DEVON BUILDINGS GROUP

NEWSLETTER NUMBER 33

Summer 2015

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Illustrations

Front cover: St Michael, Albert Road, Devonport, being demolished in 2007, photography courtesy of David King © *David King.*

A note from the editors

The editors are always looking for articles for the next newsletter. 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 2013-2014

The 2013 AGM was held on 25th October at Sharpham House, Ashprington; we are most grateful to the Sharpham Trust for letting us use the house for our meeting and afterwards allowing us to explore the building and its grounds. Sharpham is a fine late Georgian mansion which sits high above the River Dart; it is attributed to Sir Robert Taylor. Its central stair is one of the architectural wonders of the county. Some 66 members attended. Alison Bunning chaired the meeting which followed the usual format, starting with my own report for the year and followed by the Treasurer's report from Lyn Auty. Lyn presented her report in two parts. The first was an overview of how the financial position of the Group had developed over her time as Treasurer and second, an outline of the current financial position of the Group: it had currently around £4,750 in hand. Lyn had decided to stop being Treasurer having done it for nine years. She was heartily thanked for the work she had put in and was presented with a bouquet as a token of gratitude. Jo Cox, Dawn Honeysett, Jenny Sanders, John Thorp, and Lyn Auty were all re-elected to the committee and Lizzie Induni's earlier co-option onto the committee was confirmed. The meeting finished with the usual discussion on places to choose for future AGMs and Summer Conferences. One suggestion was to revisit locations where we had already been, rather than trying to find somewhere new each year – given that the DBG had been to some places more than 20 years ago. When the meeting closed we had three talks.

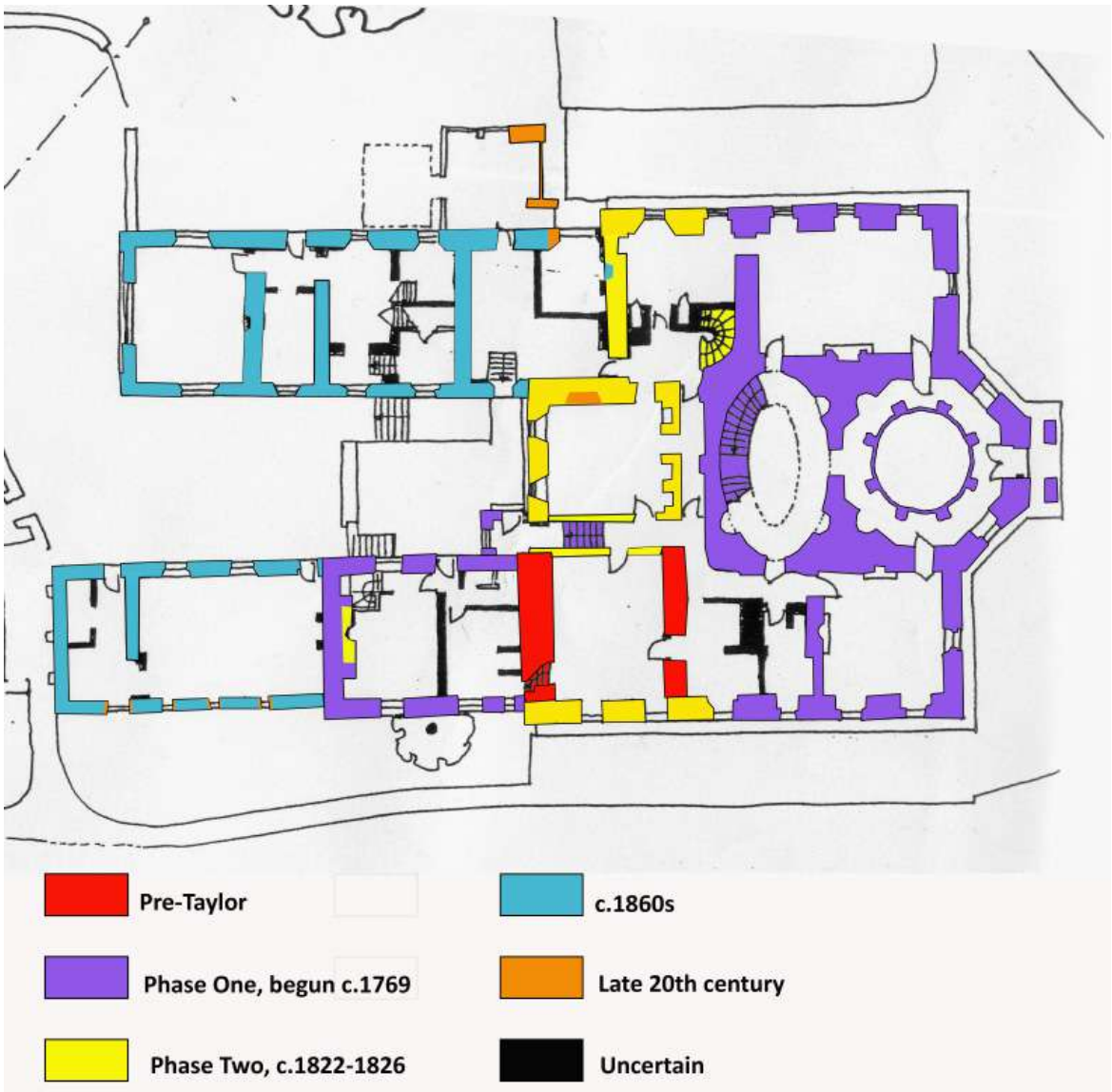
The first was given by Chris Nicholls, the Director of the Sharpham Trust. He outlined the recent

Sharpham House, Ashprington, top. DBG members outside Sharpham House, October 2013, below.

history of the house and described the activities of the trust which had been set up 30 years ago and is primarily for educational purposes, although they also have concerts and weddings. There is an emphasis on local food and organic production. He was followed by Jo Cox who told us the history of the house built for a Royal Navy captain, Philemon Pownall, paying for it with his prize money. The house replaced an earlier house. Work started on its construction in 1769. Pownall died in action in 1780 and the house passed to the Bastard family of Kitley who did not complete it until the1820s. It is generally accepted that it was designed by Sir Robert Taylor as it closely resembles other houses by him, although there is no actual record of him being involved. Jo compared it to other houses by Taylor and discussed the possible original room uses. She extolled the sophistication of the stair, pointing out how its use of space was deliberately extravagant. Similarly the use of Portland stone showed a desire to have the best materials.

