposes and the DBG was asked to remove them. The question of what to do with them was debated by the Committee. It was agreed that they should be offered to the Diocesan Advisory Committee in case they might be appropriately re-used in a church. The DAC took advice from the Church Commissioners and declined the offer, giving the DBG permission to do with them as the group thought best. After much discussion (and thanks to the assistance of committee member Oliver Bosence, who thankfully was willing and able to move several tons of stone from the store to a barn while decisions were made), the committee agreed that they should be disposed of and the proceeds used to further the purposes of the group as stated in its constitution. This was put to the 2011 AGM and agreed unanimously. This was an outcome that would certainly have met with Chris Brooks's approval. One of the angels was raffled at the 25th Anniversary Party at Poltimore House. The remaining angels, as well as the font, were to be offered at auction in Exeter.

Photographs of the interior of All Saints, all oriented toward the altar, are few and not very distinct [Fig. 7]. Unfortunately, no full photographic record of the church seems to

Fig. 7. The interior looking east in 1912 from a pamphlet recording the service of dedication. With kind permission of the Plymouth Local Studies and Naval Library.

Fig. 8. Angel with Papal triple crown holding an orb and chalice in private hands, photograph by the author.

Fig. 9. Angel with single crown holding a ewer and palm fronds in private hands, photograph by Jo Cox.

Fig. 10. Angel holding a shield on which the initials CHB or CBH are encircled. The angel wears breast plate armour with a maniple draped over his arm. He holds palm fronds. Efforts to find out the name of a donor or other individual with these initials who might merit specific acknowledgement have so far failed, photograph by Bearnes Hampton & Littlewood.

Fig. 11. Saint Cecilia, the patron saint of music, holding an organ, photograph by Bearnes Hampton & Littlewood.

Fig. 12. Angel holding a scourge, photograph by Bearnes Hampton & Littlewood.

Fig. 13 Angel holding a crown and a heart-shaped censer, photograph by Bearnes Hampton & Littlewood.

Fig. 14. Angel with three pairs of wings holding a censer in private hands, photograph by Jo Cox.

Fig. 15. Angel holding a throne and a pair of scales in private hands, photograph by the author.

have been made by English Heritage, or any other organisation, before demolition, and it is thanks to DBG member, Roger Thorne, that we have good quality photographs of the exterior [see Figs. 2, 3]. However the plan of the church indicates there were ten or twelve carvings in the nave, all positioned at the springing of the arches of the arcades, with two 'corner angels' at the junction of nave and chancel and presumably at the west end of the nave, too. They all are approximately 30 x 35 inches (76 x 89 cm), made of Bath stone [Figs. 8 to 15].

Documents regarding the date of the carved angel corbels of the nave are conflicting. On the one hand they suggest that the aisles were constructed as part of the first phase; indeed their existence would be required to hold up the roof. But the newspaper report of the consecration of the church in 1874 states that 'when sufficient money has been raised to proceed with the next section of the work the aisle walls will be built on each side of the temporary nave'. Photographs of the church interior during its demolition show that the angel carvings were structural components in the support of the roof as well as fulfilling a decorative function. Stylistically, opinion is divided as to whether the carvings are of late 19th or early 20th century character. It is possible that the original contractor of 1873, Mr Pethick and his supplier of "dressings of Portland and Bath stone…Mr Samuel Roach" were also involved again for the rebuilding after the fire of 1910 but there is no record of this. If they were, a name could be associated with the carving of the statues.

The photographs cover all the angels rescued by Chris Brooks including those now in private hands. The identity or iconography of the angels or archangels is not clear. Some have attributes that are easily recognised, such as St Cecilia holding a musical organ, others are more enigmatic. It would be characteristic of the period that more generic images were created than the well-developed hierarchy of nine orders of angels proposed by medieval theology.

Although the church had a relatively short life span of only 76 years, the continuing existence of the carvings is due to the quick thinking of Chris Brooks and the care with which they have been stored after they were saved from demolition.

Peter O. Marlow

(I am very grateful to the Plymouth and West Devon Record Office, Graham Naylor of the Plymouth Central Library, Peter Child, Richard Parker, Stuart Blaylock, Jo Cox, Peter Dare and Roger Thorne for their help in preparing this short article.)

