DEVON BUILDINGS GROUP

NEWSLETTER NUMBER 31

Summer 2013

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A note from the editors

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 2011-2012

The year began with the AGM at Pilton, Barnstaple on 8th October 2011, held in the Bluecoat School. Forty-nine members attended. Stewart Brown, Peter Child, Richard Parker, Peter Marlow, Oliver Bosence, Stuart Blaylock, and Peter Dare were re-elected to the committee, together with Alison Bunning and Mark Stobbs who had been co-opted during the previous year. Dawn Honeysett, on behalf of the Treasurer and Membership Secretary, reported that four new members had joined during the year and that membership now stood at 183. Income for the year had been £4,600, expenditure £4,149 including £1,069 on producing the Newsletter. We had £2,535 in the bank. Discussion on the new, raised rate of subscription concluded that this was now at a reasonable level, given that it had not been raised since the DBG was formed in 1985.

Peter Marlow gave a short account of the history and acquisition of the sculptures from All Saints, Plymouth by the DBG and outlined various options for the disposal of the remaining four, one having already been raffled at the Summer Conference. The consensus of the meeting was that they should be sold by auction (of which more later) and that a contribution should be given to the National Trust for having stored them for so long. Options and proposals for future summer conferences were then discussed.

After the conclusion of the business we had three presentations. The first was from Peter Ferguson, architect and Pilton resident, who gave us an interesting discourse on the history and character of the settlement. Then Hugh Harrison talked to us on Devon's church woodwork, in particular its late medieval flowering. He emphasised Devon's special regional characteristics. He was followed by Jonathan Rhind, one of Devon's foremost conservation architects who has practised in north Devon since 1986. He discussed the repair of 80 Pilton Street, a mid-15th century town house, a project he has been working on and which we were to visit later. Then Jeremy Pearson and his colleague Steve Mulberry told us about Bull House, Pilton which had been left to the National Trust recently. It is a fine (Grade 1) late medieval house associated with Pilton Priory, with an open hall and many interesting features. It is believed to have been the Prior's lodgings, and was extended with a cross wing as a private house shortly after the Reformation. It was restored from the 1950s by Mr and Mrs Corney who had left it and its contents to the National Trust. The issue was what to do with the building, particularly given that it needed much immediate expenditure. Should it be kept by the Trust , perhaps as a holiday let, or was the sensible thing to sell it? They asked for the Group' views. (Subsequently the Trust decided to market it but whether it has been sold I do not know).

After lunch we divided into two groups to visit both Bull House and 80 Pilton Street, coming together again subsequently in Pilton Church, where Hugh Harrison gave us a splendid discourse on the medieval screen, possibly the oldest in Devon (1420-1480), explaining its construction and

Medieval screen, Pilton Church.

80 Pilton Street.

Bull House, Pilton.

its details.The three buildings we saw were all fascinating and extraordinarily conveniently close together, making for an excellent afternoon.

The Summer Meeting took place in Tavistock on 9th June 2011. Sixty-two members attended. The first presentation in the Parish Church Hall was by Stuart Blaylock on the buildings of Tavistock's Benedictine Abbey. He demonstrated his expertise in reconstructing the lost Abbey buildings, most of which have been long demolished, although various individual structures from the Abbey survive within the town centre. These include Court Gate and Betsy Grimbals Tower (the west gate) as well as the precinct wall along the river side. Prideaux and Buck drawings show some of the lost buildings including the chapter house, but the main ranges of the Abbey lay under the Bedford Hotel and parish churchyard and have long been demolished. Stuart was followed by Gerry Woodcock on the history of the town of Tavistock under its post-Reformation owners, the Dukes of Bedford. The dukes were already very wealthy by the 19th century but they became even richer in the 19th century with the discovery of the enormous mineral deposits of the area. This wealth changed the face of the town and its population grew from 3420 in 1801 to 8912 in 1861. *Inter alia* the dukes built several schools, the corn and pannier markets, the town hall and an overflow church at Fitzford in 1867. The 7th duke had a slum clearance drive, rehousing its occupants in cottage estates on the edge of the town. They sold off most of their property in Tavistock in 1913.

The final presentation was by Jackie Gillespie of Gillespie Yunnie Architects who have been commissioned to repair the Old Police Station, listed grade 2*, which had been acquired by the Devon Historic Buildings Trust, and to find and design a new use for it. Although the building's condition is not too bad, it does require significant expenditure, but the recession has killed all interest in commercial use. The present plan is to convert the police station section into residential use so as to finance the repair of the rest of the building. It would make an ideal gateway to the National Park and to the World Heritage Site but there is no funding for this. On our way out from the hall we were able to see the Dark Age memorial stones gathered in the Vicarage garden.

Our first visit after lunch was to the Old Police Station where Jackie guided us around its splendid and unaltered 19th century magistrates court and its spooky underground cells. We were then taken by Stuart and Jo to see various of the

Tavistock.

surviving abbey buildings in the town centre. We then walked down Plymouth Road, created by the Bedfords, to go to the splendid Church of our Lady and St Mary Magdalene Fitzford, designed for the Duke by Henry Clutton and built in 1865-1867 to supplement the parish church but redundant by 1918. It was sold to the Catholic diocese in 1952 and is now well used. This concluded an entertaining, and for 2012, a surprisingly dry afternoon in Tavistock, a town which overflows with visible history.

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. One change has been made in the organisation of the group. The functions of Treasurer and Membership Secretary have been separated (this is allowed for in the constitution). Caroline Garrett has very kindly agreed to become the Membership Secretary, for which we are very grateful. This leaves Lyn Auty free to concentrate exclusively on the Group's finances. Caroline is to be thanked already for producing the latest Register. Lyn reported on the finances which are sound, in part thanks to the sale of the angel sculptures and font from All Saints Church, Plymouth which were retrieved from destruction by Chris Brooks in 1987 and were stored by the National Trust. Thanks to heroic efforts (given their great weight) by Oliver Bosence and Peter Marlow, these were got to Exeter to be auctioned in April 2012. In total and after expenses just over £4,000 was raised by their sale.

The situation with Plymouth churches has not improved since 1987 and remains of considerable concern to the committee. The 19th and 20th century growth of Plymouth led to the construction of many new churches, most of which have no statutory protection. The Diocese seem bent on demolishing all but the very best, replacing them with worthy but usually unattractive social housing. Peter Marlow and I went in March 2012 to see St Philip and St James, Weston Mill built in1905 which is due for demolition. It is sited in a late 19th century suburb of Plymouth where the church is the only landmark of any interest. It is not a bad church in a Perpendicular style and its congregation clearly are very fond of it but it is has been condemned as too expensive to repair. This may be the case, but it has clearly had no significant maintenance which has caused its problems. Richard Parker has also been to Plymouth to see other threatened churches and has liaised with concerned Plymothians. We hope to pull together a dossier, perhaps in conjunction with Save or the AMS, on this threatened part of Plymouth's long-suffering heritage to try to counter this trend. We have been in contact with the Diocesan Advisory Committee who have helpfully put us on the circulation list for agendas and minutes. These are extensive so that it is a considerable task to judge whether there are any proposals with which should be concerned. We have discussed disquieting proposals for Ottery and Alphington churches but not made representations on either as yet.

We have commented on various secular proposals during the year. In particular we objected strongly to the redevelopment of two listed buildings and the construction of two new houses at Friars Green Exeter. The site is within the conservation area and the two new houses which are of an egregious design will stand prominently in the same view as the fine grade 2* Colleton Villa. There was considerable local objection but the development was approved. Once again we were

dismayed at the low standard of planning – at least when it comes to the historic environment – in Exeter. We also objected to extensive proposals for the alteration and extension of Hayne at Zeal Monachorum, Ann Adams' old house which is listed grade 2*. We thought the proposals were ill designed and insensitive but again regrettably they were approved. Following disquiet about its condition, Oliver Bosence and I visited Aller Park School at Dartington (a fine Grade 2 1930 building in an Arts and Crafts style by the New York firm of Delano and Aldrich) which has been empty for many years. We were willingly shown round by the Hall Trust's representative and were pleased to find that the building was not showing any sign of serious dilapidation. The Trust is keen to find a tenant but none seems to be forthcoming. They would welcome any suggestions for its future.

In May the new National Planning Policy Framework on which we had previously offered comments was issued. This replaces the previous guidance on all aspects of planning including where this embraces the historic environment. Although the policies which it contains are hugely abbreviated in comparison with previous guidance, they do not water down this protective legislation too radically which came as a relief. We subsequently commented on the Penfold Review which suggested various changes to the procedures in respect to work to listed buildings. We objected strongly (as did many others) to one of its proposals which was to allow qualified agents to grant themselves consent. Thankfully this idea was not included when its recommendations were later adopted and the other approved changes will not make a great deal of difference in practice. Peter Marlow and four other committee members manned a stall for the Group in March at the Local History Day at the Westcountry Studies Library. We do not know whether there will be more of these events now this important local resource has moved to be amalgamated into the newly formed Heritage Centre at Sowton.

Finally Newsletter No 30 was published in the summer thanks to the enormous efforts of Jo Cox and Dawn Honeysett. I am sure they would be delighted to receive contributions for future Newsletters and we would of course be pleased to hear of issues concerning historic buildings in which you feel we might usefully become engaged.

Peter Child

Photos: Pilton and Tavistock © *Stuart Blaylock, Barry Honeysett & Dawn Honeysett.*

Devon Buildings Group AGM: Treasurer's Report, Sidmouth 2012

Ann Adams took over as Treasurer and Membership Secretary in 1993 and these roles have remained as a combined post. However, by 2010, membership had increased substantially and the new rate of subscriptions involved extra work. Caroline Garrett has taken over the role of Membership Secretary this year and produced the new Register. Thanks to her and the Marlow team for making sure notifications and publications get into the post. Caroline has also reduced postage costs by compiling a list of members who are happy to receive notification of meetings via email.

The process of gathering in subs has been complex for a second year. In May, more than seventy members had either underpaid because they had forgotten to alter their banker's orders, or had not got round to paying by cheque. The status of fifteen memberships remains unresolved this month.

The increase in subs has also had an impact on the size of membership. Before the rise, Devon Buildings Group had 195 members. Last year this dropped to 183. The current figure is 170 but it seems that a further 12 have allowed their membership to lapse. In other words, membership may

be in the region of 160 by the end of the year – around 35 less than in 2010.

The 2010 AGM at Sandford was attended by 70 people and cost about £175. (£635.08 expenses less £461.00 income for guests/meals)

The 2011 Summer Conference at Poltimore was attended by 96 people and cost about £500. There is a breakdown of the figure attached to the expenses of the raffle on that occasion because the accountant included the costs of blackout curtains and soft drinks with those of the gambling licence and raffle tickets. After expenses, over £400 was raised. So it can be argued that the angel, which Professor Chris Brooks salvaged, paid for all bar £100 of the costs of the special event which we held to celebrate the 25th Anniversary of the society which he helped to found.

The figures for the Register and Newsletter - £265.63 and £1,167.53 respectively - include costs of postage and envelopes. The audited accounts show that DBG's monies totalled £2,604.95. I ask that they be approved.

The 2011 AGM at Pilton was attended by 49 people and cost £140.98. The figure of £333.98, which is attached to AGM expenditure, includes costs paid for in advance for today's AGM. (£333.98 less £113 paid in advance for 2012 AGM, less £80 from guests at 2011 AGM)

This year's Summer Conference at Tavistock was attended by 62 people and cost £56.60. (£146.60 less £90 from guests) The Newsletter was another 'bumper' issue costing £1,169.83, including postage and package, and about forty pounds was spent on leaflets for the Local History Day at the West Country Studies Library. (£1,213.33 less £43.50 leaflets)

The accounts show an enormous improvement in the Group's finances thanks to the auction of the remainder of the Victorian architectural salvage. Two years ago, DBG spent over £700 more than was raised. Last year the situation was reversed, in part by the increase in subs, but the excess of income over expenditure was only £239.59.

The excess of income over expenditure to September 30th this year is £3,868.13 and total monies are £6,473.70. The auctions raised £3,783.22 (after commission and VAT), less a gift of £250 to the National Trust for housing the sculptures at Buckland Abbey and £139.30 for a tyre, and wine, for the intrepid transporters of the statues. Members at the AGM 2012 approved the audited accounts.

Devon Buildings Group's money is not earning any interest worth mentioning. Lloyds bank will still only allow the Group to open up a new savings account with better interest if our current account is closed. The new current account would have to have a different number with the resulting problems involved in getting members to change their direct debits. I consulted the accountant and visited three banks. Options for small societies are very limited. Santander offers them neither savings nor current accounts. Barclays automatically set up a current account with a savings account at 0.05% and free electronic transfers. HSBC offers 0.06 to 0.07% and will charge for transfers unless a current account is taken out alongside.

As well as deciding on this matter, the Committee is considering whether now would be a good time to invest in equipment for lectures, and in extra publications, both printed and digital, in support of the preservation of Devon's built heritage. I am sure that Chris Books would be very pleased that the architectural salvage has put DBG on such a sound financial footing.

Lyn Auty

Sea, Sand, and Sermons: A Voyage around Some Seaside Chapels

Introduction

Fig.1. Ilfracombe, Comic, boat. PC July 1907.

Some years ago, when asked to talk to church groups and local societies, I devised the title (which some programme secretaries got wrong), 'Sea, Sand and Sermons – Religion at the Seaside'. At the time when visiting Torquay, I noticed a health promotion stall on the sea-front displaying a poster with a rather different take, 'Sea, Sand and Safe Sex.' A combined list bringing together sea, sand, sermons, sun, surf, sailing, scenery, spending, school holidays and perhaps even safe sex, evokes the heady and beguiling mix that was and is the Devon seaside. I was brought up in Barnstaple, near our north coast and have memories of Instow and Ilfracombe in the early post-war years. I didn't appreciate that I was witnessing the afterglow of a vanishing era in social history. We made day trips (cheaply by train, for father worked on the railway) to Ilfracombe, where I remember there was a lot of scenery but little sand, many boarding houses and large or vast hotels and best of all White Funnel paddle steamers. These were still a practical means of bringing holiday makers from South Wales and the prosperity of Lynton and Lynmouth further along the coast was thought to have suffered because they lacked a pier [Fig.1]. Ilfracombe's Victorian domestic architecture has to be seen to be believed, as Michael Laithwaite has demonstrated in his *Victorian Ilfracombe*, 1992, but I assumed this was normal for Ilfracombe. I was struck by the hotels on the rising ground facing the sea, many of them with their names in very large letters, high on their facades – Collingwood, Candar, Dilkhusa. I remember too the long walk back up the hill to the railway station (opened 1874), a walk that did nothing to encourage local rail travel. For ordinary families this was still a world of day-trips or an annual week's holiday, of heroically long rail journeys, sometimes overnight, which heightened expectation and often finished at the end of a Southern Railway branch line.

Our day at Ilfracombe followed a set routine, with a lengthy walk around the town, pier, Lantern Hill, sea-front and the Capstone, ending with tea at my Great Aunt's; a Salvationist, who wore the uniform. En route I noticed, but without any interest or understanding at the time, two large churches, both with towers and spires and both built to serve visitors as much as indigenous residents: Wilder Road Wesleyan Methodist (1898, 600 seats) and SS. Phillip and James (1857, later enlarged, 673 seats). In big letters below the clock on the latter's tower was the evangelical truth, "It is time to seek the Lord". Our habitual route did not take us to Portland Street to the site of Christ Church, of the Free Church of England. It was already closed and demolished, although the congregation moved to a cinema in the High Street until the 1950s. Christ Church (1844 and later – 1931, 500 seats) was a plain building and part of a very small denomination. Its presence was typical of the eclectic mix of denominations to be found in seaside towns and sea ports. Even these half-remembered impressions emphasise that part of the seaside's heady mix is religion and for three centuries people have brought their preferred religion with them to Devon. Religion travels! In the past, but not necessarily today, religion has meant building or buying buildings

and this article looks at some chapels on our north coast – defined as Christian places of worship, not being part of the established church. Traditionally ‘chapel’ has been used for a building and ‘church’ for a congregation but strict adherence causes difficulties so usage here will be pragmatic.

Probably church and chapel-going reached its peak before the Great War, a time when denominations were plentiful and generally well defined. There were at least ten fairly main-stream denominations but some were strongly regional and some were vastly bigger than others. It must be remembered that until 1907 there were five Wesleyan-type branches of Methodism with their own architectural styles – Wesleyan, Primitive, Free, New Connexion and Bible Christian and all were represented in Devon. Also, in 1972 some Congregational chapels joined the new United Reformed Church but some did not and Devon has some of each. Before the Great War, Devon boasted some fifty seaside chapels; chapels that to a significant extent catered for visitors and residents who had retired from other areas. Perhaps a quarter of these were on the north coast.

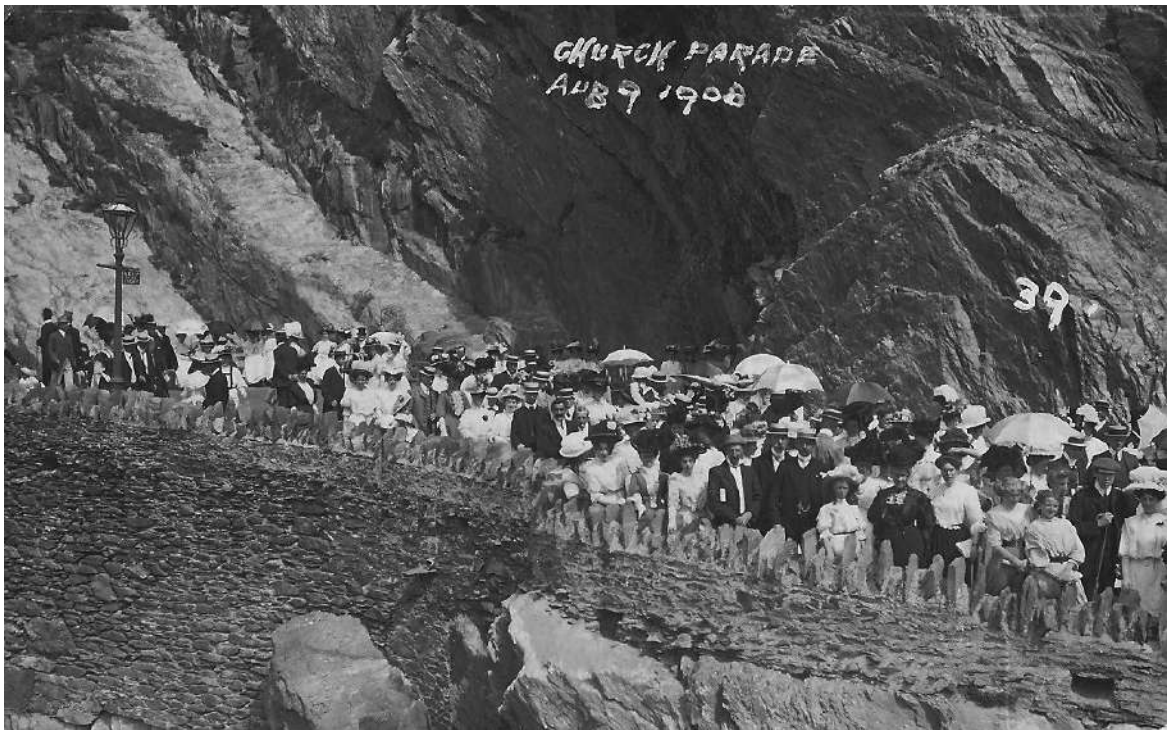


Fig.2. Ilfracombe. Church parade 1908.