Next Francis Kelly gave us an 'anorak's view of Sharpham' comparing some of its detail to those of Taylor's work at Trewithen and pointing out details of its construction such as the sashes in the attic which slide up into the soffit of the window. Marine motifs suitable for Captain Pownall are found too – does the hall floor pattern portray a mariner's compass?

Finally Bill Harvey discussed the construction of the famous stair. He pointed out that it is not a cantilever as the slabs which form the steps do not penetrate the wall sufficiently far enough to achieve this effect; rather they rest one upon the other, although because its plan is an oval, the landings must either be set in deeper than the steps or have some sort of internal supporting



structure. We then all moved into the stair area so that he could demonstrate his analysis. After lunch provided by Sharpham, we were kindly allowed free run of the house and its grounds including the walled garden behind. In all it was a most entertaining day.

The Summer Meeting took place at the Institute in Ottery St Mary; the theme was Cob in Devon. The first speaker was myself on the history of cob in Devon. I explained the basic techniques involved and highlighted its ubiquity and antiquity in Devon where it lasted as a building tradition until the mid-19th century. In Devon it occupied the place that timber-framing takes in most of the rest of lowland England. It may well have been more prevalent in other parts of the UK in the past but only in Devon did it remain so long in use for every kind of vernacular building. It was treated as routine material, even employed for the pillars of linhays. Excavation has revealed cob buildings as far back as the 13th century, and standing houses made from it survive from c.1300. Its use expanded in the early 19th century when it appealed as a cheap building material but its use died away by the end of the century. Finally it was revived in the 1980s after Alf Howard had demonstrated its potential at Down St Mary. His work has inspired others, particularly Kevin McCabe, to build with cob again, so this wholly sustainable technique is now back in use.

Jonathan Rhind then talked to us about the structural problems that sometimes occur with cob and his techniques for making suitable repairs. He illustrated these with examples including his work to the Gild House at Poundstock in Cornwall. He concluded by pointing out that cob occurs all over the world, showing us examples of cob buildings in Estonia and northern India.

In the hot and sunny afternoon we visited Kevin McCabe's complex of new cob buildings which occupy a site with a wonderful outlook on the eastern fringe of Ottery St Mary. Everyone was impressed by the scale of his work; not only has he built a very large and spectacular house and annex but also an extensive range of workshops and other buildings, all in cob. In order to meet the rigorous insulation standards of a 'Passiv Haus', the house rather regrettably has had to be clad with polystyrene faced with a moisture-permeable render. The windows are triple-glazed.

The house and annexe at Dingle Dell, Ottery. In the foreground are cob blocks, used mainly for repairs of existing cob buildings. The roof is a full turf roof rather than sedum and therefore needs occasional mowing.

Top. Kevin's sheds feature full height cob pillars. Right, above. The relief sculpture of a tree created in cob by Ben McCabe shows the versatility of this traditional building material. Middle and bottom left. DBG members exploring the site with Kevin.

The buildings are capped with green roofs. Internally he has used mud plasters while the open fronts of his vehicle sheds are supported on full height cob pillars. In all it is a *tour de force* of cob construction.

The committee have met six times during the last year. As usual much time has been taken up

with arranging the Summer Conference and AGM. It is always difficult to find new places or new topics for these meetings and we would welcome any suggestions. We have had little involvement with case work this year. Whether this is simply that we have not had cases brought to our notice or whether the planning system now adequately protects the historic environment I do not know but it is likely that it is a combination of the two. We are of course always happy to look into cases if anyone wishes to bring them to our notice.

Two subjects which have concerned us: cobbled paths and Plymouth's churches appear in this newsletter so I will not discuss them in detail but in respect of the latter I should at least mention that the Group has at last, after several failures, succeeded in having a building listed. Following a visit last summer organised for committee members by Richard Parker we were so alarmed at the apparent abandonment of St Simon's, Mount Gould, a fine 'extension church' by Harbottle Reed that we put in a request to English Heritage for its listing and almost exactly a year later they agreed that it should be listed at grade 2 (see *Newsletter 32* and Stuart Blaylock's article in this newsletter). Its future remains in doubt but there is currently a move to convert it to community use especially for concerts as it has a fine organ.

We also have had a discussion with the Council for British Archaeology following their request for DBG to act as consultee on listed building applications.

We have responded to various public consultations, in particular to that over the removal of the Devon Heritage Centre (the old Record Office) from the ownership of the County Council into that of a new trust, the South West Heritage Trust which had been set up by Somerset County Council to take control of its own record office and museums. This move was being done solely for financial reasons and we felt it was likely in the long term to imperil the future of the county's record collections as well as awkwardly hitching a Devon institution onto an essentially Somerset organisation. We are at least very pleased to see that one of our members, Todd Gray, has recently become a trustee.

We commented on the proposed splitting of English Heritage into two separate organisations, where again we felt that change was being driven solely for financial reasons, although in principle we had no objection. We also responded to English Heritage on their draft National Heritage Protection Plan, a good document which supports the future direction of their work. We have supported the Devon and Exeter Institution in their application for Heritage Lottery funding for urgent repairs to their Cathedral Close building.

Finally, I became the DBG's secretary almost exactly ten years ago, taking over from Ann Adams at our AGM at Hartland. It is clear to me that it is time that someone more energetic and efficient than me should take over as secretary. So I am giving a year's notice that I will stand down at the 2015 AGM. We have no successor in mind at the moment so any of you who are interested in taking on the post or wish to find out more about what it involves, please do talk to me or any of the committee.

Peter Child

Devon Buildings Group AGM: Treasurer's Report, Bideford 2014

The Devon Buildings Group is very good value for money. It costs members about £15 per year. Last year we had about 160 members, a slight drop in numbers, which brought in an income of £2,368. The costs generally are: website, register and newsletter cost about £10 per year for each member; the AGM and Summer Conference cost about £5.

The AGM at Sharpham cost £505.10, and the Summer conference was £162.50.

We have £8,169.42 available to us, but remember that the cost of printing the newsletter and register must still come out of this.

We always try to keep administration costs to a minimum, but what is harder to control are the postage costs.