POSTSCRIPT
All Saints, Harwell Street, is by no means the only Anglican church to have been demolished in Plymouth in the last few decades. An informal survey reveals the depressing losses of:

St Augustine's, architect C King of King and Lister, 1898-1904, demolished 2001, 97 years in use.
St Barnabas, Devonport, architect J P St Aubyn 1885, demolished 2002-3, 118 years in use.
St Boniface St Budeaux, architect W D Caroe 1911, demolished 2003, 92 years in use.

St Thomas, Keyham, architects Hine, Odgers and May 1907, demolished 2004, 97 years in use.
St Mark, Ford, architect Alfred Norman 1874-1882, demolished 2007, 125 years in use.
St Mary and St Mary Magdalene, Cattetown, architect C Nicholson 1889-1910, demolished 2007-8, 97 years in use.
St Philip and James, Weston Mill, architect Bastick W Nunn 1912-13, proposed demolition 2012, potentially 99 years in use.

BOOK REVIEWS

Plymouth: Vision of a Modern City

By Jeremy Gould.
Published by English Heritage and the University of Plymouth 2010. 88 pages with many colour illustrations. £9.99.

Those members who were able to come to the Summer Conference in 2010 in Plymouth will certainly remember Jeremy Gould's brilliant talk (and subsequent guided walk) on the post-War redevelopment of the city centre and its architecture. Jeremy is both an architect and an architectural historian with a particular interest in the post-War architecture of the UK, which he describes as 'late classicism'. This is a period which still remains largely unfashionable, living in the shadow of intellectually much more acceptable pre-War modernist architecture and overwhelmed by subsequent Brutalism. His enthusiasm for the relatively short-lived styles of this post-War period is wholly infectious - an existing agnostic or even a hostile attitude to them can be quite turned round once you have heard him expound their particular virtues.

Jeremy when he wrote this book was Professor of Architecture at Plymouth University. Before he joined the university he and his partner Caroline had been commissioned in 2000 to prepare a report for the city council on the architecture of the city centre. The book is largely based on this research but has been amplified to include the development of Plymouth's suburbs in the same post-War period. Plymouth proportionately suffered the most extensive damage of any British city in WWII with the centre being almost completely destroyed. Over 1000 civilians were killed and 3000 were injured; military casualties were never revealed. Rightly or wrongly, the approach to reconstruction after the war in the UK was not one of restoration to a pre-War form but of an opportunistic creation of contemporary cities, logically planned and catering for the future, especially in terms of provision for motor transport. Plymouth is a particular example of this approach, with a master plan covering the whole city area prepared in 1944 by Patrick Abercrombie. The city centre was to a have hierarchical gyratory road system crossed by a grand pedestrian axis stretching from the station to The Hoe. Within this area zones for specific activities such a shopping or offices were to be created. New and existing suburbs were to be split into neighbourhood units each with their own centre. This plan was immediately adopted and largely formed the basis for the redevelopment of the city in the years following 1945. Within the completely redesigned lay-out of the centre, clear guidelines were set down both for the size and height of individual buildings and for the blocks within which they sat; Portland Stone was required for their exteriors. Within these constraints some flexibility in design was allowed. From 1948, proposals were vetted by Thomas Tait (who was also the architect of the new Dingles) on behalf of the council to ensure their compatibility with the guidelines. Several of the new buildings incorporated sculpture and other decorative art; the allegorical figures by William Macmillan on Barclays Bank are notable. Jeremy describes not only the city centre's commercial buildings which dominate the middle of Plymouth but also the public buildings of the centre, the Pannier Market with its avant-garde concrete vaulted roof, the rebuilt Guildhall with its exceptional interior and the last major development of the post-War phase, the Civic Centre recently and controversially listed. In fact Plymouth has more listed buildings from the 1950s than any other provincial city, a reflection of the quality of the new architecture of this period.

Alongside the central development, Abercrombie's Plan took on the challenge of providing new housing to make up for the losses of both the Blitz and of slum clearance,