Popular Demand

Many of the church buildings to be seen in resorts on our coasts are survivors from the half century or so before the Great War. Not everyone in that period attended a church but very many people did and church-going was an important element in social conventions. Even on holiday, church-going was taken for granted. A sepia picture postcard from Ilfracombe entitled ‘Church Parade Aug 9 1908’ shows the path around Ilfracombe’s Capstone Hill [Fig.2]. There are a crowd in Sunday-best, complete with parasols and boaters, promenading to see and be seen but whether before or after morning service I cannot say. The working and servant classes would fill churches and chapels in the evening for a more ‘popular’ type of service.

Away from the duty of attending their home chapels, visitors to the seaside could and did exercise an element of ‘sermon-tasting’, just as many did in the great London chapels to hear pulpit giants. An early example of this was a Mr D Benham, who took his wife and daughter Ann on holiday to Devon. He kept a diary which has been described by Palmer, in which we read about the chapels he went to in Ilfracombe in August 1849, arriving from Bristol in a steam ship.

On their first Sunday the Benhams went to the Independent or Congregational chapel twice,

when there were sermons in aid of the Sunday School. On the Thursday, they went again to the Congregational chapel but were annoyed because the minister read a dull lecture on the order and discipline of the Congregational churches "which had much in it true, much warping of truth and very little of eddification [sic]." For a change next Sunday Mr Benham and Ann went to the Plymouth Brethren, "a small number of apparently devout and spiritually minded people. They 'brake bread' and the service, in which one presided, was conducted with much propriety"; an early but enigmatic description of brethren practice. Mrs Benham went on her own to hear Mr Price (later Bishop Price) at the Free Episcopal Chapel in Portland Street. Later this became part of the Free Church of England. In the evening they all went to the Congregational chapel, where they heard a judicious discourse. In the following weeks they attended services including the Wesleyan chapel on Sunday and during the week. Mr Benham appears to be an informed and critical observer, but his diary gives little personal information about him.

To attract visitors, churches in resorts had to offer buildings and worship of a high standard, because another welcoming holiday church might be found in the next street. Nationally denominations knew that some of their most prosperous members and best financial supporters visited resorts for long holidays or to live permanently and where churches in these resorts were slow in developing themselves, they risked losing these members to other denominations. By 1861 the mighty Wesleyan Methodist Church perceived this as a real danger and typically set up a committee. It reported that "the want of chapel accommodation in some of the watering places and the utter unsuitability of our chapels to the claims and necessities of some others presented an insuperable barrier to the progress of Methodism in many of those neighbourhoods." A Wesleyan minister, the Rev. W Morley Punshon, was so impressed with this parlous state of things that he suggested a Special Fund for the erection and enlargement of chapels in Watering places. He offered to raise £10,000 within 5 years by private appeals to friends and by public lectures. He succeeded in this and of course another committee was then formed to administer the funds. It would make grants "towards the erection of chapels in watering places and places of summer resort." In 1867 the committee reported that "Within the period proposed the magnificent sum of £10,000 has been placed upon the altar of the Cross for the special purpose of rearing suitable houses of prayer in the beautiful watering places of our land... the plea so frequently urged by many visitors for not attending the Methodist chapel in certain watering places is now taken away". Amongst the places receiving grants were Ilfracombe, Torquay, Weston-super-Mare, the Lizard, Dawlish, and Weymouth. The Ilfracombe chapel received £300 but, like the Torquay chapel, was replaced on a new site before the end of the century.

Following the Flag

Not only did visitors and those retiring to resorts expect welcoming and comfortable chapels but they hoped to find those of their own persuasion. This highlighted the fact that four of the five Methodist denominations, already mentioned, were strongly regional. The Wesleyan Methodists were found everywhere, including Ilfracombe. The Bible Christian Methodists were south-west based while the Primitive Methodists, Free Methodists and New Connexion were strongest north of Bristol. The Primitive Methodists were not successful in establishing chapels in North Devon but had a string of chapels along Devon's south coast seaside resorts from Exmouth to Torquay, presumably to serve retired members from elsewhere. The Methodist New Connexion only ever had one chapel in Devon and it was private enterprise at that. Joseph Hepworth JP, the sports' coat magnate, retired to Torquay for his health and, finding no New Connexion chapel, he bought an independent Mission of 1897 and installed a retired MNC Minister. The Free Methodists had no chapels on the coast.

The Bible Christians originated in Devon and Cornwall and were mainly rurally based but they had chapels on the south coast, including Dartmouth, Kingsbridge, Paignton and Torquay. They had difficulty in establishing a seaside chapel on the north coast but they finally did in 1891, by buying the Oxford Hall in Ilfracombe with 900 seats. The Wesleyans were already well established in the town and took understandable offence at this but the Oxford Hall was never very successful

and closed in 1936. Later the Salvation Army took over the lower floor where my Great Aunt's funeral was held, an example of the way in which a church building can be handed down, sometimes more than once. The Bible Christians were more successful at Woolacombe with a brick chapel, that may now be developed to attract surfers.

Our Chapel

Seaside architecture is often bold if not brash, if only to compete with the attractions of seaside buildings and seaside scenery. One, more assertive than most, is in comfortable Lytham St Annes in Lancashire. I have seen it just once. From a distance it looked like a refugee from Byzantium. Having reached the front door, the women's meeting was just assembling so we invited ourselves inside. 'The White Church, Fairhaven' is a remarkable building (1912, 500 seats) by Briggs, Wolstenholme and Thornley for local Congregationalists, mostly prosperous business men. Did they realise their sanctuary was a close relation of Bentley's red brick Roman Catholic Cathedral (1903) in Westminster? Or did they recognise a similarity with the Portland stone Christian Science Church in Sloane Terrace (1909)? Fairhaven is clad in white 'Cremona', creamy-white, glazed tiles. Being regularly rain-washed it stands out like a beacon. It has domes and a ninety feet high campanile above the main entrance. The other two entrance towers are lower at fifty feet high. More conventionally for its date, the interior is Baroque, echoing the Westminster Methodist Central Hall (1912).

Fig.3. The White Church, Fairhaven Lytham St Annes.

The White Church in Fairhaven was a rare example but all chapel builders wanted something that made a statement. There was something of a battle of styles, which Ted Royle (qv) describes in his paper in a book associated with our own W G Hoskins. The Baptists often went for something classical / Romanesque but some Wesleyans thought this had pagan associations unlike Christian gothic. In his book of 1850, Jobson (qv) has an early chapter entitled, 'The Gothic style of architecture most appropriate to a building erected for the object of Christian worship'. He was a child of his time in expecting high church attendances to be normal and he warned against the evil of erecting very large Methodist chapels. In a large town it was far better for preachers, if there were two 'moderately sized' chapels with no more than twelve hundred seats each, rather than one large one with room for two or three thousand. However the Westminster Central Hall of 1912 had a precise 2750 seats. Later on these accommodated the first meetings of the United Nations. Devon's Methodists more or less followed Jobson and usually opted for a Gothic box. In three seaside resorts, the results were three-dimensional with a tower and spire. (Wesley Chapel, next to Torquay Museum, Wilder Road, Ilfracombe & Tower Street, Exmouth). The Primitive Methodists in Devon, away from their power base, usually adopted a modest style, cheered up with decorative features. The Congregationalists looked more widely and their limestone building in Dawlish, 1871 by Tarring, has a tower and spire but is part of a continuous street frontage. It does look very well, when seen across The Lawn, and is often open. All congregations with an Anglican-style building faced a problem as the layout with chancel had developed as a setting for the drama of the Eucharist, not the preaching of the Word.

Lynton and Lynmouth

Ilfracombe, like Sidmouth, Exmouth, Torbay and Dawlish, is full of interest but Lynton to the east of Ilfracombe will be our present example as it displays its chapel-building history in a comprehensible and accessible way. I have to confess that the first time I visited the twin resort was very shortly before the disastrous floods. When visited again some time later, at low tide wrecked cars were visible in the water.

When the DBG visited Lynton in October 1993, Chris Brooks produced eleven pages of notes for the walking tour, which are to be valued as an excellent guide to the buildings of the town. It is a little town perched 500 feet above Lynmouth, its twin resort down at sea level. The coastline is rocky and dramatic and the local topography has been optimistically compared to Switzerland or the Black Forest. Even today the local roads are not for the faint-hearted and in the past the relative difficulty of access created a sense of exclusivity, which drew visitors and residents, to whom popular resorts did not appeal. But Lynton and Lynmouth did flourish in an unostentatious way and attracted residents of a retiring disposition. Amongst these were Sir George Newnes, the son of a Congregational minister. He had made a great deal of money through publishing, including the magazine *Tit Bits*, with which his name is forever associated. He lavished a very great deal of money upon his adopted home and on the local church of his father's persuasion. I do not know whether he sought the means of grace there or indeed anywhere.

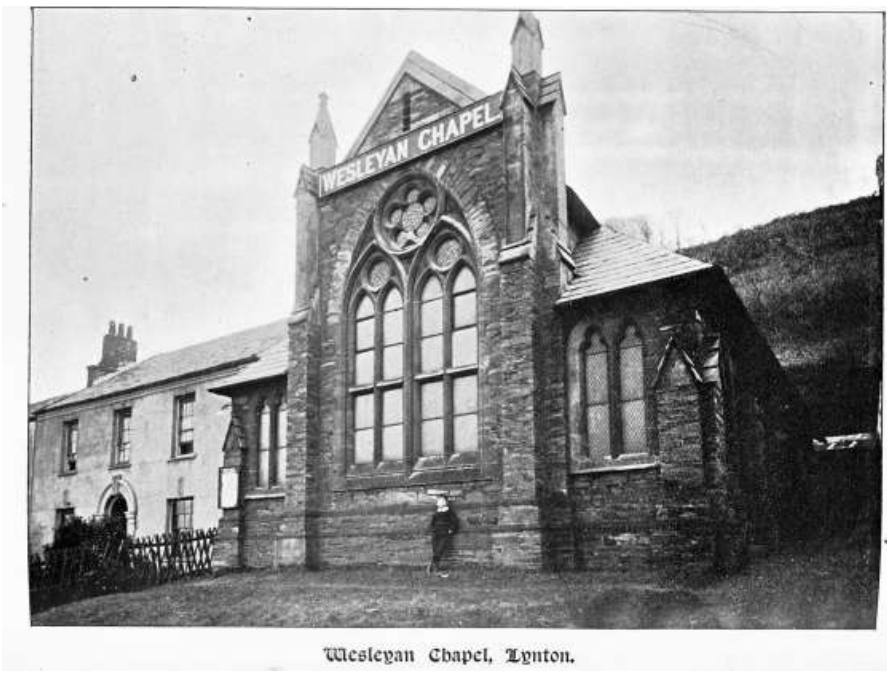
Rather late in the day, long after the South Devon resorts were served by rail, Newnes paid for a railway branch to be built from Barnstaple. It was not a toy but it was narrow gauge and took an interminable time for the 19 mile journey, ending at a terminus inconveniently high above Lynton. It lasted only from 1898 to 1923, a victim of competition from charabancs. But in 1890 Newnes paid for the useful Cliff Railway, which still operates. It was built by local builder Bob Jones who we shall meet again. Early in the 1890s Newnes promised to build a pier at which steamers could discharge passengers to stay for a day or a week and spend their money. This possibility created something of a building boom but Newnes later withdrew his proposal, which brought financial gloom to the town. Other proposals were made but with no tangible result. It is melancholy to record that towards the end of his life Newnes faced considerable financial difficulties and died of diabetes aged just 59.

At the turn of the century several factors conspired to create a clutch of remarkable buildings in one road in Lynton. First, the little town was growing and spread along the Lee Road away from the original centre. Second, an entrepreneurial local building contractor, Bob Jones, was a Congregational deacon. Third, the Wesleyans and Congregationalists had chapels in inconvenient parts of the town. Fourth, George Newnes was prepared to spend money on his adopted home. Fifth, a local Roman Catholic convert priest had private means. In Ilfracombe local architects built chapels but Lynton looked to better known names, perhaps encouraged by Newnes.

First in this litany of buildings was the Town Hall in Lee Road, a gift to the town by George Newnes. It is an ambitious design in neo-Tudor with Art Nouveau details, designed by Read and Macdonald of London. It was built by local contractor, Bob Jones and opened by George Newnes in August 1900. It is listed grade 2* and is municipal architecture in a holiday mood. Very properly there is a bust of Newnes on the exterior and another inside.

Next to be built in Lee Road was the Congregational Chapel in 1904. Previously the congregation had been at a low ebb and for a time they worshipped with the local Wesleyans. They were encouraged to open again for summer visitors and then stayed in their old chapel, inconveniently sited on Sinai Hill, on the rising ground behind the town. Reputedly this building of 1850 had been partly funded by Wills Tobacco. The congregation was given new heart by a new minister, William Jordan, who came in 1902. They considered renovation but their deacon, Bob Jones, offered them a better site in Lee Road, if they employed him to build a chapel on it costing at least £800. Jordan went to see George Newnes at his house on Hollerday Hill to tell him of this opportunity. On 22

Fig.4 [top]. Lynton Congregational Chapel, Lee Road, 1985
Fig.5 [left]. Lynton Old Congregational Chapel, Sinai Hill. April 2013.
Fig.6 [below]. The Wesleyan Chapel, Blackmoor's Path, 1880.



Wesleyan Chapel, Lynton.

September 1903 Newnes wrote that he would pay to enlarge the Lee Road site and build a chapel in memory of his dad. The church deacons agreed with thanks and the chapel, built of course by Bob Jones, was opened in August 1904 with 300 seats. It was a romantic Arts and Crafts half-timbered interpretation of Black Forest architecture lightly constrained by the traditions of a nonconformist congregation [Fig.4]. The hall is later. Their old chapel on Sinai Hill has had a variety of uses in the last century, including being a cinema, and is now in residential use. [Fig.5]

The Wesleyan Methodists' old chapel was also on the rising

Fig.7. Wesleyan Methodist Chapel, Lee Road, 1910. Now the Lyn Valley Art & Craft Centre.

ground behind the town but in a more inconspicuous and rather inaccessible position. They had bought a house in Blackmore's Path in 1878 in order to build a chapel in the garden. It was opened in September 1880 with 160 seats. Hopefully visitors at a distance would have seen 'Wesleyan Chapel' in large letters across its front gable [Fig.6], which was reminiscent of Ilfracombe hotels. It was over-crowded with visitors in the summer and only a quarter of a century after opening its inadequacy was emphasised by the splendid new Congregational chapel in Lee Road. Today the old building survives but it has long lost its name and when seen recently it had no apparent use.

To maintain their market share the Wesleyans built themselves a stunning chapel next door to the stunning Town Hall but the financing of this is rather obscure. After opening it was reported that local financial resources had been quite inadequate and an appeal had been made across a wide area of Devon and help had been given from central funds. At the time they could not even afford the £100 to buy the freehold of the site. Despite this a competition was held to appoint an architect and the Bristol architects, La Trobe and Weston were selected. The site next to the new Town Hall was sloping and the architects provided a substantial chapel, opened in July 1910 with 300 seats and a hall behind at higher level. This cost more than £3,000 and was in a fashionable Arts and crafts style [Fig.7] – extraordinary for a congregation with no money! The foundation stone was laid by Lady Newnes so some Newnes' money may have come the Methodists' way.

The building closed in the 1998 and was bought in 1999 by the local Council, with talk of a sports' centre but after a period of disuse it is now the Lyn Valley Art & Craft Centre. Most of the interior

is submerged under a sea of craft items but the oak side pulpit with beaten copper repousse panels can be seen and the delightful metal communion rail in the marble paved chancel is there too. The hall at the back now houses the Lynton Cinema with 100 seats. The building deservedly is listed grade 2* and makes a handsome almost Disney-like pair with the adjoining Town Hall. There is a puzzle concerning the decorative pair of carved shields on the exterior wall of the hall. One bears a miner's lamp and pick with the Latin motto, *Aut viam inveniam aut faciam*, apparently attributed to Hannibal. From 1900 until 1910, Newnes was Liberal MP for Swansea, across the Bristol Channel so is it fanciful to see a connection there, suggesting that Newnes did contribute to the cost of the building?

Fig.8. The Roman Catholic Church of the Most Holy Saviour, Lee Road. Completed 1910 and enlarged later.

Further along Lee Road but on the same side are some unlikely but substantial buildings. Parallel to the road is the severe three storey convent of a community of the Poor Clares, a contemplative Catholic Order. Next at right angles to the road is the Catholic parish church of the Most Holy Saviour. Facing persecution in France, an advance party of sisters had come to England in 1903 to find a suitable home in the event of their convent in France being closed. By a chance meeting a Catholic Priest, Fr Hugh Lean, a convert, who had been brought up in Lynton, heard of their need and acquired the site in Lee Road for them. He paid for the convent and half the cost of the parish church [Fig.8]. The convent and church were completed in 1910 but the church was later enlarged by Leonard Stokes. The church seems generally to be open but its severe exterior, appropriate for the Poor Clares, is belied by its chancel, which is over-full of fittings from the former chapel of St Simon and St Jude in Rome. The builder was the ubiquitous and ecumenical Congregational deacon, Bob Jones.