In order to broaden the horizons of the DBG and limit our postage costs I would like to suggest that we start using email to contact our members. This would allow us to broaden the participation of the group by being able to involve the wider membership through email. We would be able to send notices of meetings, raise awareness of projects in Devon, visits and opportunities.

I am assuming that members who have given the group their email address are happy to be contacted, but if you are not, please can you contact me.

I would like to finish by thanking Tony Elston for still being the accountant and checking the books and especially to Lyn Auty for smoothing the transaction between one treasurer to the next.

Lizzie Induni

English Heritage and Historic England

As the Secretary's report notes, the organisation that was English Heritage has been split in two. Since April 1st 2015, the former Properties in Care section retains the English Heritage name (and red fortress logo). The other departments: designations, planning, grants and heritage research and advice, now come under the title Historic England (with a new logo, three wavy lines). We shall have to wait and see how much difference, if any, this will make in practice. Anyone wanting to email architects, inspectors or the designations team should use the new system of (person's name with full stop between first name and surname) @Historicengland.co.uk. However, emails under the old English Heritage name will still get through.

Jo Cox

Diminishing Assets? An Assessment of Plymouth Churches

Introduction

Readers of recent DBG *Newsletters* will recall that the committee has given attention in recent years to the threat to the overall stock of churches in Plymouth represented by redundancy, contraction, demolition, and reordering (Child 2013; *idem* 2014a–c; Marlow 2012; Fig.1, cover illustration). Peter Marlow's account of the angels from All Saints, Harwell Street, concluded with a list of a number of churches lost in the previous ten years or so (Marlow 2012, 68–9): St Augustine, Lipson (demolished 2001); St Barnabas, Devonport (demolished 2002); St Boniface, St Budeaux (demolished 2003); St Thomas, Keyham (demolished 2004); St Mark, Ford (demolished 2007); St Mary the Virgin and St Mary Magdalene, Cattedown (demolished 2007–8). St Philip, Weston Mill, was then under threat of demolition, one that has come to pass in 2014–5 (see photographs in Child 2014b, 14 and Fig.2 here). As a result the DBG committee, in partnership with other interested parties such as the Victorian Society and concerned local activists, has felt that steps should be taken to bring this situation to a wider audience. This article aims to present an interim statement on the situation, which we hope will eventually provide the basis of a more detailed piece of work.

Quantification was a necessary first task. A preliminary list of churches was drawn up by Alison Bunning in 2013 based on the invaluable website of Brian Moseley ('plymouthdata: The Encyclopaedia of Plymouth History'; now, sadly, defunct). I have used this as a base to add information from *Pevsner's Devon* and the statutory listing descriptions (where applicable), augmented by information on extant churches from the Diocese of Exeter's *Pilgrim's Guide to Devon's Churches* (Gilpin and Gilpin 2008), and on vanished buildings against various older sources and Graham Naylor's website ('lostplymouthchurches'), a useful repository of illustrations of many vanished churches. The Church Plans Online website has also proved a useful source for identifying architects and viewing plans where they survive. This information has been presented in seven tables (below) arranged according to date and present status, which should cover most of the key buildings, both extant and lost, but even establishing a definitive list has proved a difficult task (akin to herding cats!), and I am well aware that there may be lacunae. It should be emphasised that, for the present, the exercise has been limited to Anglican churches, although it could profitably be extended to non-conformist and Roman Catholic churches as well. The text that follows will attempt to provide the background to the tabulated information, to provide brief examination of some current issues, as exemplified by case studies, and draw out some general observations and trends indicated by the data.

As with all large cities, Plymouth's growth in the 19th and 20th centuries is reflected in its church buildings. Compared to the other local example, the Torbay conurbation, where 19th century prosperity and society connections resulted in an amazing collection of work by prominent national architects (Butterfield, Street, Blomfield, Pearson, Salvin, Scott, to name but a selection), there are fewer star architects involved, but architects such as John Foulston and George Wightwick began a trend of regionally-important architects in the early 19th century, which was to continue after the ecclesiological revolution with local firms such as, *inter alia*, Hine & Odgers, G Fellowes Prynne, and T R Kitsell, with strong showings from nationally-based, but regionally-popular architects such as J P St Aubyn and W D.Caröe. All this is neatly summarised in a passage from the *Devon* volume of *The Buildings of England*:

> 'At this time [C19] the skyline was transformed by the re-adoption of local limestone for churches and public buildings. Many have disappeared (both in the war and later), but the townscape is still memorably punctuated by sturdy grey walls towering above smooth, iridescent pavements that glisten when the fine rain blows in from the Atlantic. The earliest of these new landmarks were by Gothic Revival architects from outside (*Butterfield* at St Dunstan's Abbey School, 1848; *Ferrey* at St John, 1851; the *Hansoms* at the R.C.Cathedral, 1856), but later the local practitioners took

Fig.2. Views of the exterior of St Philip, Weston Mill, before and after demolition in 2014: (a) & (b) (top), from the south-west; (c) & (d) (middle) from the north west; (e) & (f) (bottom); before views 1.iii.2012, by Peter Child; 'after' views 22.iii.15 by Stuart Blaylock.

> over. *James Hine* built Western College in 1861, the Guildhall (with *Alfred Norman*) in 1870–4, and later on St Jude and St Matthias. [...] Less spectacular, but in some cases excellently detailed, are the churches of the early C20 built for the expanding suburbs (e.g. St Gabriel by *W.D.Caroe*, St Mary, Laira, by *T.R.Kitsell*).' (Cherry and Pevsner 1989, 638–9).

The situation has worsened considerably since this was published in 1989, as the data in Table 7 show.