The Church of the Ascension by Potter and Hare 1956

amounting to an estimated need for 33,000 new dwellings. To accommodate the new housing, six completely new suburbs were constructed in the countryside around the city, separated by green belts. These were divided into 'neighbourhood groups' which in turn centered on 'neighbourhood centres' with community buildings such as libraries and churches. 1000 houses a year were built between 1951 and 1957 and by 1964 Plymouth had built 13,500 council houses, 3,500 private houses and 850 Admiralty houses. This seems an unimaginable number by today's standards. Chapter 3 sets out this amazing achievement, describing the various types of housing as well as the community buildings around which they were located. Peripheral development of this type is a subject which is less commonly looked at and this section adds yet another dimension to the book. The following fourth chapter concerns itself with the city's subsequent development from 1962-2006, described as 'completing the Plan'. Although the centre survives in a recognisably Abercrombie form, the achievements of this period have tended to dilute rather than build upon it. Many of the new buildings of this later period are architecturally dire but nonetheless are illustrated here if only to demonstrate their unsuitability. Despite losses (recently and sadly the 1949 NAAFI in Notte Street, brutally demolished by the University), Jeremy makes the point that Plymouth's post-War development has survived better than it has in many other cities. Exeter still retains its High Street largely complete but has lost Princesshay, Broadmead in Bristol has been heavily changed. His final chapter is a plea that the 1944 plan and the buildings which are its product should still be respected both because they possess intrinsic value and because the plan functions well even after 60 years, a view supported by David MacKay's 2004 major study *A Vision of Plymouth*. Whether the city council will take this advice remains to be seen.

This is an intriguing work on a period which is now changing from one of reminiscence into full history. It is not only extraordinarily well-written but its modest size makes it wholly approachable. Although it is of the highest academic standard it is entirely and enjoyably readable. Moreover it is brilliantly illustrated with colour photographs of the highest standard. And it is modestly priced. I cannot recommend it enough. Read it and your visits to Plymouth will become a whole new experience.

Jeremy is also responsible for an easily used interactive map of Plymouth's post-war buildings to be seen on http://www.20thcenturycity.org.uk. This is also highly to be recommended and complements his book with more detailed information on specific buildings in the centre.

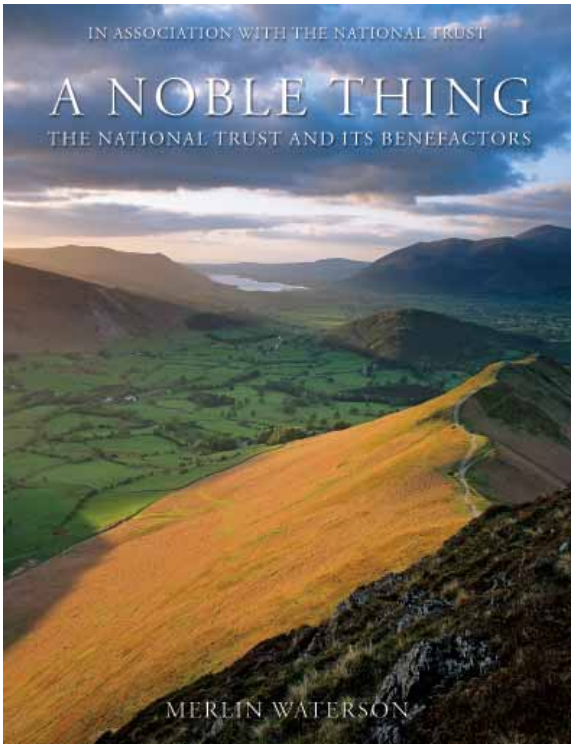
Peter Child

A Noble Thing: The National Trust and its Benefactors

By Merlin Waterson
336pp, £39.95, Scala, 2011

Merlin Waterson knows the National Trust, its properties, and its eccentricities better than most, having worked for the organisation for 33 years. Beginning as a curator in Mercia, moving to East Anglia as Regional Director, seconded for a year to the National Heritage Memorial Fund, and ending his career as the Director of Historic Properties, he has experienced a wide range of donors, staff, committees, members and the visiting public. He was my mentor briefly when I joined the

Trust staff and has remained a friend.



He has written widely about the Trust. His *The National Trust, The First Hundred Years*, 1994, was the best of a number of books published to coincide with the centenary. Also in keeping with his wide knowledge are the numerous property guide books and articles he has written. His monograph *The Servant's Hall: A Domestic History of Erddig*, 1980, deals with the extraordinary resurrection of that house in which he played a major role. Its donor, Philip Yorke, features prominently in the present book.

A Noble Thing draws from much of this background but is also a fascinating mixture of historical information about the Trust and the social milieu in which it was operating, philosophical thoughts about the motivation for donations, be they money, property or chattels and a lot of delicious gossip.