More than a mile further to the west is the very substantial group of buildings of various ages, now housing the Lee Abbey Community and its visitors. This has an Anglican background and has always emphasised Christian house-parties, a feature of the pre-war Group Movement. In 1945 a trust bought the run down estate and its neglected buildings, including an old house which had been enlarged to be a hotel. Since then there has been a continuous development with new building and it exercises a very considerable influence, particularly in evangelical circles. Its existence is a reminder that Christians like to go on holiday together and Lee Abbey has parallels with Sidholme in Sidmouth and Brunel Manor in Torquay.

Returning from the Valley of Rocks and descending the Cliff Railway, Lynmouth can offer but one chapel. Here the Plymouth Brethren had a small stone Gospel Hall attached to the Lodge of Glen Lyn House. This was swept away in the floods of 1952 but a new building on a slightly higher site was opened in January 1958, paid for by donations and the flood relief fund. It is a masonry building of severe appearance and apparently very plain inside. It closed as a chapel some 20 years ago and today houses an exhibition of water power at the entrance to the Glen Lyn Gorge. It features on the cover of their advertising leaflet.

Today

Today there are very different patterns of holiday-making and church-going and some of today's large congregations, numbered in hundreds, are charismatic or independent, using a hall hired for Sundays. Some seaside resorts now have large permanent populations, with churches or hired halls that flourish without the support of visitors. A number of large chapels in prime sites have been lost but even in Torquay several long-closed chapels survive in small streets just off the main streets. A noticeable modern feature is the number of small denominations that appear rather too quickly to keep track of, but this shows that the rigid denominational certainties of the past are gone for the moment at least. However, ecclesiastical bricks and mortar from the past will continue to be with us for the foreseeable future, despite everything. A recent Shire booklet by Pearson, describes and illustrates piers and seaside architecture with a chapter on 'The People's Pleasure Palaces'. In the past, such a booklet might have included views of The People's Chapels. However even today, as an echo of the past, an occasional seaside chapel advertises its times of services in its denominational newspaper. A few seaside chapels still have a robed choir. At one time this would have been a talking point for visitors, more used to humbler Zions and Bethels.

Roger Thorne

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Local Heritage Listing

In the latter part of 2012 the Committee was approached by Exeter City Council and by Mid Devon DC, both asking if we had any suggestions for buildings that should be locally listed. Or rather, in current heritage language, buildings that might be added to the 'List of locally important heritage assets: historic buildings, sites, and parks and gardens'. Local listing of heritage assets is part of the government's localism agenda and applies to the whole country. DBG members in any part of Devon may wish to press their Local Planning or Unitary Authority to get on with developing their local lists.

Local listing of buildings has been with us under that name since 1970. The investigators who put buildings forward for statutory protection also identified Grade 3 buildings which just 'missed' qualification for statutory protection at Grade 2 but were reckoned to be worth considering in planning applications. In 1970 Grade 3 was replaced by, or rather renamed, as the 'local list' provided to Local Planning Authorities (LPAs). Local lists provided by investigators were dropped in 1978 but some LPAs continued to use them, and some added to them. Nationally, about 50% of authorities were maintaining local lists in 2010. This appears broadly the current position within Devon. Archive records have been the most basic resource for local lists, more or less added to on occasion. Other LPAs are establishing the principle in management plans, and others already developing or reviewing to a new format.

Local Lists have given authorities the opportunity to identify local buildings of historic and architectural value. This has proved particularly important in, say, largely Victorian and Edwardian cities or suburbs where few or no buildings meet the strict criteria for statutory protection, which become more rigorous the later the date of the building. This can still leave many locally valuable and distinctive buildings bereft of any form of protection unless they are in a Conservation Area, where there are controls over demolition and a stronger presumption in favour of preservation!

The latest interpretation of local listing is supported by a 2012 English Heritage publication, a *Good Practice Guide for Local Heritage Listing*. The foreword states that 'At its heart local heritage listing provides a much needed opportunity for communities to have their views on local heritage heard. It recognises that the importance we place on the historic environment should extend beyond the confines of the planning system to recognise those community-based values that contribute to our sense of place.'

The criteria for selection recommended by English Heritage combine the traditional criteria for statutory protection (e.g. age and rarity) plus some more, the most obvious addition being 'social and community value'.

Criterion	**Description**
Age	The age of an asset may be an important criterion and the age range can be adjusted to take into account distinctive local characteristics
Rarity	Appropriate for all assets, as judged against local characteristics
Aesthetic value	The intrinsic design value of an asset relating to local styles, materials or any other distinctive local characteristics
Group value	Groupings of assets with a clear visual, design or historic relationship
Evidential value	The significance of a local heritage asset of any kind may be

	enhanced by a significant contemporary or historic written record
Historic association	The significance of a local heritage asset of any kind may be enhanced by a significant historical association of local or national note, including links to important local figures
Archaeological interest	This may be an appropriate reason to designate a locally significant asset on the grounds of archaeological interest if the evidence base is sufficiently compelling and if a distinct area can be identified
Designed landscapes	Relating to the interest attached to locally important designed landscapes, parks and gardens
Landmark status	An asset with strong communal or historical associations, or because it has especially striking aesthetic value, may be singled out as a landmark within the local scene
Social and communal value	Relating to places perceived as a source of local identity, distinctiveness, social interaction and coherence; often residing in intangible aspects of heritage contributing to the "collective memory" of a place

These criteria may be developed with others that are tailored to local distinctiveness: e.g. buildings associated with a particular local industry.

The advice covers a range of ways of devising a 21st century local list, based on actual practice in a number of different LPAs. One route is for the LPA to begin by converting the bald list of addresses of their old local list into individual records including photographs, descriptions and research and then select a new local list from that resource. Another is to draw on the buildings in Conservation Areas that have been identified in Conservation Area Appraisals as 'making a positive contribution' to the Conservation Area. It is likely that some of these buildings will be suitable for inclusion on the local list. Other LPAs have encouraged more thorough survey work, using volunteers from local societies and ensuring coverage by dividing a city or rural area into 'segments'. Recommendations put forward need to be assessed against the criteria developed for inclusion (which may vary from one LPA to another) and the guidance document notes the use of committees consisting of the local Conservation Officer working with local architects, heritage specialists, civic societies etc.

So what seem to be the pros and cons of local heritage listing? A cynic might reckon that this is yet another 'bottom up' initiative coming from the 'top down' and featured at a time when little is being done to review the statutory lists. The benefits of community involvement and using a volunteer taskforce, as in some of the examples cited by English Heritage, raises questions about work priorities within LPAs. Have cuts in public services and national governments wish to see planning made faster and 'simpler' meant that conserving historic buildings has slipped down the order of importance?

Without statutory protection, what happens with an application to demolish or radically change a locally listed heritage asset? At least its significance has to be 'a material consideration' in the planning process. Thanks to this – including appeals – some locally listed buildings have been saved from redevelopment. But for smaller changes, it brings no obligation on owners to notify the LPA of those changes granted automatic planning permission. Indeed in some areas, owners will not even know their property is on any sort of local heritage list. So it may be simply a matter of luck that a building is saved from incremental changes that could destroy everything of interest about it.

Fig.1. Cowick Street First School, Exeter. The DBG asked for this to be listed as part of our efforts to save some historic school buildings in Exeter. It was rejected for statutory protection on the grounds that it was too altered, but is on the local list which affords it some protection.

So is the latest version of local listing a deal of bother for no clear improvement in the odds of a building being kept and dealt with sympathetically? Perhaps, and it should be noted that even where the statutory regime applies to listed buildings, this is no guarantee of sympathetic treatment. In Authorities where design or conservation input is weak, or the planning officer unsympathetic and the committee know little about listed building/conservation policy in practice, the results may fall a long way short of best practice, victim to short term or short sighted political expediency. And there are still cases of Grade 2 buildings illegally altered either because the owners persist in believing that it is only the interiors of Grade 2* and Grade I buildings that are protected, or reckon to 'get away with' alterations without consent.

On the plus side, local involvement to distinguish buildings (or sites or parks) that with good reason we would be sorry to lose, raises the awareness of heritage issues [Fig.1]. Public consultation and adoption of a local list could have a number of benefits. To have a building's heritage value considered a material consideration in planning decisions may avoid their loss. In short, local listing is better than no protection at all. If there are future extensive surveys designed to add to the statutory lists, buildings already on the local list are likely to be the first to be considered for upgrading. For an architect under pressure to bring a good historic building up to current thermal values, it may be possible to make a case that, that even though the building has no statutory protection, it can be spared visually damaging external changes such as a blanket of render or the commonplace sacrifice of historic window and doorcase detailing.

The committee would be interested in members' views on lists of locally important heritage assets in any of the Devon LPAs.

The English Heritage guide can be downloaded off the web: www.english-heritage.org.uk/content/publications/publicationsNew/guidelines-standards/good-practice-local-heritage-listing/local-listing-guide.pdf

Mark Stobbs

The Anderton House

In the village of Goodleigh near Barnstaple, there stands a little known gem of post-war architecture. This is the Anderton House (formerly known as Riggside), today in the care of the Landmark Trust, a buildings preservation charity that rescues and restores historic buildings at risk and gives them a new and financially sustainable future as self catering holiday lets [Figs.1,2].

Built in 1970, The Anderton House was designed by Peter Aldington of Aldington & Craig, one of the most influential architectural practices of post-war domestic housing in Britain. The house's significance is recognised by Grade 2* status: when refurbished by Landmark in 2003, it was one of just seven buildings dating from the 1970s to be given this accolade.

Taking on such a recent building was something of new departure for Landmark compared to the rest of its more historic portfolio yet it falls entirely within their mission for saving houses of merit for the enjoyment of all. Peter Aldington is one of the most significant British architects of domestic housing since the war. He was one of the first here to adopt Le Corbusier's willingness to blend the traditions of local vernacular with the austerity of the modern movement, which he has expressed as 'listening to the past to make a building of the present that would serve for the future'. In this, Aldington anticipated the increasing requirement for greater humanism in housing as the 1970s progressed. This approach has become so prevalent since that it is not always easy for us to appreciate how radical it was at the time, even if it has since descended into historical whimsy and Poundbury pastiche that is far from the purity of line practised by Aldington.

American Frank Lloyd Wright's influence especially can be perceived in The Anderton House, making a brief review of his tenets pertinent. Lloyd Wright's work ranged over sixty years, emerging initially from the USAs own Arts and Crafts tradition. His trademark style created low, spreading rooms running into each other, terraces merging with gardens and overhanging eaves. Horizontality, open plans, functional (almost utilitarian) bedrooms and emphasis on the natural qualities of materials typified many of his buildings – all design aspects apparent in The Anderton House.

Lloyd Wright sought a conscious coherence in his designs. 'Every house worth considering as a work of art must have a grammar of its own,' he wrote in *The Natural House* in 1954.' The grammar is its manifest articulation of all its parts.' For Lloyd Wright, the house, its furnishings and its surroundings should form an integrated whole, all stemming from the same concept. He prescribed no decoration or pictures on the walls; the ceilings should be relatively low and the windows in compact rows. Living space, kitchen and bedrooms should form part of an integrated group. He sought the line of domesticity in the horizontal plane, avoiding unnecessary height.

Equally important is the house's relationship to its environment: it should have as much right to its site as a tree, united to its place by its horizontal form. Lloyd Wright also perceived light as integral to modern architecture, a process gradually enabled through the centuries as technology perfected glass as the means to admit light while also forming a barrier to the elements.

> 'Glass has now a perfect visibility, thin sheets of air crystallised to keep air currents outside or inside...Shadows were the 'brush work' of the ancient architect. Let the Modern now work with light, light diffused, light reflected, light for its own sake, shadows gratuitous.' (Frank Lloyd Wright, 1930, Kahn Lectures).

Thus Lloyd Wright sought to make his houses as though cast in a single form rather than pieced together: only then was it 'worth considering as a work of art.' Again, many of these tenets are apparent in the work of Peter Aldington. At The Anderton House, glass has become an almost virtual barrier, the quality of light in the living area equivalent to that outside.

Fig.1. The Anderton House shortly after completion in 1970, looking down the driveway. Its debt to the Devon longhouse form is clear. Fig.2. The Anderton House today, secure in its carefully judged setting in the landscape.

Aldington was reacting to the Britain of the late 1950s and 1960s, when architectural design was becoming ever bigger – new towns, power stations, factories, hospitals set the trend and drove architectural expertise and creativity. Such was the momentum that the more lowly qualities of human scale, for a while, went by the board. Concern grew that the sense of community and scale

in small rural towns and villages especially was in danger of annihilation. In counterpoint to the works of public scale in these years are certain self-effacing and intensely private houses built by a few architects for themselves or their friends. Such small houses were the perfect opportunity for architectural experimentation and free planning in a number of idioms.

Peter Aldington's very first private commission, the White House at Askett Green, Princes Risborough in 1961, was in explicit reaction to this trend. His clients the Whites asked him to design 'a modern interpretation of a cottage' and it is here that Peter Aldington's quiet revolution began.

Three years later, he began his own personal housing project with his wife Margaret at Turn End in Haddenham, Buckinghamshire. Described by Elain Harwood, English Heritage's 20th century specialist, as 'Peter Aldington's answer to Frank Lloyd Wright's Taliesin' (which Lloyd Wright established as both his spiritual home and a centre of excellence), construction of Turn End was enabled by the building of two cottages, Middle Turn and the Turn. Walls of the local wychert (kneaded clay and straw) are successfully combined with concrete block walls and varnished pine. Turn End sits in an important modern garden, which is occasionally open to the general public, and The Anderton House is arguably its most important complement among Aldington's other work.

The connections which led to the house at Goodleigh can be traced right back to Ashton Baptist Church in Preston, attended by Peter Aldington's father and also by a couple called Ian and May Anderton [Fig.3]. Mrs Anderton has been Mr Aldington senior's secretary for a number of years and Ian Anderton ran a pharmacy in Preston, where Peter Aldington remembers stopping off on his way home from school in the 1940s. Eventually, the Andertons and their student daughter Liz were forced to move when a road widening scheme required the demolition of their shop. They chose to move to Barnstaple, where Ian Anderton again set up his pharmacy at 16 Vicarage Street. For a while the family lived in a generous Georgian flat above the premises and this was to colour their views when they eventually came to commission a new house to serve as a base for retirement. For this, they remembered the schoolboy from Preston, by then an architect of growing reputation.

Their brief was that the house should be small but generous and make the most of the views across the valley to rolling hills beyond; that the main living areas could be open plan though with some kind of division; that the three bedrooms should be private and acoustically insulated; that the house be clean and easy to run. Finally, a study area was required for Ian Anderton – not secluded from daily activity but rather at the heart of it in the living area and of a form which would allow the inevitable clutter of papers and books to be concealed [Fig.4].

The arrival at such briefs was an important part of the working practice of Peter Aldington's partnership with John Craig. Craig was the creative group editor of an advertising agency client and Aldington realised that the highly detailed way in which Craig evolved the briefs for his

Fig.3. Ian and May Anderton in their house and garden at Goodleigh, which they called Riggside.

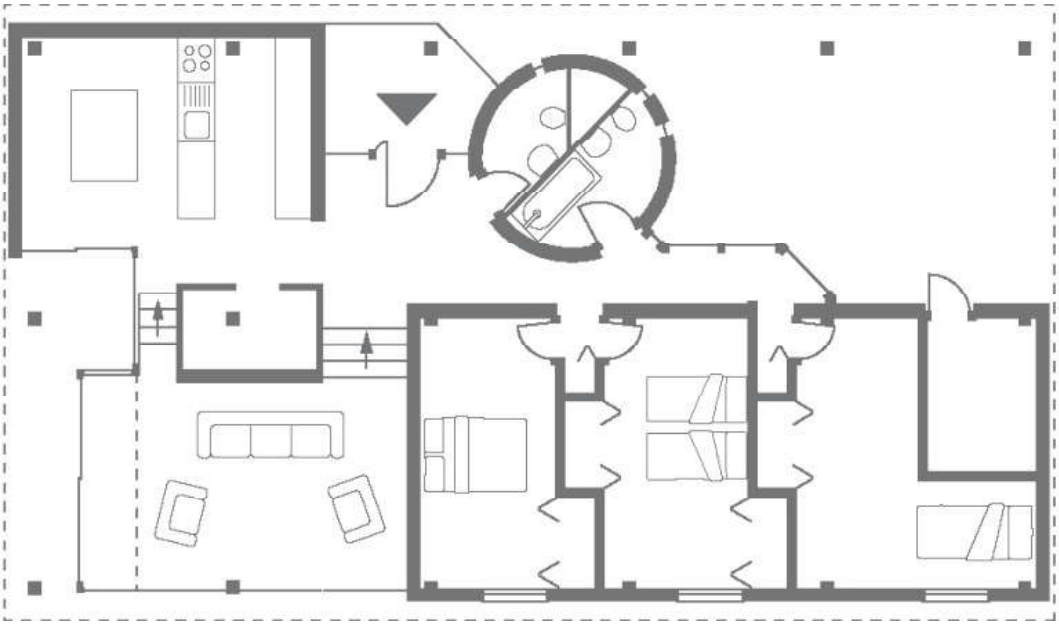

Fig.4. Floor plan of The Anderton House: 'a modern interpretation of the traditional Devon longhouse, a low rectangular shell nestling into the hillside.'

advertising clients was in itself a form of architectural design. He persuaded Craig to join him forming a joint architectural practice. John Craig might spend a year developing the brief with their clients so that the house could be detailed around not only their requirements of function but might even take account of existing furniture. Peter Aldington would then draw up the design, often in a matter of weeks. Such thoroughness of approach made Aldington and Craig a highly successful partnership.

Aldington met his brief from the Andertons by designing for them a modern interpretation of the traditional Devon longhouse, a low rectangular shell nestling into the hillside. With perhaps unconscious irony, at one end the animal byre has become a carport. For all its modernity, this simple, almost barn-like form represents one of the most fundamental structural forms of shelter. As Peter Aldington himself expressed it, in Goodleigh 'By using a frame and a tent-like roof we were able to make a living room on a small footprint into an apparently endless space.'