Post-medieval church building resolves into a pattern, as follows: Plymouth's 18th century development concentrated on the dockyards, and with some modest church building within and without them (Tables 2 and 6); through the 19th and into the early 20th century there was a constant development to cater for the growing population of the city; the later 20th century was

Table 1: Medieval churches (or of medieval origin)

Church	*Grade*	*Address*	*Main phases*	*Status/Comments*
St Andrew the Apostle (Minster Church)	1	Royal Parade	C15, Tower 1460; Bombed 1941 Restored 1949–57 by Frederick Etchells; 1958 windows by John Piper and Patrick Reyntiens.	OK
St Andrew with St Luke, Stoke Damerel	2*	Paradise Road, Devonport	C15 tower; N aisle 1715, the rest 1751; chancel rebuilt 1868; replacement by W.D.Caröe begun 1902 as cathedral for Devonport, but abandoned; demolished 1967.	OK; reordering under consideration. Still essentially a C18 church.
St Budeaux	2*	Victoria Road, St Budeaux	Med W tower; rebuilt 1563; restored 1876 by James Hine.	OK
St Edward, Egg Buckland	2*	Church Hill, Egg Buckland	C15, chancel and N aisle 1864, by Roger Elliott of Plymouth. Re-ordering and new vestry 1907 by T.R.Kitsell.	OK
St Mary, Tamerton Foliot	2*	Tamerton Foliot Road	C15, but with earlier origins and monuments, S aisle rebuilt 1851; N aisle rebuilt 1894–5.	OK; restored after fire in 1981.
St Mary and All Saints, Plymstock	2*	Church Road, Plymstock	C14/15	OK
St Mary, Plympton	2*	Market Road, Plympton	C14 chancel, o/w C15 (adjoins Plympton Priory). Restored 1858–60 by Roger Elliott.	OK
St Maurice, Plympton	2*	Church Road, Plympton	C15, restored 1878 by E.H.Sedding (*Pevsner*; CPOL gives J.D.S.!); new roof, 1905 by Hine & Odgers.	OK
St Pancras	2	Honicknowle Lane, Pennycross	Med. chancel (remains of manorial chapel); transept and nave 1821; extended 1866–70 by O.C.Arthur of Plymouth; vestry etc. 1900 by M.A.Bazeley.	Damaged in WW2;repaired 1952–6; extended 1984; OK.

Table 2: Post-medieval churches (up to 1840)

Church	*Grade*	*Address*	*Main phases*	*Status/Comments*
Charles Church	1	Charles Cross	1641–58; W tower completed 1708; timber spire replaced in stone 1766; interior 1828–9 by J.H.Ball; restored 1864 by James Hine.	Bombed 1941; ruin preserved as a memorial.

St Aubyn, Devonport	2*	Chapel Street, Devonport	1771; chancel extended by J.P.St Aubyn, 1884.	Damaged in WW2; restored and reopened 1952; converted for library use with worship space in galleries, 2011.
St Luke	2	Tavistock Place	1828, J.H.Ball.	Redundant but survives as an annexe to the Central Library; redevelopment proposed.
St Paul, Stonehouse	2*	Durnford Street, Stonehouse	1831, John Foulston; chancel extended 1890, by Hine & Odgers. 1831 furnishings survive in gallery.	OK, though re-ordered in 1980s and new re-ordering scheme in progress 2013.

Table 3: Victorian churches extant

Church	*Grade*	*Address*	*Main phases*	*Status/Comments*
Emmanuel Church	2	Tavistock Road, Mannamead	1869, W.H.Reid; east end 1881 by Hine & Odgers; tower 1895–7 by T.C.Rodgers (incomplete).	OK; new church rooms to N, 2007; internal re-ordering proposed, 2013.
Chapel of the Good Shepherd	2	Royal Naval Hospital, East Stonehouse	1883	Damaged in WW2, repaired 1945–6, now part of school (and rededicated to St Dunstan in 2009).
Church of the Good Shepherd	–	Oreston (Plymstock)	1856–86, by R.Medley Fulford [also later work by May, of Hine, Odgers & May].	OK
Mission church of the Good Shepherd	–	Octagon Street, Stonehouse	1862, mission chapel of St Peter's, Wyndham Square; architect probably Roger Elliott (Perkins 2005, 101); Gothic nave and chancel, spire and furnishings removed.	Redundant, now a dance school.
St John the Evangelist, Sutton-on-Plym	2	Exeter Street	1851–55, Benjamin Ferrey; furnishings 1900 onwards; restored 2006–07, Andrew Wood.	OK
St John the Evangelist, Hooe	2	Church Hill Road, Lower Hooe, Plymstock	1855, William White.	OK? Part of 'distinguished group' by White, including the church hall (also listed Grade 2).
St Jude	2	Beaumont Road	1875, James Hine; spire completed 1881.	Under threat of extreme re-ordering scheme.

St Matthias	2	North Hill, Tavistock Road	1885, Hine & Odgers; good furnishings by Hems and G. Fellowes Prynne.	OK
St Michael	–	Central Road, West Hoe	E.R.Jones, 1891	Now Greek Orthodox; OK
St Peter the Apostle	2	Wyndham Square	1830 (Eldad Chapel); 1849 chancel added by G.E.Street; rebuilt 1882 by G. Fellowes Prynne; tower added 1906.	Bombed out 1941. Restored 1950s by Frederick Etchells; radically re-ordered 2007 by Harris McMillan.
St Saviour	–	Lambhay Hill, The Hoe	1870, O.C.Arthur; enlarged 1883, Charles King.	Closed for worship (when?); part of church complex survives?

Table 4: Edwardian churches extant

Church	*Grade*	*Address*	*Main phases*	*Status/Comments*
St Gabriel	2	Hyde Park Road, Mutley	1909–10, W.D.Caröe; chancel 1924; NE (Lady) chapel, 1954–5. Caröe glass; Pinwell reredos.	OK
St Mary the Virgin	2	Old Laira Road	1911–14, T.R.Kitsell, unfinished; temporary western end.	OK?
St Matthew	–	Sherford Road, Elburton	1922–23, replacing mission church of 1915.	OK; refurbished 2006.
St Nicholas, HMS Drake	2	R.N.Barracks	1905–07, architect unknown, but one of four naval chapels to the same design (Chatham, Deal, Eastney).	Damaged 1941; repaired 1953.
St Simon, Mount Gould	2	Salisbury Road	1905, Harbottle Reed of Exeter (his only church); church hall slightly earlier, also by Reed; west front of 1956. Kempe glass, Pinwell furnishings.	Uncertain. Listed 2014, after threatened with abandonment; adaption to concert venue proposed.