His knowledge of the close connections, familial, business, political and social between the key donors and the Trust's hierarchy is fascinating. This is especially true in the middle of the 20th century when the Country Houses Scheme, inheritance taxation, and the social upheaval caused by two world wars were major factors in property ownership in the UK.

The book is handsomely designed and produced. He rightly acknowledges the role of Samantha Wyndham as picture and archive researcher. The book has numerous superb photographs, as one would expect from the National Trust Photograph Library, as well as telling historic images, many loaned by families of the subject. Oral history (she recorded numerous interviews with donors and staff) and extensive archival research is central to the success of the book.

For a Devon Buildings Group readership one might have wished to have had more properties in the South West. Michael Trinick's role is rightly cited as fundamental to the Trust's work and acquisitions during his 30 year service, mainly in Cornwall, as Land Agent but also donor. (Waterson has published a list of properties acquired by the Trust in Cornwall and Devon during Trinick's time there, many by gift, in *A Cornish Bastion, The Work of Michael Trinick* (2006), which runs to eleven pages of small print!) Equally, generations of the Acland family played a major role in expanding the Trust's portfolio in Devon and Somerset. One member of the family was a long serving Land Agent in the Lake District. Anthony, Lundy and Lanhydrock also feature, but there are more properties in the SW that have fascinating stories associated them. Although a large book he could not include everything. One can only hope that another opportunity to write about the SW will be forthcoming in the future.

But, to go back to the beginning, among the many and complex motivations for giving are a social conscience, politics, religion, death, taxation, off-loading a liability or a wish to deny someone else the gift. The purest gift is perhaps a straightforward, not solicited and no strings attached. Among the many delightful anecdotes which abound in the text Merlin Waterson includes this from Michael Trinick's papers kept at Lanhydrock:

> In 1972 I was asked to go and see an elderly lady in Budleigh Salterton. She explained diffidently that she wanted to give money to the Trust to buy beautiful land but had clearly made the wrong approach, since the local members' centre,

with whom she had been put in touch, had told her that the best way was to pay their subscription of 50p. She was thinking in rather different terms. She knew that she had not long to live and it was a great pleasure to her to be able to effect a major purchase before she died, of the Great Hangman, where Exmoor sweeps down to the sea on the finest part of the north Devon coast. The good Mrs Lethaby left the Trust £275,000, and she also paid her 50p to the local centre.

A Noble Thing, the National Trust and its Benefactors is a handsome book, very well written, full of fascinating information and charming stories about a wide ranging group of people who have benefited the Trust and thereby the nation.

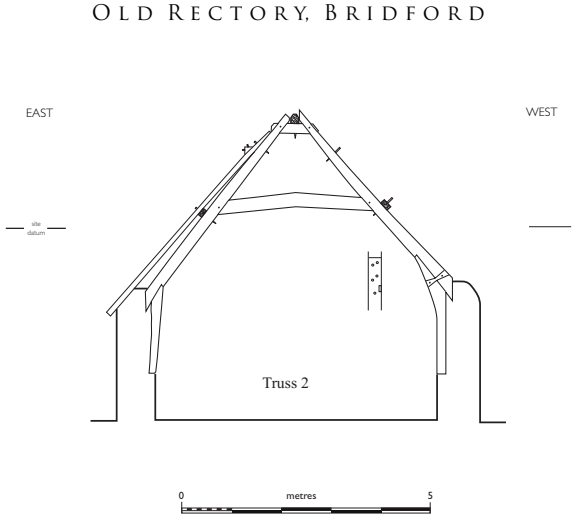
Peter Marlow

The English Medieval Roof. Crown Post to King Post

Edited by John Walker
164pp, 240 line drawings, 91 colour pictures. £15.00 plus £2.75 p&p obtainable from John Walker, Marks Cottage, Stoke Road, Layham, Ipswich IP7 5RB. Cheques payable to Essex Historic Buildings Group.

The enterprising Essex Historic Buildings Group held a day school in 2008 to explore the development of vernacular roofs in the various regions of England; this admirable publication records the papers presented at it. Although it essentially covers medieval roofs up to c1550 several of the authors stray into the post-medieval period which adds to its interest. There are substantial essays on seven regions of England, all by leading authorities. The editor, John Walker bravely attempts to summarise their conclusions in an opening chapter and has also compiled a most useful glossary of terms used in roof construction – if this last had been available to me when I first started reading about roofs from a base of total ignorance, I would have been saved much frustration! The essays do not cover the whole of England which would have been a massive task; two are on East Anglia, two on the North, one each on the West Midlands, Hampshire and finally Devon – which is of course the primary reason for this review.