The explicit expression of inherent structure apparent in The Anderton House is also an important aspect of Aldington's signature. As the *Architect's Journal* put it in 1973, 'His best work has a substance derived from a gutsy, no-nonsense statement of constructional fact... his attitude to structure is for him like justice – not only must it be done, it must be seen to be done.' This gives the materials an aesthetic as well as a structural role: in the Anderton House almost every brick and piece of timber used can be seen beneath a simple coat of paint or varnish. The floor is a simple concrete raft, which provided in a quickly and economically formed single entity a working platform that also serves as foundations, heating pad or underfloor heating and site leveller.

The roof is a simple structure, supported by posts and twin beams and erected and tiled quickly and cost-efficiently. The roof appears to float above the walls through the cunning use of a narrow clerestory which flows into the glazed gable ends to give an effortless flow of space and an attractive confusion of inside and outside [Figs.5,6].

The flat sheen of glass is used to accentuate different zones and moods. This is most clearly seen in the living space, where large sheets of toughened and laminated glass allows the long views to be appreciated both inside and out. Glass set back from the perimeter and at an angle avoids reflection and glare; the lowering of the living room floor means that both internal and external spaces are revealed seductively. The curtains too play their part, introducing a layer of coloured light when drawn [Fig.5].

The sense of involvement with the landscape is further heightened by continuing the Wheatley

Golden Brown quarry tiles used for the floor of the living space outside onto the terrace and by the lack of a definable edge to the glass corner of the living room. 'It was,' wrote Peter Aldington, 'perhaps the nearest we came to an integration of inside and outside spaces.' By contrast, the entrance to the building on the north side and the bathroom windows use darker, textured glass so that the entrance draws the visitor into an almost burrow-like space before the bright openness of the open plan living area.

The lighting of the whole building is critical to its conception both during the hours of daylight and darkness. One of Peter Aldington's signature features is that the external light has no switch. Instead it is controlled by a timer (overridden by a light sensor), so that the building's moods are animated even *in absentia.* Its interior has many complicated and boldly executed built-in cupboards and fittings [Fig.6], another typical feature of Aldington designs, especially in his kitchens. In common with his other houses, The Anderton House is modern but far from minimalist and is at times almost playful, drawing warmth from varnished pine which is typically in a markedly horizontal plane and deliberately obtrusive. The use of concrete breezeblocks is honestly expressed throughout, albeit painted white. The requirement for a central study area was solved by a high-sided box that dominates the open-plan living area, christened the Doghouse [Fig.7]. This cube is complemented by the circular pod beside the entrance that contains the bathroom.

The bedrooms are primarily utilitarian, functional sleeping spaces with plain walls and stark alloy sash window frames. Yet here too there is warmth and practicality: roomy built-in cupboards and carefully conceived diagonal panelling. Liz Anderton's bedroom was provided with an entirely functional and just as satisfying length of built-in desk and shelving lit by the clerestory – horizontal joinery in its element [Fig.8]. The Andertons found themselves entirely happy with the end-result.

The Andertons lived at Riggside for over twenty five years, content to keep the house's form unchanged. This ensured an unusually complete survival of a unique house of the early 1970s, but the odds of it continuing 'unimproved' under new owners were not good. This in itself was enough to bring it to the Landmark Trust's attention when it came on the market in 1999, by then with Grade 2* status.

There was a further and more pressing problem: the hillside village of Goodleigh is vulnerable to flooding and the Anderton House is no exception. The house had twice flooded to such an extent that the huge plate glass windows in the living room had shattered in reaction to the outward thrust of a metre of water, damaging the underfloor heating and leaving the usual mess to clear up. Without significant drainage works, the fabric of the house was threatened. Landmark neither targets nor excludes any period when choosing its buildings and had been quietly keeping an eye on post-war buildings for some time, without finding one that was at risk as well as of architectural merit, to justify taking it out of the housing stock.

Liz Anderton, who wished to see the architecture of her parents' house preserved, offered Landmark a generous reduction in its price to achieve this and was also very patient in allowing payment to be phased as funds gradually became available. So while its modernity made the house something of a new departure for Landmark, it was acquired for all its usual reasons: it was a building of great architectural merit worthy of preservation, and one whose future was at risk without Landmark's help.

Landmark's careful refurbishment, including flood mitigation works, was completed in 2003. Consistent with the convention that distinguished modern houses eventually come to be known by reference to the enlightened clients who commission them, the name was changed from Riggside to The Anderton House. To have taken on such a house, which at first glance seems little different from so many other 1970s houses that sprang up on estates across the country was, at the time, a

Fig.5. The glazed walls create a light and airy open plan living space, in contrast to the smaller windows and white walls of the utilitarian bedrooms.

Fig.6. The roof appears to float over the building through the use of a 'clerestory' above the living area.

Fig.7. Ian Anderton's study area, known as the Doghouse, sits between the otherwise open plan kitchen and living area.

bold move for the Landmark Trust. Yet The Anderton House is proving enduringly popular with those who book to stay there. It remains instantly evocative of the early 1970s, a comfortable family home superficially almost like so many others built across the countryside in the last decades. The difference lies in the attention to proportion and space, rigorously applied with a consistency of detail and materials. Domesticity is lifted to a different level of experience, by the mind of an architect who is master of his chosen idiom.

Caroline Stanford
Historian, The Landmark Trust

The Anderton House can be booked for self catering stays from 3 nights to 3 weeks. Visit www.landmarktrust.org.uk or phone Landmark's Booking Office of 01628 825925 for details. Strictly by appointment, access to the building on changeover days may also be arranged through the Booking Office.

Fig.8. Liz Anderton's bedroom, with built in study area. The three bedrooms are private and utilitarian spaces, in contrast to the light and airy open plan living room and kitchen.

Voysey's Cottage Hospital at Halwill Junction

In 1899-1900 C F A Voysey designed a Cottage Hospital in Beaworthy Parish, at Halwill Junction [Fig.1]. This is Voysey's only building in Devon and is now owned by the Winsford Trust. The following is based on research for a Conservation Management Plan commissioned from Keystone by the Trust in 2012.

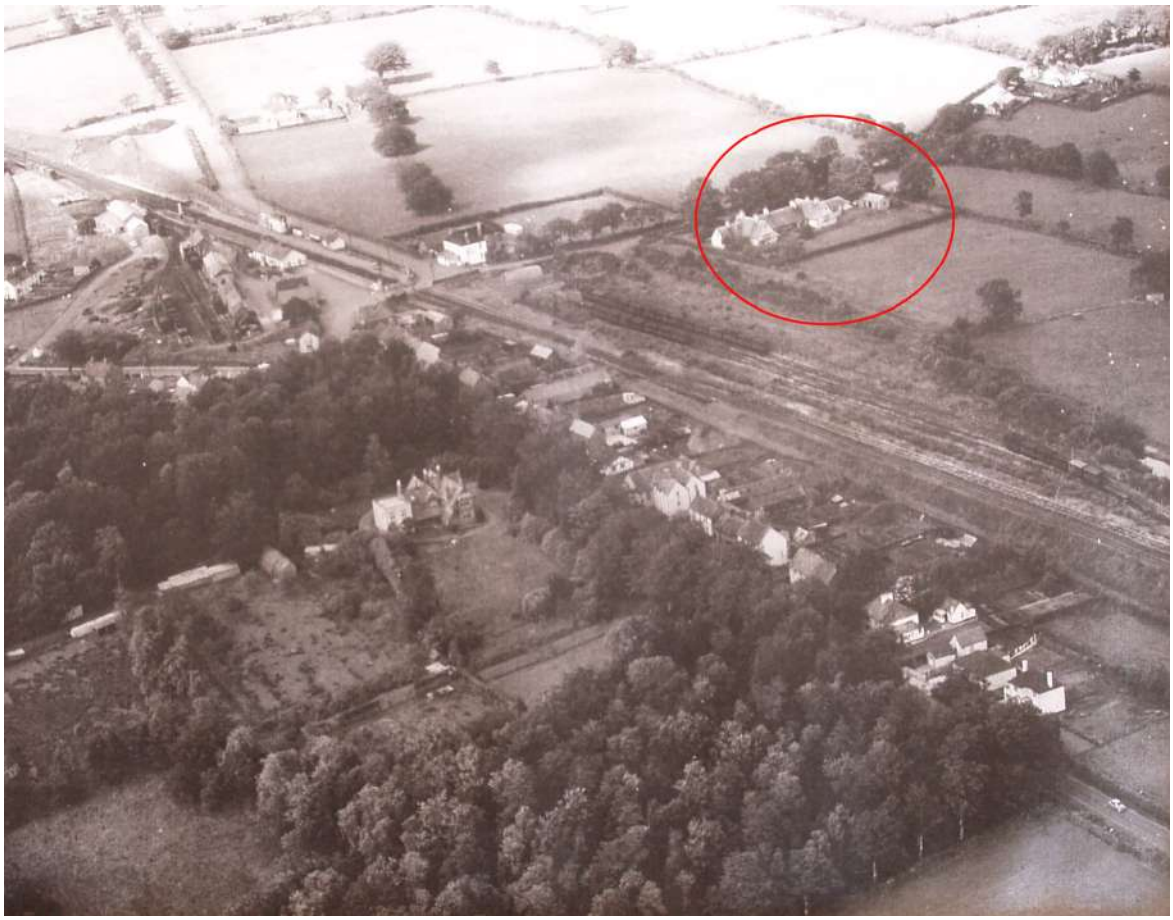

Fig.1. The hospital at Halwill Junction, The Winsford Centre Archive, c.1960, reproduced with permission. Halwill Junction has been extended with new estates since.

The Cottage Hospital Movement

Cottage Hospitals developed in the second half of the 19th century. They were made possible and successful by international developments in hospital treatment: the use of anaesthetics in surgery from 1845; higher standards of nursing care under the guidance of Florence Nightingale, particularly after the opening of the Nightingale Training School for Nurses at St Thomas' Hospital in 1860, and the reduction of hospital infections as a result of the work of Lister and Pasteur on germ theory and antiseptics. Many of the issues which pre-occupied the early founders of Cottage Hospitals are part of the current debates about hospitals. How far should a patient have to travel? What are the relative merits of competition and co-operation in medicine? How can costs of a stay in hospital be kept down? To what extent does physical environment affect patient recovery?

Cranleigh village hospital in Surrey, founded in 1859 by a general practitioner, Albert Napper, has come to be known as the model of later Victorian Cottage or 'Village' hospitals, as they were sometimes called. Cranleigh was well-publicised in all three editions of a 19th century book on cottage hospitals by Henry C Burdett. Burdett was an advocate of Cottage Hospitals and did much to broadcast good information and advice about their establishment and management.

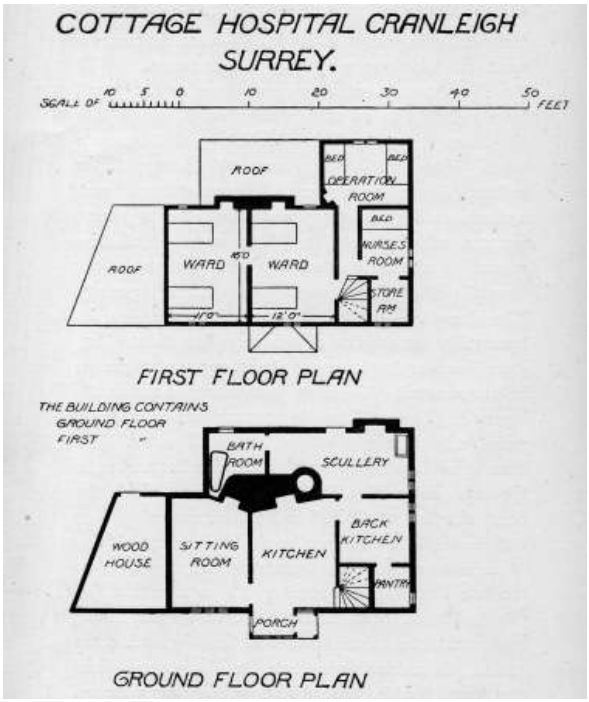

Fig.2. Cranleigh Hospital from an old postcard, private collection, and its layout, from Burdett, 1896.

His publications cover every detail including bedpans, drainage (always a high priority), record-keeping and exemplary layouts.[1] Cranleigh had only four beds for patients and its conversion from a dwelling maintained a completely cottage-like appearance [Fig.2]. In the next 20 years or so about another 148 hospitals were established, some in existing buildings and some purpose-built. About the same number was added between 1879-1900. Average bed numbers rose to roughly 15 beds per hospital (based on an analysis of about 60% of the total). By 1934 there were over 600 cottage hospitals in England providing 10,000 beds.

All Cottage Hospitals were relatively small institutions, funded by donations, collections and subscriptions and designed to provide health care for the sick poor in rural areas. Each hospital had its own local rules and regulations but invariably excluded patients with infectious diseases and the insane. They avoided the need for the patient (or his/her visitors) to travel long distances to a general hospital in a town or city. Cottage conversion provided an architectural environment familiar to the patients and this was considered to improve their wellbeing. Patients contributed to the cost of their treatment and keep (unless these were covered by the parish) in line with contemporary views about the value of self-help. Encouraging self-help and independence amongst the patients was at the heart of the system. Burdett insisted that: 'If ever these small hospitals become free to any large extent...they will prove a curse rather than a blessing to the labouring poor. This is one of the rocks ahead'.[2]

The success of the Cottage Hospital movement was based on more than Victorian philanthropy and notions of self-help. The treatment they offered was perceived to be cheap relative to larger or specialist hospitals and they brought advantages to the General Practitioners who staffed them. In 1867 it was considered that a six-bed hospital could be set up in an existing cottage for as little as £350 and would be adequate to serve a rural population of 4,000-5,000. GPs could admit their own patients and provided medical care on a rota system, supplemented by nursing staff. This provided a focus for GP co-operation, unusual at a time when there was keen competition for wealthy patients. The provision of operating theatres also allowed GPs to share costly instruments and develop their surgical skills by practising on the poor in relatively hygienic conditions, enhancing their expertise and reputation amongst their wealthy patients: 'The lessons learnt day by day in the cottage hospital become in time of need of real value in the ancestral hall', as Burdett noted, without irony.[3] Complicated surgery was sometimes undertaken by a consulting surgeon, providing a welcome professional link between general practice and the specialist surgeon from a general hospital.

The West Country was an early provider of Cottage Hospitals. Dispensaries set up to provide medicines at cost price and free advice for the sick poor sometimes developed into Cottage Hospitals. The dispensary at Wiveliscombe in Somerset was providing emergency beds as early as 1804 and there were examples of small early hospitals at Penzance in Cornwall and Teignmouth in Devon. Burdett recorded twelve Cottage Hospitals in Devon by 1896:

Ashburton and Buckfastleigh
Budleigh Salterton
Dartmouth
Dawlish
Exmouth
Ilfracombe
Newton Abbot
Ottery St Mary
Paignton
Sidmouth
Tavistock
Totnes

No doubt there were more by 1900.

The Patron of the Winsford Cottage Hospital

The Winsford Cottage Hospital was financed by Maria Louisa Medley (1840-1919), widow of George Webb Medley [Fig.3]. Mrs Medley had a cultured, well-to-do background [Fig.7]. Her grandfather on her father's side, Gideon Slous, was a Flemish portrait and miniature painter, while her father, Henry Courtney Selous (1803-1890) became a successful and popular painter and illustrator of epic scenes, best-known for his depiction of The Opening of the Great Exhibition (1851) that hangs in the Victoria and Albert Museum. Selous also contributed to the fashion for spectacular dioramas, was an author of children's books and played the stock market. On the side of her mother, Emily Elizabeth (née Bone), Mrs Medley was connected to two generations of artists. Her great grandfather, Henry Bone, was a hugely successful enamel painter, known as the 'Prince of Enamellers' and her grandfather, Henry Pierce Bone eventually followed his father's profession and also became an enameller to royalty.

Fig.3. Mrs Maria Medley, the patron, The Winsford Centre Archive, reproduced with permission.

The Medleys lived in Mayfair. In about 1880 they acquired an 800 acre country estate in Devon and had a house built in Beaworthy parish, fit for the late Victorian equivalent of a multi-millionaire couple [Fig.4]. Beaworthy was a surprising choice. It had neither a strikingly picturesque landscape, nor an admired climate. George Medley had a professional interest in railways, dealing in railway shares on the London stock market. He had interests in American railway companies and became chairman of the Assam Railway and Trading Company. Perhaps the recent arrival of the railway (Halwill and Beaworthy station opened in 1879) prompted the couple to buy in West Devon. George Medley died in 1898, leaving what was then the enormous sum of £260,000.

Fig.4. Winsford House. This has been demolished, but the walled garden survives. The Winsford Centre Archive, reproduced with permission.

The bulk of this was bequeathed to his widow. Among the smaller bequests was £1,000 to the Reverend Charles Voysey of the Theistic Church, Piccadilly, the father of the Arts and Crafts architect, C F A Voysey. Presumably George Medley and his wife, like many others in artistic circles in London, not only knew the Reverend Voysey, but approved of his theology and his single-church religion, even though he had been found a heretic and excommunicated by the Anglican Church. Charles Voysey's Theism denied eternal punishment, insisting that God's purposes were good and that belief was a matter of reason. His views attracted support from a wide range of independent thinkers, from Ruskin to Charles Darwin. C F A Voysey was close to his father and the Medleys may have met him through the Reverend Charles.

In 1898 Mrs Medley commissioned C F A Voysey to design an urn for her husband's ashes. Cremation had been pronounced legal only in 1884 and was a choice that reflected the Medleys' liberal outlook and perhaps their interest in new technologies. A year later the widow commissioned Voysey to design the Winsford Hospital at Halwill Junction in memory of her husband. The hospital cost £2,215 (it is not clear whether this was for the building alone, or included the fittings), a modest sum for a woman who was to leave £373,000 on her death.