Table 5: Later C20th churches, extant

Church	*Grade*	*Address*	*Main phases*	*Status/Comments*
Church of the Ascension	2	The Lawns, Tavistock Road, Crownhill	1956–58, Potter & Hare.	OK
St Bartholomew	–	Outland Road, Milehouse	1958, A.C.Luxton.	OK
Christ Church	–	Estover	1980, refurbished 2006.	OK
St Francis of Assisi	–	Little Dick Lane, Honicknowle	1939, Seely & Paget; glass, mural and side rooms, 1954; Lady chapel 1956.	OK
Church of the Holy Spirit	–	Clittaford Road, Southway	1960, McDonald; extended 1985; two windows by Fr Charles Norris.	OK
St James the Less	–	Ham Drive	1958, Evans & Sloggett.	OK

Table 6: Churches lost in, or as a result of, WW2

Church	*Grade*	*Address*	*Main phases*	*Status/Comments*
St Chad, mission chapel	–	Moon Street, Morice Town, Devonport	1900, G Fellowes Prynne.	Bombed WW2; dockyard chapel of St Lo 1957–?
St Clement	–	Warleigh Avenue, Keyham Barton	1913, Charles Cheverton.	Closed 1939; destroyed WW2.
St George of Lydda	–	Chapel Street, East Stonehouse	1789, renovated and enlarged 1882–3	Damaged WW2, demolished 1950s; stone used in construction of Lady Chapel at St Gabriel.
Holy Trinity	–	Friars Lane, Southside Street	1840, George Wightwick.	Destroyed WW2.
St James the Great	–	Keyham Road, Morice Town, Devonport	1849–51, J.P.St Aubyn	Damaged 1941; demolished 1958.
St James the Less	–	Clarendon Place, Citadel Road	1854–61; nave and aisles 1868–80, J.P.St Aubyn; tower unfinished; proposed spire never built.	Destroyed WW2.
St John the Baptist	–	Duke Street, Devonport	1799	Demolished *c.*1958.
St Mary	–	James Street, Devonport	1850–52, J.P.St Aubyn	Demolished 1956.
St Paul	–	Morice Street, Devonport	1849, J.P. St Aubyn	Damaged 1941; demolished 1958.
St Stephen	–	George Street, Devonport	1846, J.P. St Aubyn	Destroyed WW2; demolished 1958 (replaced by flats on the site).

Table 7: Churches lost since WW2

Church	*Grade*	*Address*	*Main phases*	*Status/Comments*
St Aidan	–	Ernesettle Green	1953, Body, Son & Fleury.	Demolished 2005 (replaced with housing and smaller church, 2007, one window retained in new church).
All Saints	–	Harwell Street	1873, James Hine; clergy house by J.D.Sedding of 1887 survives (*Pevsner*, 674); repairs/completed 1920, W.H.May.	Demolished 1987 (replaced by housing).
St Augustine	–	Alexandra Road, Lipson	1898–1904, C. King of King & Lister.	Damaged 1943, rebuilt 1954; demolished 2001 (replaced by student flats, 2013–14).
St Barnabas	2	Stuart Road, Stoke, Devonport	1885–93, J.P.St Aubyn.	Demolished 2002 (replaced with sheltered housing and new worship area in former church hall, 2005).
St Bartholomew	–	Browning Road/ Bartholomew Road, Milehouse	1881 mission chapel in Church Street, replaced 1925 on new site in Browning Road; architects unknown.	Damaged WW2; repaired 1951; replaced (new church on new site, 1958–9: above, Table 5).

St Boniface	–	Victoria Road, St Budeaux	1911, W.D. Caröe, completed 1965.	Demolished 2003 (replaced by bland new barn-church); rest of site remains empty.
St Catherine	–	Lockyer Street	1823, John Foulston.	Demolished 1950s.
St Chad	–	Whitleigh Green	1954–6, Body, Son & Fleury.	Demolished *c.*2007, to enable a smaller but more flexible "facility" to be built' (*Pilgrim*); plus social housing, 2009–10.
Christchurch	–	Eton Place, North Road	1844–6, George Wightwick; restored 1875, James E. Hine.	Demolished 1966.
St Mark	–	Cambridge Road, Ford, Devonport	1874–82, Alfred Norman; chancel & transepts 1880, J.P.St Aubyn.	Damaged 1941, rebuilt; demolished 2007 (replaced by smaller new church).
St Mary the Virgin & St Mary Magdalene	–	Alvington Street, Cattedown	Original church 1898–99 Wiblin & de Boinville (Perkins 2005, 379); 1911 Sir Charles Nicholson.	Damaged WW2, partly repaired; closed in 1956; converted to church hall 1988; demolished 2007–8; site empty.
St Matthew	–	Clarence Place, East Stonehouse	1873–76, H.J.Snell; unfinished tower as N porch.	Not extant; demolished 1960s?
St Matthias mission chapel	–	Amity Place, Greenbank	1891, by G.D.Bellamy in Venetian Gothic style; chapel of St Matthias, North Hill.	Demolished 1996, after use as a warehouse; replaced by housing.
St Michael	–	Albert Road, Morice Town, Devonport	1843–5, Benjamin Ferrey; repaired 1874.	Damaged WW2, rebuilt 1953; demolished 2007 (replaced by social housing and smaller church, 2009).
St Paul	–	Efford Lane	1952, Pearn & Proctor; new church 1964, Walls & Pearn.	Demolished 2005 (replaced with sheltered housing and smaller church on a new site 2007).
St Philip	–	Bridwell Road, Weston Mill	1912, M. Alton Bazeley; E apse and glazing 1963, Paul Pearn[?], and Fr Charles Norris.	Demolished 2014; replaced with housing 2015. Some glass re-used (very inadequately) in church hall.
St Thomas	–	Renown Street, Keyham, Devonport	1907–08, Hine, Odgers & May.	Demolished 2004 (replaced by smaller church building and housing).

still a period in which new churches could be founded, although also one that saw significant losses from wartime bombing and post-war clearance and redevelopment. Comparison of Tables 6 and 7 will show that the greatest losses have in fact come in the early 21st century, with more buildings lost in this time than in WW2 bombing and post-war redevelopment. It is not always easy to perceive trends when one is in the middle of them, but the data summarised in Table 7 appear to show a trend of retrenchment and getting rid of these buildings. This challenges the commonly-held perception that Plymouth's historic character was destroyed by the Luftwaffe: the statistics show otherwise. In many cases this has been the result of a diocesan policy, to exchange such 'underused, closed or derelict' churches with a housing association who develop the sites for social or sheltered housing whilst often providing a smaller church building and community spaces in the scheme (Bessant 2009, 78–87). Whilst this is laudable for its contribution to housing needs, it has been disastrous for the stock of Victorian and Edwardian churches, which have tended to be seen as inconvenient, large, expensive to maintain, and out-dated.