Roof Carpentry in Devon from 1250-1700 is John Thorp's contribution to the volume. John is a founder member of the DBG and has an unrivalled knowledge of Devon buildings and their roof structures after 30 years of study; his essay fully describes, illustrates and analyses them, setting out the latest thinking on their evolution. As is the case all over the country, this evolution can now be set into an accurate time framework through the use of tree-ring dating. From this we now know that the earliest surviving Devon vernacular roofs date from c1300. These very early roofs are already of the jointed cruck type which became the standard roof in most of Devon up to the middle of the 17th century. It is a distinctly south-western type of roof truss, virtually not found elsewhere in England; a classic example of the conservatism of traditional practice in construction. John describes in detail the various types of jointed crucks and then discusses the much less common base crucks, a grander form of roof found in small numbers throughout most of England. He highlights how different is the domestic roofing



The Old Rectory Bridford, dendro-dated to 1279.

tradition in Devon from that of its medieval churches with their wagon roofs. He concludes with a description of the development of roof structures in Devon into the 16th and 17th centuries up to the point where they were superceded by the tie beam and A-frame roofs of the type that are still used today. His text is accompanied by many excellent drawings and illustrations.

Roofs are often the last part of a building to be altered and are thus a vital component in the study of vernacular buildings. They not only enable buildings to be dated but can demonstrate how they were originally used as, particularly in medieval houses which were largely open to the roof, the nature of the trusses and rafters reflects the functions of the house below. This modestly priced, very well illustrated and produced book is much to be recommended if you want to be able to put vernacular roofs both in Devon and elsewhere in England into their historic and regional context. John's contribution is particularity pertinent to DBG members but all the essays are full of fascinating information and importantly together show how extraordinarily varied and complex were approaches to building in different parts of England in the past.

Peter Child

Obituary

Christopher Powell

DBG member Chris Powell, who retired to Topsham from The Welsh School of Architecture, University of Wales, where he had been a lecturer for many years, died on 29 December 2011.

Born near Bristol in 1941, Chris entered the Royal West of England Academy to study Architecture in 1959. After graduating with a first class honours degree, he chose to pursue his interest in public sector housing in preference to joining his father's successful architectural practice in Bristol. In 1964 he joined the Ministry of Public Building and Works in London, before moving to the National Building Agency. In 1964-65 he was president of the British Architectural Students' Association. Two years at the NBA were followed by a spell with the Basingstoke Development Group, before a return to London in 1968 and the practice of Sir Hugh Wilson and Lewis Womersley. A position with the Housing Development Directorate of the Ministry of Housing and Local Government followed in 1970, whilst away from the office family life contended with archaeological pursuits and a growing interest in social and historical issues. Part-time study at Brunel University led to the award of a diploma in sociology in 1969, followed in 1972 by the award of the degree of master of technology for a thesis on local authority housing.
In 1972 Chris was appointed as a lecturer at the Welsh School of Architecture, Cardiff, where he stayed for the remainder of his career. Perhaps unusually, he found that teaching provided a useful stimulus to research activities, which included work on the slums of the Welsh valleys, a history of the Chartered Institute of Building (1997), a report on the slate industry (1998) and a number of books. His *An Economic History of the British Building Industry 1815-1979*, first published in 1980 by Architectural Press, remains in print as *The British Building Industry since 1800: An Economic History* (Spon Press) and two Shire publications, *Discovering Cottage Architecture* (1984) and *Discovering Stables and Stable Blocks* (1991) bear testament to an enthusiastic interest in vernacular architecture. As well as carrying out several historical studies of building firms, such as that of John Prawl of Crediton which was published in the DBG *Research Papers* Volume 2 in 2006, Chris

was closely involved with the development of the Construction History Society, being for many years co-editor of its Journal. It was fitting, however, and a source of satisfaction to him, that his final substantial project was to write the history of the Welsh School of Architecture.

Chris was a keen cyclist, especially around South Devon, and completed both *The Coast to Coast* and *Lands End to John o' Groats* long distance routes in recent years. He died peacefully just before New Year's Eve 2011 after losing the fight against an aggressive brain tumour. He leaves a wife, a married son and married daughter.

Compiled by Martin Watts from background information kindly supplied by Roger Wilkes and Chris's family.