The hospital was for the relief of the poor 'not being inmates of a workhouse or in receipt of Poor Relief' in the rural parishes of Halwill, Beaworthy, Ashwater, Black Torrington, Bradford, Cookbury, Clawton, Hollacombe, Holsworthy, Pyworthy, Tetcott, Ashbury, Highampton, and Northlew, with a preference given to the inhabitants of Halwill and Beaworthy [Fig.5]. Bideford had a District Dispensary and Infirmary, but there were no hospitals in either Okehampton or Hatherleigh. Before the Winsford Hospital was built, the sick poor of Beaworthy most likely had to go to Exeter for treatment. This was over 35 miles from Halwill Junction and a good deal further for the inhabitants of some of the other parishes serviced by Winsford. In the absence of a Cottage Hospital, the alternative was treatment (including surgery) at home. Accounts of the condition of housing for the rural poor in the locality in the late 19th century show just how unsuitable their homes were thought to be for any medical procedures.

Mr Linnington Ash, the Medical Officer of Health for Holsworthy District in the late 1870s was

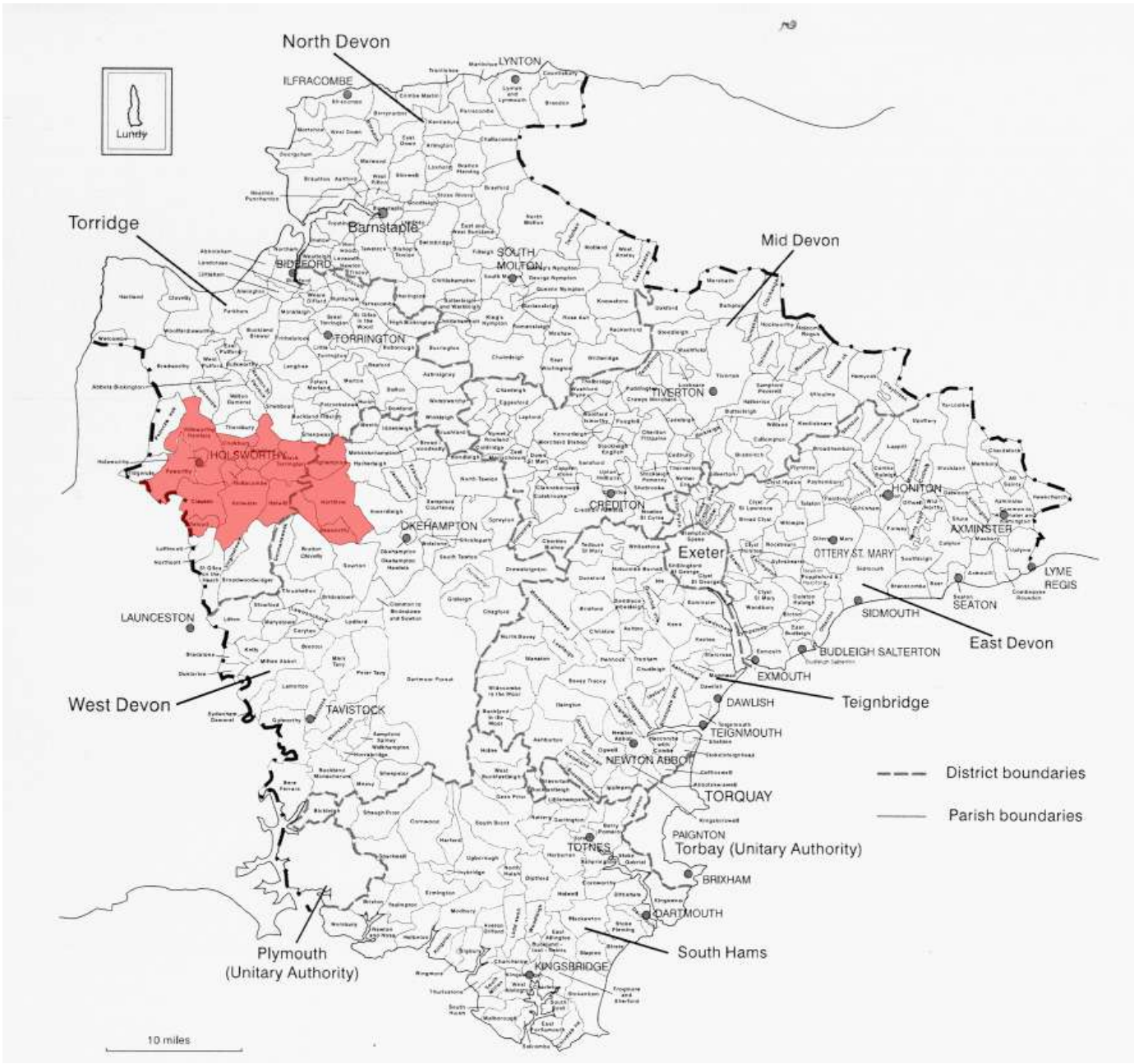

Fig.5. The parishes serviced by the hospital. Devon Heritage Centre.

quoted in George Heath's *Peasant Life in the West of England*, published in 1880:

> 'The people [in the Holsworthy District] belonging to the lower orders of society live in the midst of conditions greatly prejudicial to health, and abuses shocking alike to morals and decency. The evils to be met with still are, hovels, old, dilapidated, and neglected, with floors cold and damp, with pig-stye and manure heap closely adjacent to the kitchens – water supply scanty and polluted, and closet accommodation deficient or absent altogether. The decencies of family life are hardly possible, for the rooms being deficient in size, a promiscuous huddling together of the sexes takes place with the attendant evils of overcrowding and unchastity.'

Linnington Ash identified the male population of Holsworthy District as prone to chronic forms of rheumatism.

> 'This is due rather to the dampness and coldness of the district than to the use of cider, to which it has commonly been attributed. The soil is very retentive of moisture, the rainfall is heavy and the men work day after day with only rough fustian or canvas next their skin – for the use of flannel is quite ignored.'[4]

The Architect

Fig.6. CFA Voysey. The Winsford Centre Archive, reproduced with permission.

C F A Voysey, born in 1857, was a major architect of the late 19th/early 20th century [Fig.6]. He is associated with the Arts and Crafts movement and its dedication to simplicity, truth to materials and the marriage of craftsmanship and design. Trained in the offices of John Pollard Seddon, George Devey and the little-known Saxon Snell, Voysey set up in practice on his own in London in 1881.

He moved in Arts and Crafts circles and was a member of the Art Workers Guild. He figured prominently in *The Studio*, founded in 1893. This was an illustrated magazine with a European-wide readership devoted to the decorative arts and the promotion of young artists, designers and architects. Voysey designed the front cover of the first issue and subsequent issues included articles by him and championed his work.

Like his Arts and Crafts contemporaries, Voysey was influenced both by A W N Pugin, who revolutionised attitudes to medieval Gothic architecture and promoted the revival of architectural crafts, and by John Ruskin, who argued for a fusion of art and craft in design. Like some of his contemporaries he designed not only buildings, but furniture, fittings, textiles and wallpaper. Unlike some of his contemporary Arts and Crafts architects, Voysey was not opposed to mass production, did not share the socialist idealism promoted by William Morris and was by no means dedicated to using local materials or the local vernacular style for new buildings. In fact, he designed low, rendered, roughcast buildings with slate roofs, not only in the Lake District and Devon, where there was a close relationship with the local vernacular, but also in south-east regions characterised by timber-framing and tiled roofs.

Towards the end of his life some architectural historians identified Voysey as a major contributor to architectural change. They saw the seeds of international modernism in the characteristic ornament-stripped buildings of his mature period and in his stated reluctance to use the styles of past periods. Nikolaus Pevsner's *Pioneers of Modern Design*, published in 1936, was a widely-read text in this process. Readers of this Newsletter may like to consider whether Voysey's hospital is a natural precursor of the Modernism of The Anderton House. Voysey himself was uncomfortable to be perceived as a precursor of Modernism but this was a reputation that made his buildings well-known amongst architectural historians and critics in the later 20th century. A very different inheritance was the commonplace use of a debased version of his style for the repetitive detached roadside villas of suburban England. These gave his buildings a visual familiarity which has contributed to their broad and enduring appeal.

The Building Project at Halwill Junction

The site selected for the hospital was the corner of a large field next to the railway line at Halwill Junction, a few fields away from the edge of Winsford Tower grounds. Proximity to Halwill Junction station was convenient for medical supplies and, no doubt, some patients.

Although Voysey is best-known as the designer of detached houses for the well-off, he was not an extraordinary choice of architect for a Cottage Hospital. Early in his career he had worked

as an assistant to Henry Saxon Snell (1830-1904), who specialised in the design of hospitals and charitable institutions. One of Voysey's earliest designs, in c.1882, was for a sanatorium at Teignmouth. This was never built, but an elevation survives. It was very different in character to Winsford: a large, architecturally busy building with diapered decoration and timber-framed gables. However, it gave Voysey experience of hospital design and it was provided with a very long verandah across the front, also a feature of Winsford, designed in 1899.

As Voysey's biographer, Wendy Hitchmough notes, 1899 was one of the busiest, as well as most lucrative years in his career. He designed eight new buildings and was managing at least five major building projects, including his own house, The Orchard, in Chorleywood, Herts. His income in 1899 was double what it had been in 1895.

All Voysey's specification drawings for the Winsford Hospital have been lost. However, there are three sheets of colour-washed elevations and plans of the hospital held in the RIBA Drawings Collection. One, undated, has perspective N and S elevations, and is entitled 'The "Winsford" Cottage Hospital for Mrs Medley'. It is presumed here that this undated drawing is the first of the three, the perspective used to give the client a good impression of the bulk of the building [Fig.7]. Another sheet of drawings dated 27th April 1899 is very similar to the above, but the elevations are shown with less perspective.[5]

A third sheet, dated July 1899 and signed by Voysey is also signed by M L Medley and 'M White', their signatures dated October 1899.[6][Fig.8]. This drawing is more worked up and includes W and E elevations, as well as N and S, and also shows drainage. There are changes from the earlier drawings both to the elevations and plan and both are as built. The proportions of the main wards are slightly different from the previous two sheets of drawings and the verandah is supported on panels of presumably iron trellis, rather than the posts shown in the earlier images. The arrangement of rooms on the north side of the corridor is also slightly altered from the earlier drawings.

Voysey was advertising for contractors in *The Builder*, 19th August 1899, tenders to be delivered by 30th September. His usual practice was to employ local builders and the signature, 'M White' on the October 1899 drawing must be the contractor. The only builder of this name in Devon recorded in *Kelly's Directory*, both in 1897 and 1903, is Medland White, address given as 'Station, Halwill, Beaworthy'. Medland White was born in Germansweek in 1848 and was described as 'Builder, Carpenter & Postmaster'.[7] In October 1899 'Mr Ash' (presumably Mr Linnington Ash), was sent a copy of the 'agreement and stamping' that concluded the final plans, suggesting that he may have been involved in discussions of the design of the hospital, based on his experience as the District Medical Officer of Health.

According to Voysey's 'White Book', held in the RIBA drawings collection, the building project lasted from April 1899 to November 1900.[8] He made eleven visits to Beaworthy apparently visiting Winsford Tower on only one of these occasions. He also visited Mrs Medley in London seven times. An entry in the hospital visitors' book shows that he used a supervising architect, Noel D Sheffield (1878-1955). In 1952, Mr Sheffield, then living at Budleigh Salterton, visited Winsford and wrote in the book: 'supervised the erection of the Hospital 1900 under the direction of Mr C F A Voysey'. Voysey's 'White Book' records two payments for Sheffield's travelling expenses during the course of the work.

The Hospital Building

The Winsford Hospital illustrates all the diagnostic characteristics of Voysey as a mature architect. There is a strong sense of the users and functionality in the plan. The building materials are roughcast brick with stone dressings. The roughcast extends to the chimneyshafts. Voysey had made use of roughcast brick as an inexpensive form of construction from his very first built design, which was for a client who was a cement manufacturer.

Fig.7. Voysey's preliminary elevations and plans, the Winsford Centre Archive., reproduced with permission.

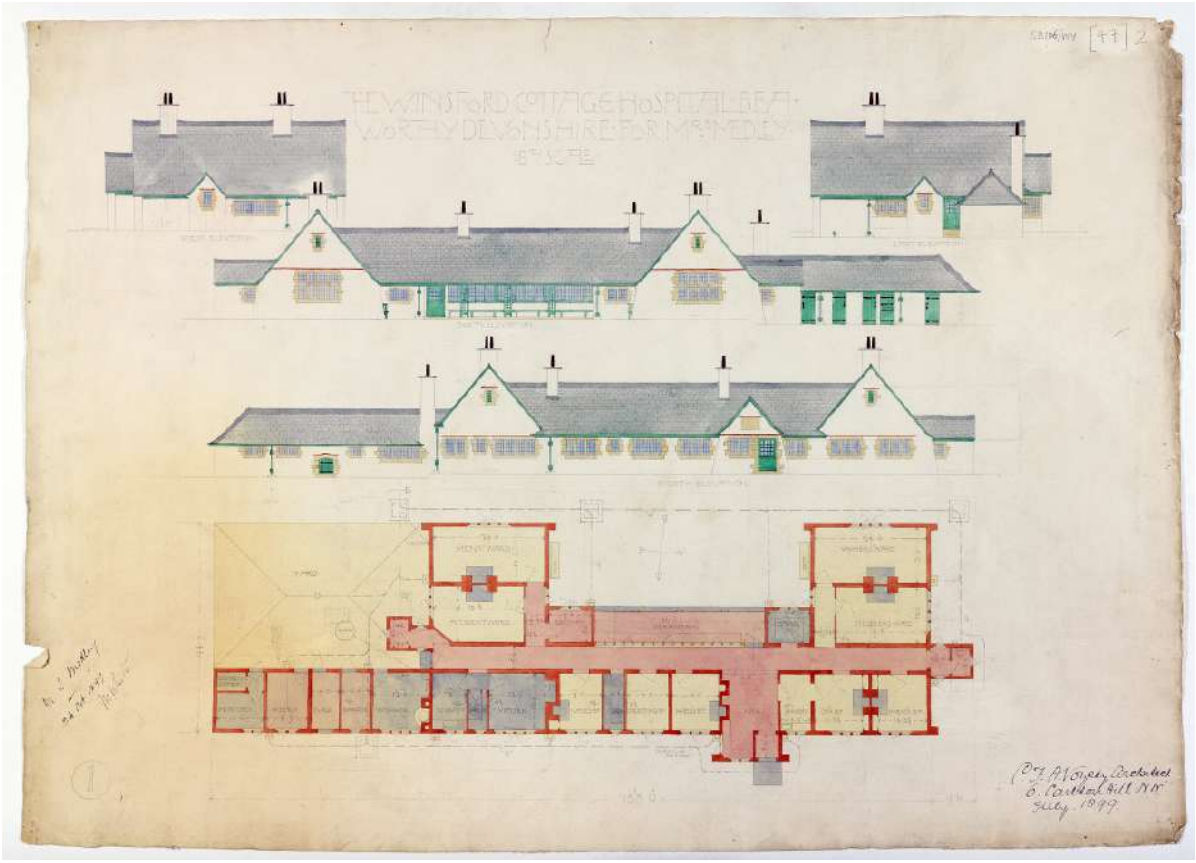

Fig.8. This is presumed to be Voysey's final plan, slightly altered from Fig.6 above and signed by Mrs Medley and the contractor, Medland White. RIBA drawings and archives collections, SB106/VOY [47](2), reproduced with permission.

Fig.9. The garden elevation. Keystone, 2012.

The design typically emphasises the horizontal: a long low building with a striking silhouette composed of a large roof with rendered stacks. Externally, the building could easily be mistaken for a middling-sized single-storey house. The prominent eaves are emphasised by the use of a moulded eaves cornice and the moulded profile of the guttering [Figs 9,10]. A ribbon window of fifteen lights along the south front, opening onto a wide verandah which overlooks a terraced garden, reinforces the sense of the horizontal, which extends into the flattish local landscape with its long views. Window architraves, mullions and doorway architraves are un-moulded and reflect the architect's fearsome dedication to simplicity, something that he sometimes found difficult to impress upon contractors.[9]

Fig.10. The entrance elevation. Peter Marlow for the DBG, 2011.

The horizontal lines of the building contrast with the very substantial chimney shafts, one of them tapering. The overall aesthetic is one of simplicity and absence of ornament. Nothing could be further from his client's house, which he must have loathed [Fig.11]. As usual with Voysey buildings, there is through design of fittings and details by the architect, including robustly-made 'country-style' doors and characteristically ingenious ironwork. The building also includes touches of the slightly fey in Voysey's signature element of hearts (ornamenting chimney-pieces) and two ventilation grilles decorated with birds [Figs.12,13].

Clockwise from top. Fig.11. The interior of Winsford House, a radically different aesthetic from Voysey's hospital. The Winsford Centre Archive, reproduced with permission. Fig.12. Plain to a degree. One of the smaller rooms in the hospital incorporating a plain cupboard and a chimneypiece with Voysey's signature heart-shaped decoration. Keystone, 2012. Fig.13. One of two ventilators made into a decorative feature with a design of birds and bushes. Keystone, 2012.

The roof was covered with silvery-grey Delabole slates laid in traditional diminishing courses in preference to the more mechanical appearance of contemporary Welsh slate cut and laid to standard widths and lengths. The openings in the building were dressed with pinkish-coloured Hatherleigh stone, providing some colour warmth to the austere exterior.