Irrespective of their individual merits as architecture, or the needs and aspirations of their current congregations, the irrefutable fact is that the suburban churches of Plymouth invariably form the focal point of, and often the most distinguished building in, their locality, and add character and dignity to otherwise-drab areas of the city. Buildings like St Philip, Weston Mill (now demolished) or St Simon, Mount Gould (saved from abandonment and probable demolition by its recent listing) provide notable examples. Whatever their architectural limitations (which are ever arguable) and condition (which is rarely, if ever, irrecoverable) these buildings provide(d) much-needed architectural focus to otherwise undistinguished residential areas. In considering the wider picture, therefore, in addition to the inherent architectural value of these churches, the second salient point is one of their value as elements of the townscape. Determining value and significance therefore needs to take questions of setting and townscape amenity into account as well as the architectural qualities of the buildings, something that has clearly not been done to date in assessing the relative merits of redevelopment, conversion (an option seemingly never really considered) and conservation. Another factor is that replacements are rarely of much quality in themselves, and thus emphasise and exacerbate the losses.

Some examples from current casework

The losses continue...
St Philip, Weston Mill: This was a church of 1912 built to the design of Montague Alton Bazeley in Bridwell Road, Weston Mill. The church consisted of an aisled nave of broadly perpendicular character, with eastern transepts and a south-west porch-tower which remained unfinished. In 1963 the east end had been refurbished with a semicircular apsidal concrete structure by Walls and Pearn containing a seven-light window by Fr Charles Norris of Buckfast Abbey (see the photographs published in Child 2014b, 14). Although perhaps not greatly distinguished the building was a perfectly serviceable early-20th century church with a distinctive 1960s addition and was an ornament to its neighbourhood. The 1912 building represented an inventive design solution to adapt to a rather awkward, sloping site, and possessed good-quality masonry (constructed by the notable local builders Messrs Lapthorn). The church was not listed, and in an assessment for listing in 2012 was judged to have 'failed to meet the required criteria' (*Pastscape* website, accessed 3.iv.15). Proposals for replacement with housing, and refurbishment of the adjacent church hall as a replacement worship space were developed in 2011. The church survived long enough to celebrate its centenary in 2012, and was then demolished in April 2014, to be replaced by housing (Fig.2). The reasons given were that the masonry was waterlogged and repair 'unfeasible' (*Plymouth Herald*, 11 August 2011; *ibid.*, 25 April 2014), but visits to the church by DBG committee members in 2012 and 2013 suggested that there was little wrong with the fabric other than want of care and maintenance, and certainly nothing that warranted the total capitulation of demolition.

The original proposal sought to retain and re-use the apse in the church hall, but since this

building is less than half the height of the apse to be accommodated it was hard to see how this was to be attained while retaining any structural or artistic integrity. In the event a portion of the window glass has been re-assembled into a window of different design on a smaller scale: a five-light curved window imitating the former apse structure and reduced in height to fit the new position. This is not re-use; but a feeble echo of the former apse and window incorporating a small percentage of its materials to a new design; accompanied by pretty flimsy justification. Parish sources are reported as saying: 'We have had part of the old stained glass windows built into the new church, but unfortunately we did lose two-thirds of the original window through breakage. The window was set into concrete which had 'concrete cancer', so as we tried to take it out, it crumpled to bits. But saying that, we have a lovely modern stained glass window built out of the old sections. We designed it ourselves as well.' (*Plymouth Herald*, 23.i.2015)

But sometimes threats do recede...
St Simon, Mount Gould: This is the only surviving church building by Harbottle Reed of Exeter, built in 1905–07 in a distinguished Arts and Crafts idiom, with a notable design well adapted to its sloping site, and hugely deserving of being better known and used (see the photographs in Child 2014c, 15–16). The church has a superb set of chancel furnishings by the Pinwell sisters of Ermington, notable internal stone carving (capitals, corbels and reredos), and an extremely fine organ, by Renatus Harris of 1707, formerly in St Peter Mancroft church in Norwich, installed here in 1912. The church was unfinished, with the original intention for a further two bays of the nave to the west never realised, a temporary west wall was replaced in contrasting Perpendicular style in 1956. Once again the church is a distinguished feature of the townscape, reflecting the Edwardian development of this area of the city, and forming a distinguished group with the adjacent church hall (of 1901, also by Reed) on the rising ground to the north. Abandoned by its congregation in

Fig.3. Facade of the north transept of St Jude, Beaumont Road; under the re-ordering proposal the window tracery will be removed and the wall beneath the sill 'knocked through' to make a prominent plate-glassed entrance with large LED screens etc. Photograph by Richard Parker, April 2012.

late 2012, and under threat of demolition and redevelopment since then, an application for listing in 2013 was successful, and the church was listed (Grade 2) in July 2014 (Child 2014a, 6–7; 15–16). The listing seems to have provided the catalyst for a new lease of life for the church and encouraging proposals are now in train to use it as a community centre/concert hall, using the organ, and the excellent acoustics of the building, under the aegis of the 'Plymouth Organ Project'.

Radical re-ordering remains a problem...
St Jude, Beaumont Road: This church by James Hine of 1875–76, was built in broadly Decorated style, to accommodate the growing population of the parish of Charles (a separate parish was formed in 1877); and was heavily supported by the Revd T A Bewes, who in addition to other grants, financed the addition of the tower and spire in 1881–82. The interior of the church is tall and spacious, with carvings by Harry Hems, and a full set of furnishings, reflecting the interior hierarchy of the plan. A radical re-ordering scheme seeks to obliterate the many qualities of the 19th century interior, including raising of floor levels, re-orientation of the liturgical axis of the church to face north; removal of all of the surviving furnishings, including all the pews; punching through the north transept wall and removing the window tracery (Fig.3) to make a plate glass entrance facade; installation of a cafe in the chancel; a kitchen in the south transept; and many other, more superficial, alterations.

Some re-ordering to reflect current use and styles of worship will be necessary and inevitable if buildings are to remain viable in use: no-one denies this. But the alterations proposed for St Jude seem wilfully to ignore the original character of this church, rather than attempting to work with its existing qualities, and appear to run against, rather than with, the grain of the building. The urge to impose a strong early 21st century layer to the palimpsest at the expense of the original character of this church, comes close to destruction, and reveals a dislike of the original building that is (sadly) still all too common in contemporary responses to Victorian architecture. This scheme has provoked opposition in the strongest possible terms from the Victorian Society and Historic England, but this has failed significantly to modify or curtail it and as this is written the scheme appears to be going ahead.

Some trends and observations
The listing coverage was imperfect, indeed the whole procedure of listing came too late for some buildings, but by and large has served to protect buildings once listed; only one listed church has been demolished: St Barnabas, Stoke (Fig.5e), in 2002. Or perhaps the matter should be seen the other way-round: i.e. that churches of non-listable quality have been viewed as sacrificial? The example of St Simon, Mount Gould would seem to support this view. The listing of this church has served as a catalyst to seek other uses for a building that might otherwise have been lost. Local listing, which now might have provided a solution, really came too late to be of any use in most of these cases.

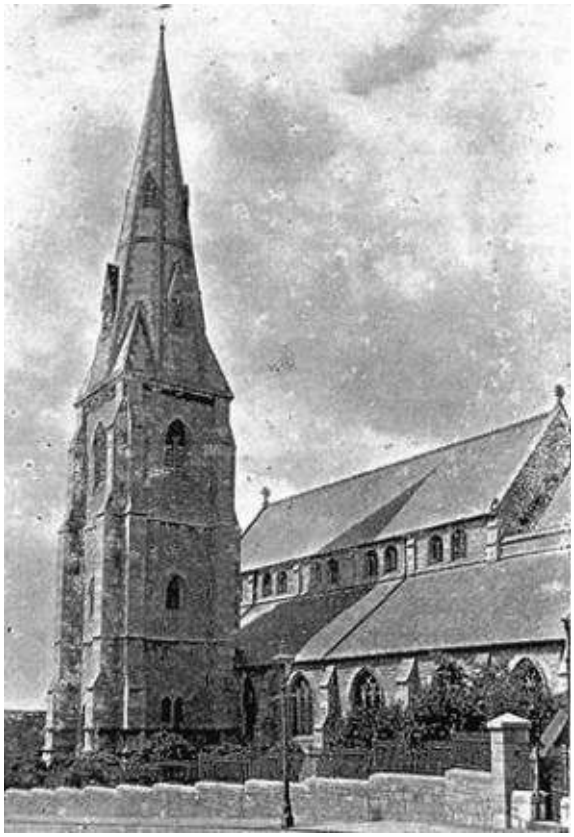
One impediment to architectural-historical, not to mention official, appreciation of Plymouth churches has been the perception that they are often marred by being unfinished (in this it does not help that unfinished status never helps the case for listing). Unfinished churches have not been valued as fragments of what might have been, or as a starting point for further development, enlargement, or completion, but rather have been dismissed as of no value for being incomplete. So, for instance, the temporary west walls with which T R Kitsell's St Mary, Laira or Harbottle Reed's St Simon, Mount Gould were originally left, or the unfinished south-west porch tower at St Philip, Weston Mill (demolished 2014); or the unfinished nave of W D Caröe's St Boniface (demolished 2003), are invariably mentioned as defects rather than as architectural expression of phasing and/or development (see, for example, comments in Pevsner *passim*). All these buildings appear to have been significantly under-valued. St Boniface was very visibly a fragment which had been completed by a large concrete barn-like nave in the 1960s, resulting in a not unattractive interior of strongly contrasting spaces (Fig.4), although it has to be admitted that the exterior of the 1960s nave remained pretty horrid.

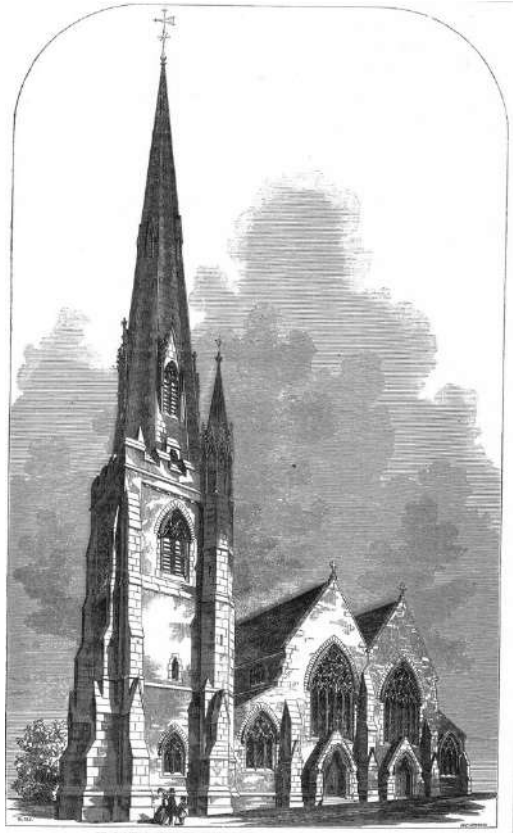
Fig.4. Interior of St Boniface, by W D Caröe, with concrete nave of 1965 (demolished 2003) (a) (top left) looking west; (b) (top right) looking east; (c) and (d) (bottom left and right) montage of two views looking east to give a wider view. Photographs by David King.

When the total losses (i.e. those lost to war damage plus those lost since WW2 to redevelopment and other trends) are combined, the impact can be seen to have been more severe in some areas than in others. For example, not a single complete church by J P St Aubyn, once such a dominant feature of Plymouth (Fig.5), survives: six have been lost and St Aubyn's work is now represented in the city just by his addition of a chancel to St Aubyn, Devonport (1884). The work of other prominent local architects such as John Foulston and George Wightwick, has suffered heavily, in common with their work more generally in the city, mostly because of war damage, of course. James Hine has fared rather better, although significant works have still been lost (such as All Saints, Harwell Street). Other nationally-prominent architects such as Benjamin Ferrey or W D Caröe remain represented, but have also lost one church apiece.