The Plan

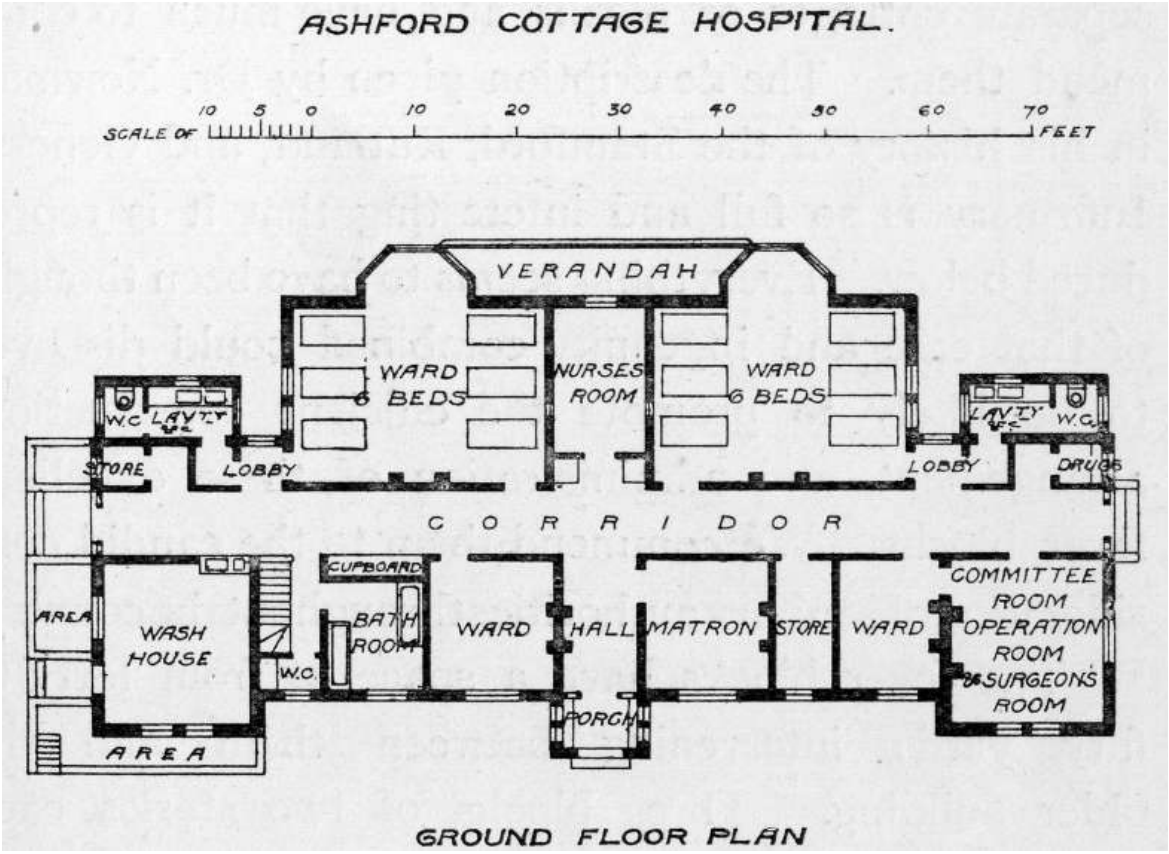

Fig.14. Ashford, in Kent: one of the exemplary cottage hospital plans published by Burnett in 1896 and very close in layout to Winsford. This may be accidental, but Voysey must have known Burnett's publication.

Winsford was designed on a domestic, rather than an institutional, scale. While this was in keeping with the principles of the Cottage Hospital movement, the building was unusually small for its date in terms of bed provision. Voysey's plans show only seven beds in four wards, although a description of 1903 mentions eight beds and nine are mentioned by 1906. By 1998, when the hospital closed, it had 15 beds. The plan of Cottage Hospitals, with segregated male and female wards, encouraged a degree of symmetry and Voysey's plan is no exception. It may have been influenced by the plan of Ashford Cottage Hospital, published in Burdett's third edition (1896) of *Cottage Hospital* [Fig.14], which Voysey must have known. It also represents a variation on a plan favoured by Arts and Crafts architects: narrow, with corridor access to individual rooms. This allowed the layout to be expressed externally in contrast to the composition of a classical facade that revealed little of a building's interior arrangements.[10]

The four wards at Winsford were in two forward-projecting wings, the south-facing verandah between them, with a bathroom and storeroom at either end of the verandah. The wards – men's and accident on the east side, and women and children's on the west – were heated by open fires in back-to-back stacks [Fig.15]. A corridor on the long axis behind divided the wards from a series of smaller service rooms including a kitchen, operating theatre, nurses' rooms etc. There were WC projections serving each pair of wards off this corridor, one to W and one to E. The service rooms were divided by a north side entrance porch and generous hall, which opened into the corridor

Fig.15 [top]. The former mens' ward with a large window facing the garden and an open fire. Keystone, 2012.

Fig.16 [centre]. The entrance hall with its mosaic floor and a relatively grand chimney-piece, incorporating commemorative shields, later adapted to take a stove. Keystone, 2012.

Fig.17 [bottom]. The mortuary slab, now in the garden, with drainage grooves. The surviving medical records at the hospital indicate that few patients died here. Keystone, 2012.

[Fig.16]. As recommended in publications on Cottage Hospitals, the wash-house and mortuary, along with fuel stores, were outside the main range of the hospital, placed in a narrow wing at the east end, with the mortuary at the far end, and at a discreet distance from the living patients. The mortuary slab, a huge piece of slate grooved for drainage, survives in the garden [Fig.17]. The stable, presumably for the horse that brought the visiting GPs, or perhaps for a horse-drawn ambulance, was also in this narrow range. Voysey did not include a day room for patients, something recommended by Burdett, but the south facing verandah supplied a sitting area in warm weather and the long spine corridor could have been used for exercise.

His sense of the patients was something that, as he drily wrote, 'hospital faddists are apt to forget...'. This prompted him to place the men's and women's wards overlooking a garden while the children's ward overlooked the railway 'which is the only entertainment near the site'.[11] Early photographs show an Arts and Crafts garden with gravel walks, terracing and an abundance of climbing plants over the building [Fig.18].

Hospital Conveniences

Voysey solved some of the standard issues specific to the need for convenience, cleanliness and hygiene in the hospital in his own fashion. He also departed from some of the recommendations in Burdett's publication when it came to sanitation and drainage.

There were no changes of floor level, allowing beds and equipment to be easily wheeled around the building and for the comfort of walking patients. The hospital was carefully-ventilated with air-flues. The main ward floors were not suspended on joists but were boards laid directly onto concrete to avoid dust or vermin beneath. An odd L-shaped skirting in the wards was probably intended to make for easier cleaning [Fig.19]. The hall, corridors and verandah were all paved on cocrete with a yellow mosaic tile which extended up the walls to form a skirting with a curved profile, avoiding the dust trap of a right angle [Fig.20]. Some caution must be exercised in attributing ingenious details solely to the Cottage Hospital use. Copies of a series of

Fig.18. The hospital's modest Arts and Crafts terraced garden shown in a photograph of c.1910. There was also an orchard. The Winsford Centre Archive, reproduced with permission.

1927 articles on Voysey and his work in the RIBA archives quote the architect recommending the general use of glazed tiles for skirtings as efficient for cleanliness.

Drainage, particularly its potential for failing, was a key element in Cottage Hospital design. Burdett was suspicious of flushing water closets and recommended the use of earth closets as more hygienic and unlikely to go wrong. Voysey installed flushing WCs at Winsford. Sewage and storm water were treated separately. Fresh water came from a well and pump, shown on Voysey's drawings sited in the wash-house in the east wing. The entrance hall, wards and service rooms were heated with open fires. No doubt these were considered integral to good ventilation for the patients, drawing in fresh air from the windows. Permanently open air vents in some of the rooms have grilles with bird and foliage designs. For the health of the building, rather than the patients, the roof was ventilated with small dormers. For baths and other domestic purposes a hot water system was connected with a boiler behind the kitchen range. Judging from documentation the hospital had electricity from the outset: in 1930 it was reported that the batteries for the 'Electric Lighting Plant' had been renovated 'after having been in use for 30 years'. No doubt Mrs Medley, living in a house with modern services, would have approved.

Fittings

Voysey's architectural fittings for the Winsford hospital are an especially memorable element of the building. Hitchmough notes that by 1899 he habitually specified a range of standard parts for his buildings, some specially made to his designs by small manufacturers. Unfortunately, without the specification for Winsford Hospital, the manufacturers of the Winsford fittings are not known with confidence, but with Halwill and Beaworthy station so close by, Voysey probably used his favoured suppliers in London and elsewhere. The door furniture may have been supplied by Elsley of Great Titchfield Street, London, the tee hinges and wrought latches perhaps by Reynolds of 28

Victorian Street, London. The tapering earthenware chimneypots at Winsford may have come from Nuneaton.[12]

The windows have absolutely plain square-section stone or timber mullions, some with tiled drip ledges: the ward windows are large and divided into two tiers by transoms. The casements are glazed with square leaded panes and have ingenious vertically-hung window stays allowing for fixed positions when partially or fully-open [Fig.21]. The ribbon window opening on to the verandah has painted wooden mullions. Burdett was insistent on the value of fresh air for cottage hospital patients: 'The nurse should always... remember the great importance attached to the free circulation of pure air throughout the wards'. Nurses were recommended to keep ward windows open 'in spite of the remonstrances of her patients, who are sure to object strongly...'.[13]

There are three types of doors, all robustly-made and the principal doors hung off three, rather than the more conventional two hinges [Figs.22-24]. Principal doors to the exterior (including the verandah) are half-glazed, the glazing bars moulded on the exterior only, with plain panels below the middle rail. The door onto the verandah appears to retain its original door furniture, with a curiously elongated door knob and plain rectangular keyhole cover plate [Fig.25]. Internal doors are also wide. This had a particular resonance for Voysey who believed that this suggested 'welcome – not stand-offishly dignified, like the coffin lid, high and narrow for the entrance of the body only'.[14] The doors are constructed of vertical planks, ledged but not braced and with strap hinges with heart-shaped finials, the latches with heart shaped finials, too [Fig.26].

The chimney-pieces in the wards are very similar to those Voysey was installing in his own house, The Orchard, Chorleywood, built at the same time. For Voysey it seems that the sick poor were entitled to features that were fit for the house of a prosperous architect. Other chimney-pieces in the smaller service rooms along the north side are cast iron and decorated with his favoured heart motif. The grandest chimneypiece, in the hall, includes glazed green tiles and room for commemorative shields and inscriptions [see Fig.16].

A couple of rooms have fitted cupboards alongside the chimneystack: like the window seat in the entrance hall, these have plain panels. To date nothing is known of the hospital light fittings, which may have been designed by Voysey.[15]

Finishes

The interior walls of the hospital are plastered. Voysey provided a simple, un-moulded timber band at picture rail height. This was taken down round the doors in each major room as a frame. It is unclear whether the band functioned as a picture rail (pictures were recommended by Burdett), there is no groove along the top. The 1903 description refers to the colour scheme being shades of green, a favourite colour of Voysey's. This is confirmed by samples taken in the 2012 paint analysis report by Lisa Oestreicher, the walls being a brilliant white distemper.

Furnishings

It is not known how much furniture Voysey may have designed for the hospital. A very plain dresser survives. It might be to his design, but is too plain to immediately identify as his work. Judging from a very useful 1903 newspaper description of the interior some, at least, of the medical furnishings: the beds and operating table, were purchased from specialist suppliers. The 'Gorham adjustable bed' in the Accident Ward seems likely to have been sourced from America [Fig.27], as was the operating table. The description published on 3rd December in the *Western Morning News* noted the effective sanitation; a surgical library and noiseless rubber tyres used for all the movable furniture, which included beds and chairs.

Later History

The existing west end of the Winsford hospital is not as shown in Voysey's drawings, which show only a small projection containing a WC. The Ordnance Survey map of 1906 shows that this has

Fig.19. A right-angled skirting in one of the wards. Keystone, 2012.

Fig.20. The mosaic flooring in the corridor and entrance hall curves up the wall for easy cleaning. Keystone, 2012.

Fig.21. Voysey's ingenious vertical window stays allow for two open positions for the windows. Keystone, 2012.

Fig.22. One of Voysey's generously-proportioned doors, this one to the vernadah. Keystone, 2012.

been enlarged by then and it also illustrated in a patient painting of 1914. The extension at the west end provided a sluice room to N with lobby in front of it to S and a WC at the far west end. Evidence that this was an extension is clear in the roof space where the roughcast of the previously external west end wall can be seen.

The hospital functioned as a Cottage Hospital for less than 20 years. It then became a hospital for allied sick and wounded soldiers in the First World War. According to the records held in the Winsford Trust archive, 283 patients were treated in this period, the first patients coming from Belgium. One of the military patients produced a charming watercolour of the building, entitled 'my little grey home in the West'. A flagpole in the garden is shown flying the Red Cross and

Fig.23. The doors to the wards are also wide, with strap hinges. Keystone, 2012.

Fig.24. A door to the service wing rooms. Keystone, 2012.

Fig.25 [left]. The doorknob and key cover to the verandah door, illustrating Voysey's dedication to functional design and aesthetic of plain-ness. Keystone, 2012.

Fig.26 [left]. A door latch. Keystone, 2012.

Fig.27 [right]. A 1902 advert for the type of adjustable bed used in the hospital, probably imported from America. Private collection.

Fig.28. 'My little grey home in the West', a watercolour painted by one of the patients in December 1914. The Winsford Centre Archive, reproduced with permission.

Fig.29. An aerial photograph of the late 1960s showing the simplification of the garden in the NHS period and the verandah replaced by an ugly flat-roofed day room. The Winsford Centre Archive, reproduced with permission.

the SE corner of the garden is shown in use as a vegetable garden. The same painting shows that glazed verandahs supported on ornate iron posts had been added at the south ends of the wings [Fig.28].

After World War I the hospital reverted to serving the local population, but developed into a specialist maternity hospital. Voysey's own papers indicate that he visited again in 1924, but what he did is not known: he was paid only £3 13s 7d. He was certainly not responsible for a rather

gimcrack porch that was added at the east end, perhaps in the 1940s.

By 1942 54 of the 76 in-patients were midwifery cases and by 1943 there was an ante-natal clinic. In 1946 the printed annual report noted that: 'The hospital continues to do extremely useful work as a Maternity Home for the neighbourhood, and will continue to do so until such time as a new Maternity Hospital is built in the County.'. The list of cases showed that the great majority of patients still came from the 14 parishes for which the hospital was endowed.

On the eve of the creation of the National Health Service, 5th July 1948, the twenty-seventh annual report states:

> 'This is the last report to be issued of the Hospital voluntary and independent. The future is uncertain but is hoped that the Institution will continue for some years with a local Committee under the South-Western Regional Hospital Board.'

During its period of use by the NHS: 1946-1998 an outstandingly ugly and shoddily-built day room was added in place of the verandah [Fig.29]. This was done in the mid 1960s. Some fire doors were installed and minor amendments were made to the plan of the small rooms along the north side, but otherwise the building was left surprisingly intact.

In 1998 the North and East Devon Health Authority proposed to close Winsford Hospital as part of the NHS reforms under the Labour government, led by Frank Dobson as Health Secretary. There was a vigorous local campaign to save the hospital. At first this was primarily understood as saving the valued services it offered, rather than an historically-important building, but the Voysey design attracted support for the campaigners. Key figures in the fight were John Burrell, the Liberal Democrat MP for Torridge and West Devon and Hans Eisner, the retired architect for the North Devon Health Authority. Local people formed a League of Friends chaired by Sandra Willetts and worked in conjunction with Age Concern for Okehampton and Torridge, to fight the sale of the hospital by the local Health Authority, arguing that they had no right to sell a building which had been endowed by Mrs Medley for the use of the community. Many individuals and local and national institutions supported the campaigners, including the British modernist architect, Lord Richard Rogers; Voysey's biographer, Wendy Hitchmough; the *Western Morning News;* the Plymouth Architectural Trust; the RIBA; SAVE England's Heritage and others.

The building was put up for sale in 1998 and campaigners began to fund-raise to buy it. In 1999 the League of Friends raised the deposit and with a great deal of help from individuals, charities (particularly the Tudor Trust), and companies, was eventually able to purchase the building. The Health Authority had removed all fittings, even the baths, leaving only some light bulbs. The Landmark Trust offered to take over half the building for holiday lets, but the newly established Winsford Trust preferred the idea of community use throughout and the retention of services that had been supplied by the National Health Service.

The Trust has found it difficult to balance community uses of the building with sufficient income to pay the bills and maintain the fabric of a Grade 2* building, which now needs urgent re-roofing. The Winsford Centre continues to incorporate an outpost GP surgery and some community activities, but new uses are being investigated following funding from English Heritage and the Pilgrim Trust for a condition survey by Allan van der Steen architects, an analysis of the market for new uses for the building, a conservation management plan for the building and a report on the gardens by Nicholas Pearson Associates. Any DBG members who might wish to find out more about the Trust or make a donation should look at the website, www.winsfordtrust.org.uk.

Jo Cox

(Jo Cox would like to thank the Winsford Trust for permission to reproduce material in their archive.)

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10 Peter Davey discusses the favoured Arts and Crafts plan in his *Arts and Crafts Architecture*, 1995, 40.
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15 Hitchmough illustrates a Voysey design for a movable electric wall light which could be fastened to a picture rail, 1995, 123. The very plain horizontal rails in the hospital seem not to be conventional picture rails (no top groove, *pers.comm*. Pip Morrison), but rather installed for visual reasons to break up the wall surface.

A Victorian timber-framed house made in Harberton in Tierra Del Fuego

An unexpected architectural and archaeological connection between Harberton and South America is noted in an article by Hamlyn Parsons published in 1949 in *The Transactions of the Devonshire Association,* 'Links between South Devon and Tierra del Fuego'. The following is heavily indebted to that article, which led me to E Lucas Bridges' book *Uttermost Part of the Earth* (1951) and has been supplemented with information from the internet.

In the 1860s Harberton, just outside Totnes, was the home and workplace of Stephen Varder. Varder ran a firm of engineers, smiths, carpenters and builders who worked across the South Hams. He contributed to agricultural advances, including the invention of the Varder milk-scalder. In 1869 one of his daughters, Mary Ann, married the Reverend Thomas Bridges. Bridges was the adopted son of a clergyman. He had been taken to the Falkland Islands by his father, on missionary work, in 1856 when he was thirteen. He was a talented linguist and his *magnum opus* proved to be a dictionary of the language of the local people, an English-Yámana dictionary. This work developed as he acted as interpreter for another missionary, the Reverend Stirling. Following in the footsteps of his father, Bridges became involved in a project to set up a Protestant mission in Tierra del Fuego, at the southernmost tip of the continent, close to Cape Horn. He returned to England, took Holy Orders and met and married Mary Ann Varder. He returned to Tierra del Fuego with his wife, landing in their new home in 1871, where they were later joined by another of Varder's daughters, Joanna.

In 1886 Thomas Bridges resigned from the mission. In thanks for the dedication of his life to the rural poor, the Argentine government agreed to his request for a grant of about fifty thousand acres of land in Tierra del Fuego. Here Bridges founded a new settlement, re-renaming the place, formerly called Ukatush, Harberton, after his wife's birthplace. He then returned to England for provisions for the new enterprise.

At the Devon Harberton his father-in-law constructed a timber-framed house for the couple and their family, which consisted by then of six children as well as Mary Ann's sister. The house was fabricated in his carpentry shop in Harberton. It was then shipped out to the Tierra del Fuego Harberton in the *Shepherdess*, along with two of Varder's carpenters and various Devon-sourced supplies: limestone, a South Devon bull, two Devon pigs and two collie dogs. The journey took nearly four months to complete.

Much to Bridges' distress, some of the Devon timber destined for his home had to be used to provide winter shelter for the perishable goods brought from England. Nevertheless, three rooms of the new house were ready by the following spring, April 1887. The building, supplemented with wood sawn on the spot, took over a year to finish.

Bridge's son's account of life at estancia Harberton in the late 19th century is a fascinating story of pioneering missionary life. Tales of hunting native animals and the legends of the local people are interspersed with brief descriptions of the estancia with its Devon livestock, which rapidly cross-bred with native animals. The pigs got out of hand and had to be culled. The bull remained top animal on the farm because the small, native, long-horned bulls were intimidated by his great size. Leisure time for the children was occupied with reading *Sunday at Home*, the *Boys Own Paper* and *Chums*, sent from England. When President Roca of Argentina and a retinue of fifty visited the estancia after Bridges' death, they were served tea with strawberries and cream 'in real Devonshire style' by May Ann.

The house on estancia Harberton, still exists, mostly made in Devon and erected by Devon carpenters (Fig.1). Bridges' great grandson is its present manager and part-owner. Intrepid DBG members could make a visit, as it is currently open to tourists.

According to Parsons, the Tierra del Fuego connection left its mark in, rather than on the Devon Harberton, too. The carpenters returned to England after two years. They brought mementos with them, including fine bows and arrows, the work of the Ona people of central Tierra del Fuego. These weapons proved popular with the young men of Harberton, who practised shooting rabbits with them. Parsons notes that '...hard usage and carelessness in withdrawing shafts from the ground led to the breakage of the lashing of the guanaco [a kind of wild lama] sinew which fastened the arrowheads to the shafts, so that gradually all the flint and glass arrow-heads were buried a few inches deep in the fields around Harberton…'. Presumably remnants of arrows, made on the southerly tip of the inhabited world in the 1880s still survive on the hillsides around Harberton, Devon, ready to surprise future archaeologists.

Jo Cox

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Cobbles in Devon

Introduction

Cobbled surfaces, whether paths, pavements, courtyards or interior flooring, make a special contribution to the setting and character of many individual buildings and streetscapes in the county [Fig.1]. The English Heritage publication, *Streets for All: South West* (2006), notes that in the South West 'Some of the best remaining cobbles can be seen in Devon and the western half of Somerset, where colour and texture differences are celebrated in patterns'. 'Remaining' is the operative word. Cobbles are under threat [Fig.2]. Misguided ideas about upgrading, improving or 'making safe' have resulted in many being covered over or replaced. The Devon Buildings Group committee has commented on a number of proposals to amend or remove cobbled church paths, made on the basis that they are hazardous for visitors. Many good historic cobbled pavements and back yards have been badly-damaged by the introduction of underground services, particularly water mains and inspection hatches in the 1950s. The fact that modern hard landscaping in towns may use cobbles, deliberately laid as 'put-off' surfaces to identify areas on which the public should not walk, has not helped the status of historic cobbling.

There is no register of where Devon historic cobbled surfaces survive now or have existed. Pevsner and Cherry's, *Devon,* in *the Buildings of England* series has few references to them. Craftsmen with the skills to create or repair cobbles can be found, but are rare, and there is little published advice available on good practice, whether repair or wholesale re-laying. This lack of understanding results in decisions being made without adequate information. This article is an attempt to raise awareness of a neglected but important aspect of Devon's built heritage.

Cobbles provide internal or external hard surfaces that kept footfall (or hoof-fall) out of the mud and could be cleaned. Why use cobbles, rather than large regular blocks of paving? Most probably because they were readily available, inexpensive (or free) and could be installed relatively easily by locals. This gave them advantages over the use of paving materials such as split slate, limestone or granite slabs that required quarrying, transporting and dressing at significant cost. Devon has a very wide range of geological material that could be used: the Culm measures, sandstone and shale; Blackdown chert; Exeter volcanic trap, shillet and granite, as well as beach and river pebbles. The county's geological variety means that there is a wonderful range of cobbled surfaces, some very homogenous, some incorporating individual cobbles of different sizes and colour. This variety and the inherent visual qualities of varying shapes and changing light and shade makes a cobbled surface extremely attractive. As Clifton-Taylor notes in his *Pattern of English Building*, it is always best to use local materials but it should be noted that it is now illegal to source stones from rivers or beaches for building purposes.

Terminology

The term 'cobble' is often used to cover pretty much any type of paving using small stones, ranging from those designed to be dainty and ornamental, to larger pieces of stone for more utilitarian surfaces in farmyards. A cobble is a naturally-shaped piece of stone, perhaps made smooth by centuries of glacial erosion, by river or by sea. It may be roughly-dressed on one or more faces to produce a flat or flattish surface. A cobble can provide a rounded surface, as the local term 'Budleigh Bun' indicates; but most are roughly ovoid and not spherical and may be long and relatively thin with flat tops [Fig.3]. The phrase 'pitched stone' or 'pitching' is also commonplace in historic documentation, indicating that cobbles are 'pitched' or thrust vertically into the ground. Their vertical form makes them more stable than a rounded stone (which may roll round in its matrix), and therefore more suitable for wear by vehicles, and can produce a surface which is relatively flat. Withstanding wear and tear became increasingly important for roadways as the weight of vehicles increased.

Fig.1 [above]. The path to the south doorway at St Peter's Church, Tiverton. Peter Marlow.

Fig.2 [left]. The church of the Holy Cross, Crediton. The centre of the cobbled path has been sacrificed to provide a completely flat path. Peter Marlow.

Fig.3 [below]. Cobbles from an early 19th-century service yard in Exeter: a mixture of stone types including Heavitree; Plymouth limestone and river stones. Jo Cox.

There is a pleasing range of local names for cobbles: ‘cobble ducks’ is local to Cumberland and ‘boulder stones’ to the East Riding of Yorkshire. The meaning of ‘popple’ given in standard dictionaries is the soft sound of water flowing over pebbles while *A Dictionary of Devon Dialect* ed. John Downes, 1986, gives it as a pebble or cobble. Water-worn rounded stones are used for garden walling in Newton Poppleford.

‘Sett’ refers to a square or rectangular block, usually of stone or composite which has been shaped or created by human, and sometimes mechanical intervention. These are of a regular size on the surface, which is flatter than cobbles. They will not be considered to any degree in this article.

History

Clifton- Taylor has a number of general references to cobbling, mostly in East Anglia and the Lake District. He refers to cobbles in Roman and Norman times but gives no examples. Stuart Blaylock’s excavations in South-East Turkey revealed cobbles dating back to 700BC. He has knowledge of an even earlier example in Central Anatolia and points out that, even now, they are relatively common on some of the Aegean islands and Western Anatolia. Quite simply, there is a very long history of using small stones as flooring or paving material.

In themselves cobbles are undateable, but probable dates can be determined by architectural context, sometimes by documentation and occasionally by incorporated dates. There are surviving exposed examples of interior cobbled floors in Devon associated with houses of medieval and 17th century origin and no doubt many others survive under modern concrete floors. The extensive external cobbling throughout Clovelly is thought to have been introduced by the then Lord of the Manor, George Carey, in the late 16th century, using materials immediately to hand, namely beach pebbles or stones. The recent disastrous flooding means that the cobbling at Clovelly is largely recent or relaid. Some cobbled surfaces have dates carefully inserted, usually with lighter-coloured stone. Amongst the earliest is Bayard’s Cove, Dartmouth, with the date 1665 marked out in white stones in front of the row of 17th and 18th century houses. [Fig.4]. St Mary, Kingskerswell is dated 1719 and St Mary, Poltimore, 1743.

Ecclesiastical Examples

Cobbled paths are found in many of Devon’s churchyards. Most seem to have been relaid in Victorian times. However, churchwardens’ accounts record their long history. At Crediton Holy Cross in 1551 ‘A cause-way or path’ was made through the churchyard, and paved with stones and closed with a new gate. A pavier was paid to make the causeway, a man was paid to deliver the stones, and three men to deliver the sand. The Crediton paths that exist now may be part of the extensive restoration of the church that took place between 1848 and 1889. More recently, one path was reset with central paving slabs to facilitate access for the less able [see Fig.3]. Tiverton St Peter has 19th century cobbling on all but two of its paths; the later ones appear to be early 20th century [Fig.5]. The comparison is telling as different stones – beach or river cobbles rather than pitched stones – were used in the later work, resulting in instability, looseness and numerous repairs. One of the most interesting features of the Tiverton paths are the initials and dates in white stones: ‘FM and HH / WARDENS / 1874’. S E Chalk, in *A History of the Church of St Peter, Tiverton in the Diocese of Exeter* (1905) conveniently gives a list of wardens: between 1874 and 1878, they were Frederick Mackenzie and Henry Haydon. [Fig.6]. These paths are the successors of much earlier ones: the churchwardens’ accounts record payments in 1658 to ‘Edward Palmer himself and prtnrs the Paviors for new making the Causey that leads from the South Trimtram [a ‘trimtram is a lych-gate or kissing gate] to the little doore... then for making the cawsey leading from the East Trimtram to the porch... with one additional short path ‘from the little door toward the Castle’, which is in all ‘167 yards compleate in measure...’” at a cost of £1 11s 3 ¾ d. One wonders if the 1658 paths lasted until 1874 or to whether the paths were relaid at intervals in the intervening period.

Highly decorative cobbling exists at a number of churches, foremost among them the paths at St

Fig.4. Bayard's Cove, Dartmouth. Stuart Blaylock.

Fig.5. 19th and 20th century (right) paths at St Peter's Church, Tiverton. Peter Marlow.

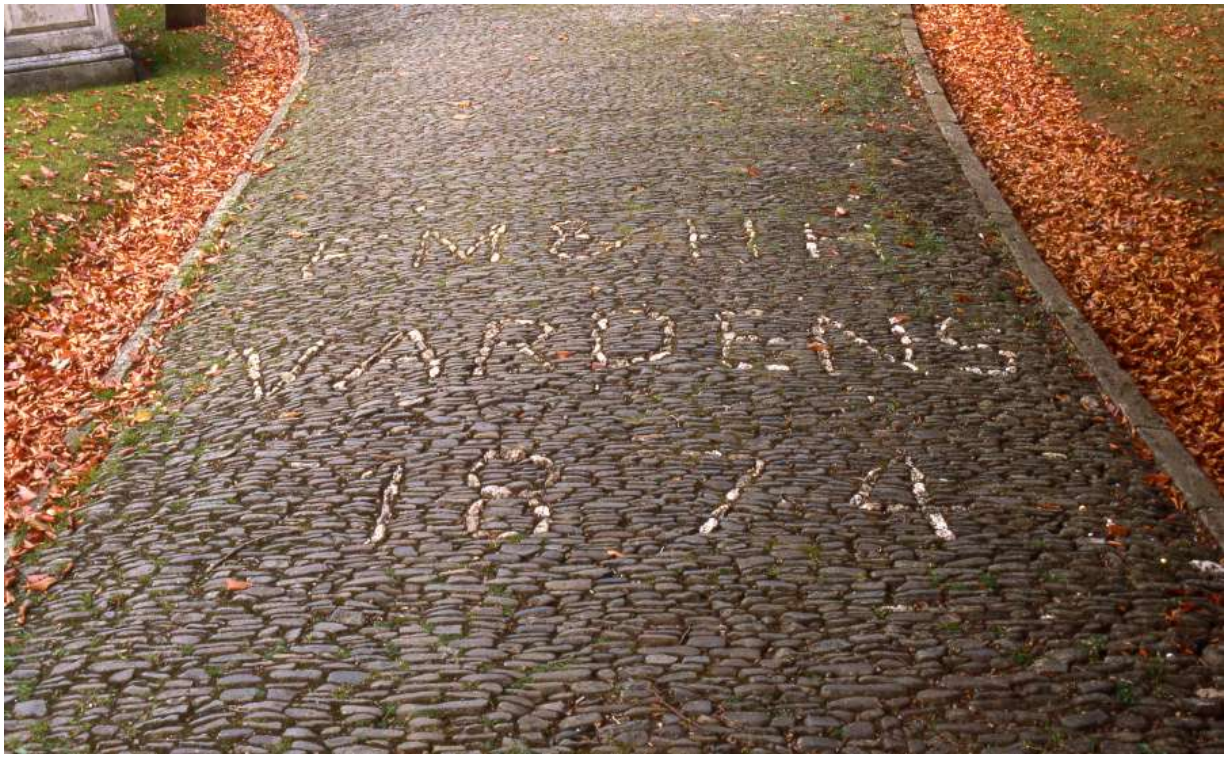

Fig.6. The 1874 date and churchwardens' initials, St Peter's Church, Tiverton. Stuart Blaylock.

Fig.7. Lozenge patterns at the Church of All Saints, Merton. Sarah Chappell.

Fig.8. Cobbled steps to the Church of St Swithun, Sandford: cobbles trimmed with granite treads and laid diagonally to carry rainwater off to the sides. Peter Marlow.

Fig.9 [above]. The rector's path at the Church of St Mary and St Benedict, Buckland Brewer is cambered for drainage. Stuart Blaylock.

Fig.10 [right]. Palm patterns in the cobbles at Bickleigh Castle. Stuart Blaylock.

James the Less, Huish, and All Saints, Merton [Fig.7]. Their shared lozenge patterns have been attributed to the fact that both are part of the Clinton Estates. There are fine but plainer cobbled paths at St Mary, Pilton and St Swithun, Sandford [Fig.8]. In both instances the cobbled surfaces extend well beyond the churchyard itself, virtually up to the Lamb Inn in Sandford! A more bucolic example, using larger and more irregular stones, can be found in the path between the rectory and south porch of the church of St Mary and St Benedict, Buckland Bewer, made so the rector would not get his shoes muddy on his walk to the church [Fig.9].

Large Scale Contexts

In addition to churches, there are numerous large scale buildings or sites where cobbles form an important part of the overall scheme. At Bickleigh Castle, for instance, the gate house and path up to the main house includes cobbles laid in palmette patterns after passing through an 18th century Italianate gate [Figs 10,11]. Endsleigh, designed by Sir Jeffry Wyatville in 1810 for the 6th Duke of Bedford with gardens by Humphry Repton, retains many areas of delightful patterned cobbling which contribute to the Picturesque quality of this Ducal 'cottage' [Fig.12]. The cobbling is functional in the stable courtyard but more exotic in the Shell House and Swiss Cottage. Sheep's knuckle bones rather than stones are used in one area, not unlike the deer knuckle bones in the Bear Hut at Killerton of a comparable date. In the formal context of a public building, the courtyard at the Guildhall in Totnes is completely cobbled as are the paths leading out of it.

Town and Village

Devon is famous for its many charming villages and towns. Both thatching and cobbling are important components in creating these attractive, variable and usually unique patterns along the streets and in the parish churchyards.

There are many examples but a few stand out. One of the attractions of Clovelly as a tourist destination is the extraordinary extent of cobbling throughout the village. It makes for a streetscape of great appeal, using beach stones on a series of lateral raised areas to check uncontrolled descent, all with a consistent colour tone [Fig.13]. The raised cobbled pavements of Thorverton are less flamboyant, but part of a harmonious villagescape that includes thatched cottages (many of the early 18th century), a small stream and railed green [Fig.14]. Bow and Bradninch also

Fig.11. A detail of the patterning at Bickleigh Castle. Stuart Blaylock.

a

b

c

d

e

Fig.12. The cobbles at Endsleigh Cottage are graduated, according to location, from functional to highly decorative:

a) the stable yard. Peter Marlow.
b) a garden terrace. Oliver Bosence.
c) at the Swiss Cottage. Peter Marlow.
d) at the shell grotto. Peter Marlow
e) sheep's knuckles. Peter Marlow.

Fig.13. Beach pebbles, Clovelly. Peter Marlow.

Fig.14. A raised pavement at Thorverton. Peter Marlow.

Fig.15. A nice detail at East Budleigh: an apron of beach pebbles laid at right angles to those of the pavement. Peter Marlow.

Fig.16. A cobbled roadway and pavement at Chulmleigh. Peter Marlow.

Fig.17. Chert paving at Willand Old Village. Peter Marlow.

Fig.18. The yard at Gotham Farm, Tiverton. Peter Marlow.

retain examples of raised cobbled pavements. East Budleigh uses beach pebbles to nice effect [Fig.15]. In the older, west end of town, Chulmleigh can boast cobbled roadways as well as pavements [Fig.16]. Much more modest, but equally interesting, are the paths to the doors of the workers houses in Westexe, Tiverton, built by the Heathcote Estate. Unfortunately, all but two of the fourteen have been cemented over. Willand village has an excellent example of roughly angular chert cobbles with rich and varying colours and incorporates the functional cobbled elements of guttering and drainage [Fig.17].

The Agricultural Context

Drainage is one of the key requirements for cobbling in an agricultural context. Farmyards do not tend to be clean and tidy and getting rid of waste is an important function. Gradients and gutters, as well as relatively flat cobbling to accommodate the weight of livestock and wagons are all important considerations. Modern equipment and lower staffing levels have meant that many farmyards

Fig.19. Uphay, Axminster. Stuart Blaylock.

Figs.20 [above], 21 [above right]. Cobbles of different character in the cross passage and a service room at Nymet Barton, Bow. Peter Marlow.

have been concreted over in the cause of efficiency, and understandably so. But those that remain exude an historic atmosphere and great character. Tiverton Gotham Farm is one such where the courtyard is cobbled as are the floors of each of the four farm buildings. The scale is small but the impact large due to the overall cobbled surfaces [Fig.18]. Uphay Farm, where the extent of the cobbling is huge, is very much a working farm. It combines a large and useful working area with all the traditional character that cobbled surfaces provide [Fig.19].

Interiors

Sadly but understandably, there are few photographs of cobbled interiors available. James Ayres, in *Domestic Interiors, The*

Fig.22. A cobbled floor to a good quality 17th-century parlour in a mid Devon house. J R L Thorp.

Fig.23. The kitchen at Bowhill, Dunsford Hill, Exeter. Stuart Blaylock.

Fig.24. One of the cobbled paths at the church of St Swithun, Sandford. Peter Marlow.

Fig.25. The covered cobble path at the Church of St Mary, Black Torrington. Peter Marlow.

British Tradition, 1500 – 1850 (2003) illustrates a superb example not unlike Merton All Saints but it is in Wales. The English Heritage listing descriptions note a number of cobbled interior surfaces, and examples of cobbled cross passages in longhouses are known. Nymet Barton, just outside Bow has two different types of cobbles, reflecting the relative status of different spaces [Figs 20, 21] and the owners of one 17th century house in Mid Devon have made the decision to keep the cobbled flooring exposed [Fig.22]. Service areas are most likely to retain their cobbles including dairy outshuts, the bonded cellars in the Exeter Custom House and the kitchen at Bowhill [Fig.23].

Conservation and Health and Safety

... need not be contradictory, they should go hand in hand. Today, there is a move for removing or covering over cobbled paths which may be identified as trip hazards, or unfriendly to wheelchair users. Good maintenance and prompt repairs, with the occasional relaying of raised cobbles, are important ways to maintain an even surface. Modification can include installing hand rails, well-made, of suitable material and properly sited as at Sandford, St Swithun [Fig.24]. A parallel path, or 'bye-path' can be established, as at Poltimore, retaining the cobbled route but offering an alternative with a modern surface. The cobbled surface can be covered with a suitable material such as that used in playgrounds, with a protective layer of fine sand between it and the cobbles. This was the solution at the Church of St Mary, Black Torrington, one of several church path cases on which the DBG Committee has commented. While we would have preferred the path to remain visible and covering it was not an aesthetically pleasing solution (neither was the industrial style handrail) it was, like the other solutions suggested here, reversible and retained the historic fabric [Figs 25, 26].

Perhaps the most simple ingredients for conservation are common sense and due care and attention. Risk assessment is not straightforward. Is a judgement that a path might be hazardous

Fig.26. A detail showing the system for covering the old cobbled path. Peter Marlow.

enough to warrant replacing cobbles? Or can we expect someone to break an ankle before removal is justified? Clovelly receives between 150,000 and 200,000 visitors a year yet has had very few accidents that can be attributed to cobbles, none serious. The site itself blatantly needs the visitor to take care. A churchyard, on the other hand, seems benign; perhaps visitors should not assume that no ill can befall one in a sacred place!

Cobbles are an important element in the history, appearance, and attractiveness of our county. It would be a great pity if they were not valued and protected.

Peter O. Marlow

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The DBG is compiling a register of cobbled sites in Devon and would welcome any suggestions via the website. Dated examples are, of course, of special interest.

BOOK REVIEWS

Robert Furse. A Devon Family Memoir of 1593

Edited by Anita Travers
Devon and Cornwall Record Society New Series Vol 53 2012 206pp

As DBG member Anita Travers explains in her introduction to this volume, Robert Furse was an upwardly-mobile Elizabethan coming from a relatively modest background to reach a position of some status and wealth in the 16th century. He was proud of his background and realising that he might die before he could pass on this knowledge to his only son (born late in Robert's life), attempted to set out all he knew about his family and his property in a unique memoir: not a collection of legal deeds and documents but in Anita's words 'rather a sort of index or guide' to them. This guide is preceded by an extensive set of exhortations to the reader (presumably primarily his son) on the proper way to conduct his life. After this come accounts of all the families into which his own were connected by marriage or inheritance, starting with the Furses from Furze in Cheriton Fitzpaine. These accounts of the families are interwoven with descriptions of the property which they owned or with which they had dealings, setting out what the property consisted of and what legal issues they had had with it. Furse's own index to his memoir lists no less than 56 properties described or mentioned. The useful map included in the volume shows that they were scattered all over Devon but with concentrations in Mid Devon and the South Hams; the former being the area his family originated from and the latter where he set up his principal home at Dean Prior. For the Elizabethan historian there is a mine of information in this book, not simply on facts of ownership and descent but also on attitudes to property rights and about customary practices. But there are also many good anecdotes and vignettes among the dry rehearsal of legal property issues so dear to the Elizabethan heart. For example p 55 'In his youth he was very strong lusty and well tried for wrestling, leaping and casting of the bar and also with his sword and buckler' or p63 'when they were married (they were so poor that) they were forced to make their wedding apparel their bed clothing'.

For the building historian there are various references to the construction of new buildings but perhaps the most interesting section refers to the works which he carried out to what became, through inheritance in 1557, his family's main house at Moreshead (now Moorshead) at Dean Prior. Sadly this house no longer exists; a drawing of it made in 1937 when it had been empty for over 50 years is reproduced in the book. Its front is dominated by a large lateral stack and a stumpy porch, both of which were products of his works to the house. After describing what he had done to his land and gardens Robert Furze says of his house the following:

He made of his kitchen a parler he made the backe curte (court) of waste ground and his mylke house lykwyse, he furste bulded the wenehowse in voyed ground and wythe yn to yeres the same by menes of the bakehowse was all burned and all most all the bakehowse, then he newe bulded the wenehowse and made hit longger by the towelllehowse (toolhouse), he also newe made the bake howse and inlargege the same for he made the oven mantell and drye in the easte parte in voyed grownde where before the same did stonde in the weste parte of the howse. Al the barnes rofe (roof) fell downe and a grete parte of the walles, Robert newe made the same barne and made hyt from thache (thatch) to shyndell (shingle) and to avoid the inconvenyenes of pulles he then in voyed grownd made the crosebarne and a polle door. He also bulded the syder howse newe and the chamber he in voyd grownd fyrste made the shyppen and wthyn x yeres all the rofe (roof) by neclygense of workemen fell downe so onse more he did make it perfytt. He made the halle larger by all moste the iij parte and incresed one mor lyght to the same by one windowe, and of the olde shyppen he made a kychen and a paste howse, he made all the chambers over the same he made the porch and enterye (cross passage) and syled (ceiled) the hall and glaste all the wyndowes. he made the lytell larder and the lytell howse by the parler and alterd the wayes in to the buttery, he made close the grett curte and sette there the too yates (gates).

Much of this description is of the process of modernisation of medieval houses that is so characteristic of this county. It seems as if Moreshead when he inherited it was a long house with a cow shippon forming its lower end. He converted this shippon into a kitchen with chambers above it, building a new free-standing shippon elsewhere. He floored-in (ceiled) the previously open hall inserting an upper floor over it along with the rest of the house (*he made all the chambers over the same.* He glazed the windows which previously had only been protected with shutters. He replaced the barn's thatch with shingles, which given the location of the house in the South Hams may mean slate in this case. There is a mass of interesting information in this account and some of it is difficult to interpret: a polle (pulley) door for instance. Does this refer to the unique South Hams type of barn built end-on into the bank with a loading (polle) door at high level in the bank gable? The *crosebarne* would then refer to the opposed doors of the threshing floor in the long walls. The function of the new separate bake house as a 'dry' (perhaps for clothes) is not something that could be guessed archaeologically or that one of the rooms was specifically a *paste* (pastry) *howse* - a sophistication perhaps not to be expected at this social level.

Anita completes her volume with appendices on Furse's legal cases, on the various sports and pastimes mentioned by him, and on his family and pedigree with a family tree. She also includes an invaluable glossary of the more obscure dialect words and personal spellings used by Furse. The volume is well referenced and indexed. She is to be congratulated on producing an invaluable and accessible contribution to Devon's local history resource.

Peter Child

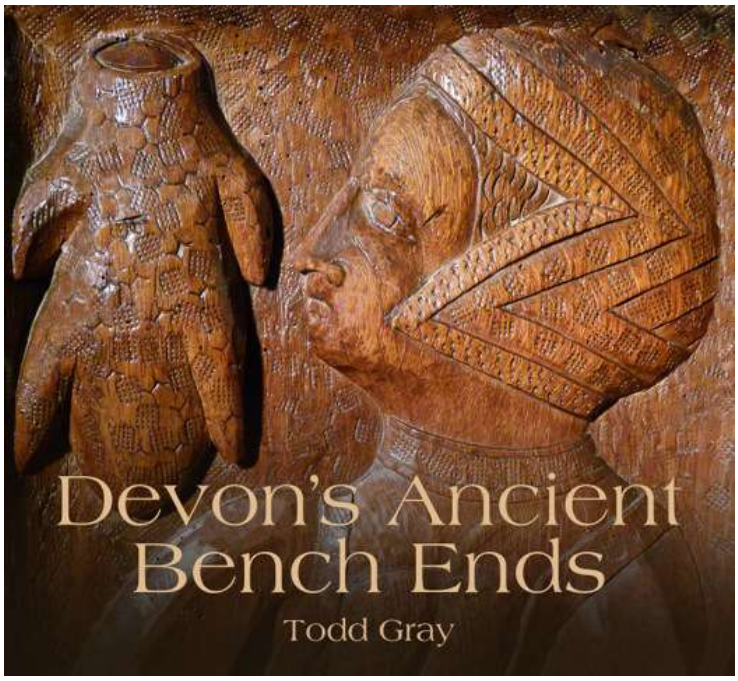
Devon's Ancient Bench Ends

By Todd Gray. Exeter: The Mint Press (2012), 192pp, over 300 illustrations (most in colour), 3 maps. (£17.99 pb).

Todd Gray is to be congratulated on producing a visually stunning, well written and informative guide to the bench ends in Devon churches which can be read at one sitting or dipped into at leisure. As he notes: 'Devon's bench ends range in colour from light grey to black' and his excellent photos bring out this colourful richness admirably and greatly enhance the book's readability. With research part funded by English Heritage, archival sources and dialect studies are much in evidence. Divergent arguments are entertained but with an appropriate scholarly degree of caution. For instance, the meaning of Renaissance imagery is never pushed too far here.

Ancient bench ends can be found today in a third of Cornish churches and a quarter of Devon ones, but numerically the number of churches represented in Devon is greater - 123 as compared to 80 across the river Tamar. It is therefore a bit surprising that Devon bench ends have not been studied more in the past. One reason may be that there is less uniformity or regional character in Devon. For example, traceried ends predominate in the south and east of Devon as in Dorset and Somerset with the more interesting Passion symbols and saints dominating in the north and west of Devon as in Cornwall. The idea that Dartmoor was a cultural divider is interesting and it is notable that named carvers of bench ends and rood screens, like the Cornish Daw family, settled in the upper Tamar Valley and worked in the northern parts of both counties.

The book is organised into three main sections which works well. The first covers the history of seating in general, though on the evidence presented here only some town churches in Devon seem definitely to have had seating by the second half of the 15th century. There is also a useful section on Harry Hems, Herbert Read and the Pinwell sisters who revived the art of bench carving at Exeter and Plymouth in the Victorian era. Next comes a section on the social hierarchy of seats with colourful accounts of disputes that read like mini-Shakespearian playlets, while the final section focuses on the late medieval and early modern benches which are veritable works of art in their own right.



One of the most interesting and tantalising sections is on village art and here one is tempted to push meanings a bit further. A man riding backwards – a key element of later Skimmington rides or shaming rituals – would have been suitable for the clerk's pew where adulterous couples shivered in their shaming smocks as Dr Gray so humorously describes. Elsewhere May Day games and church ales inspired carvers, as in Cornwall. For example, at Combeignteignhead, St George and St Margaret team up with a fool and Robin Hood on one bench, and bagpipers appear at Tavistock and elsewhere in Devon. Even East Budleigh bench ends could represent a cook preparing food for a church feast and a male (not female) feast attender consuming a drum stick as suggested. Whether the dog is a turnspit dog is more open to question, though not impossible (open-fire roasting expert David Eveleigh notes a reference in a 1530s treatise). The dog, however, looks like a bloodhound caught in the act of trying to steal food, rather than helping to prepare it, and what is the significance of the bird's head on the wooden platter?

A surprising omission, in what is otherwise a very comprehensive survey, is a lack of reference to models - woodcuts, prayer book marginal illustrations or literary sources - that carvers might have used for inspiration. Admittedly, exact parallels are hard to find, but images from the story of Reynard the fox certainly appear with some frequency on bench ends as illustrated on pages 24, 33, and 91 and Reynard's friend the ape physician with his urine bottle can be seen on page 117. Like the self-castrating beaver, literary sources might help to elucidate other East Budleigh bench ends. There is much here to intrigue and debate and this book will certainly encourage further exploration and speculation. In addition, the promised companion volume of Cornish bench ends is eagerly awaited by this reviewer.

Joanna Mattingly

Westleigh

Ashcombe

Landcross

Ottery St Mary

Dartmoor's Alluring Uplands. Transhumance and pastoral management in the Middle Ages.

By Harold Fox, edited and with and introduction and conclusion by Matthew Tompkins and Christopher Dyer. Exeter: Exeter University Press (2012). xi + 291pp, 22 colour plates, 45 figs, 7 tables. (£30 pb).

Members of the Devon Buildings Group, along with students of medieval agrarian history more widely, will be indebted to Matthew Tomkins and Christopher Dyer for their dedicated reconstruction of this important book, left unfinished at the time of Harold's death. While substantial portions of the text were left pretty well complete, a great deal had to be painstakingly pieced together. As those who knew Harold – a member of the DBG from the foundation of the group until his death in 2007 – would expect, the book makes ingenious use of a very varied range of documentation spread over many centuries, of place-name evidence and the direct reading of the landscape, and the book transforms our understanding of how the pastoral economy of Devon worked and the critical role played in it by transhumance. Although *Dartmoor's Alluring Uplands* makes little direct use of historic building evidence, it raises many questions that are central to our understanding of the county's medieval building stock.

Until relatively recently the role of pastoral farming, and particularly transhumance, in the medieval period in England has been downplayed by economic historians who have focussed more on arable cultivation, for which the evidence is more yielding. Harold Fox's book, along with some other recent research, redresses this imbalance. Communities settled one or two days travelling time from the great central massif of Dartmoor had enjoyed communal summer grazing rights on the moor from the earliest times, and these seasonal pastures were often later fossilised as detached parts of the home manors. The single-unit shielings, some of which survive in the archaeological record, as for instance, beneath the abandoned thirteenth-century longhouses at Houndtor, came widely to be superseded by permanent farms that were probably already old in the tenth century. The conversion of these communal summer dairies to permanent settlements marks a key stage in the development of private property and seigneurial rights. It also changed the character of transhumance from the personal, where people moved with their livestock and stayed with them throughout the summer months, to the impersonal, where herds were transferred by their 'down-country' owners (that is those who lived far from the moor) into the hands of local agents who looked over their welfare for a fee—a substantial source of income both for the Crown (who owned the high moor) and the lords and farmers of the adjacent parishes. The linear or pan-handle shapes of these parishes echo their early function, funnelling and controlling the drove ways through gateways onto the rough pasture. The annual 'red tide' of Devon cattle, more than 20,000 of them, along with their attendants, together with those who were exploiting the other resources of the moor such as tin and stone for building and millstones, evoke a busy, alluring, landscape – a Dartmoor far removed from the romantic image of misty desolation – and Harold Fox adds much to the work of other scholars in the field such as Peter Herring and Tom Greeves in elucidating the complexities of Dartmoor's medieval economy. This study will also inform our understanding of Dartmoor's neighbours, Bodmin Moor and Exmoor, with their own distinctive pattern of drove ways, many older than the parish boundaries that often followed them.

Where this study is most pioneering, is in calculating the costs and benefits of pastoral farming in fourteenth and fifteenth-century Devon, the period from which the earliest upstanding vernacular buildings in the county survive in substantial numbers. Harold Fox was sensitive to buildings, particularly their aspect and setting, but makes little use in this book of building evidence in his discussion of pastoral management: he may have intended to, and buildings did figure more prominently in his work on the evolution of the fishing village (2001). But he raises questions in this study that no student of vernacular architecture can ignore. Access for 'down country' farmers to Dartmoor summer grazing increased profits by a considerable margin: on a breeding and rearing farm of 60 acres, Harold postulates, by as much as 25% and on a rearing-only farm of the same

size by 87% through conserving summer grazing on the home farm, increasing the numbers of cattle that could be over-wintered there, and thereby the numbers available for sale. It follows that grazing rights on Dartmoor, after deducting guardianship fees, could have created a greater surplus of income for building than would have been available on a farm of comparable size without access to the moor's resources. The extent to which this may be reflected in the form and scale of farmhouses, along with possible evidence of specialisation made possible by the relief Dartmoor grazing could provide for the home farms provides an intriguing line of enquiry. Harold's work should stimulate parallel lines of investigation: might the physical evidence of dairy specialisation in late-medieval and early-sixteenth-century farmhouses in south-east Devon parishes reflect the benefits of communal access to local commons such as Woodbury Common and the Blackdown Hills in south-east Devon, comparable to those enjoyed by farmers with Dartmoor grazing rights?

Harold Fox also provides detailed evidence of gentry involvement in pastoral farming: some, such as Sir John Cary and Sir John Daumarle in the latter half of the fourteenth century owned specialised vaccaries from where calves were weaned early and sent up on to Dartmoor to conserve the mother's milk for commercial milk and cheese-making. It may well be that moorland farmers and cattle guardians competed to attract clients from the gentry end of the market. John Thorp long ago speculated as to why so many shippen ends of Dartmoor longhouses are so grand and suggested they might have served a sort of promotional function. These houses, so distinctive a feature of the parishes in and around the moor, may have provided reassurance to gentlemen farmers from the 'down country', and shelter and protection against rustlers of heifers and bullocks of prized blood lines. Such intriguing possibilities abound in this wonderful book, which will be a delight for those who wish to place traditional buildings in their wider context.

Martin Cherry

This is a slightly amended version of a review that appeared in *Vernacular Architecture* 43 (2012), 109-10.