The tendency for churches to be replaced by a combination of reduced worship space and dense housing is a clear phenomenon of the recent phase of losses. Although this may find ready justification in the immediate advantages that come from the provision of social housing, the uneasy feeling remains that large Victorian and Edwardian churches on commodious sites have been valued more as building sites for social housing than for their amenity value as places of worship, public buildings, and significant elements of the townscape. When the repair and maintenance liabilities that have built up (often through years of neglect) on such buildings are also factored in then the case for removal can often appear overwhelming. The recent loss of St Philip, Weston Mill which, although not listed, was by far the most handsome building in this otherwise undistinguished early 20th century residential area (see Fig.2), is just such a case.

In attempting to take a longer view, there is the fear that decisions to replace in given cases will often seem retrospectively to have been taken for short term expediency over long-term amenity value. The aggregate loss of many fine buildings is now very substantial, and shows little sign of





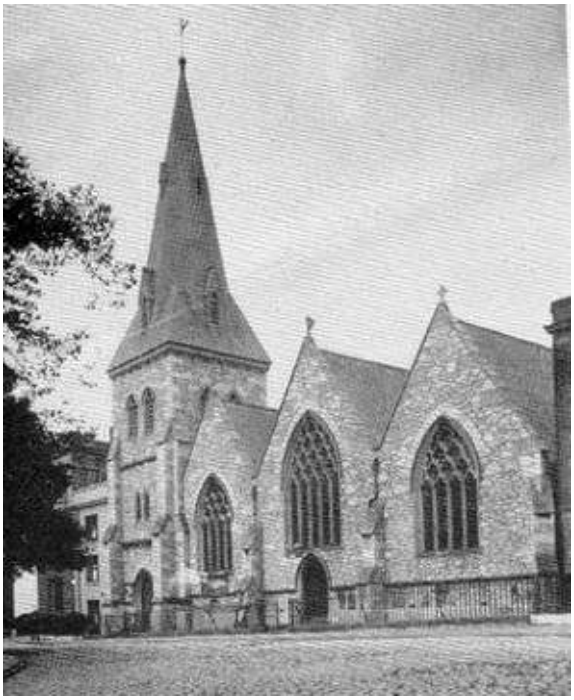


Fig.5, opposite page. J P St Aubyn's lost Plymouth churches: (a) St James the Great, Devonport, 1849–50, demolished 1958 (top left); (b) St James the Less, Citadel Road, 1854, destroyed 1941 (top right); (c) St Mary, Devonport, 1850, demolished 1956 (middle left); (d) St Paul, Morice Square, Devonport, 1849, demolished 1958 (middle right); (e) St Barnabas, Stuart Road, Stoke, 1885–93, demolished 2002 (bottom left); (e) St Stephen, Devonport, 1846, demolished 1958 (bottom right).

slowing down. The policy of retrenchment and replacement with housing (see Figs 2 and 6) can be seen to have contributed significantly to the diminution of Plymouth's stock of historic buildings (by any reckoning a scarce resource), and the townscape 'memorably punctuated by sturdy grey walls' of Cherry and Pevsner's description (quoted above), is substantially further diminished since 1989. The terms in which the new churches are discussed reveal the reduced circumstances and lack of self confidence of the age (not to mention the sometimes awkward 'management speak': St Chad, Whitleigh was 'demolished to allow a smaller but more flexible "facility" to be built.' [*Pilgrim's Guide*, p.119]; '...churches which the diocese considered worth redeveloping into affordable housing, usually with new "fit-for-purpose" places of worship...' [Bessant 2009]). That the replacements are so undistinguished is also a sad reflection on the aesthetic standards of our own age as well as on our (collective) continuing dislike of 19th and 20th century architecture. For example, it takes quite a lot to make one wish for the reinstatement of a 1950s brick church such as St Chad's, Whitleigh, but the indifferent replacement 'feature' of the new housing, supposedly 'replicating' the demolished crossing tower (Fig.6) accomplishes this with ease. Nothing can bring the lost buildings back, but we would do well to draw lessons from the Plymouth case, since this is providing a preview of things to come more generally. If we wish to have churches retained as community hubs and townscape foci (or as occasional 'festival churches'), if not as regular places of worship, then other bodies will need to step in to alleviate the burdens on parishes and dioceses.

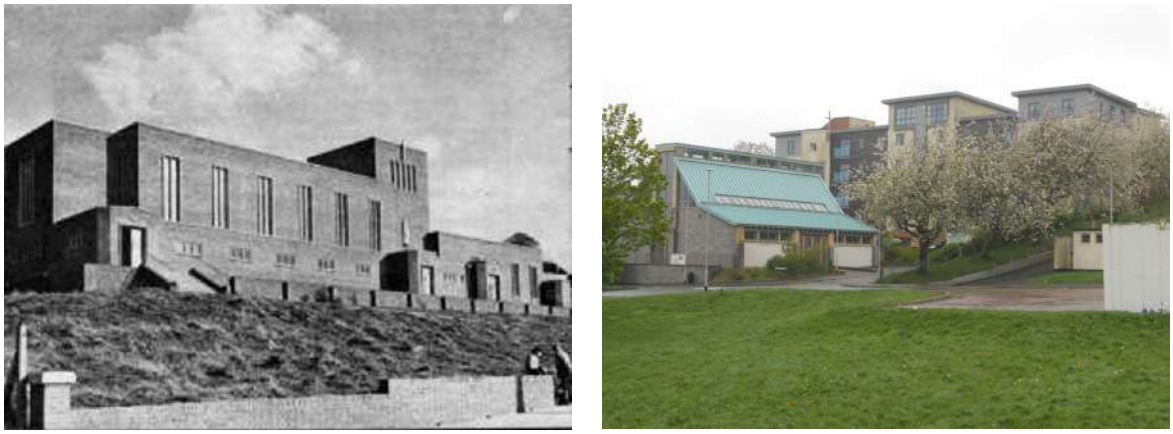


Fig.6. Before and after views of St Chad's, Whitleigh Green with new church in the foreground; note the 'tower feature' of the replacement housing behind. Before view courtesy of David King; 'after' view by Stuart Blaylock, 2.v.15.

It is hoped that further work to make a detailed assessment of the situation and to raise consciousness of the significance of Plymouth churches will take place in the future, and funding is currently being sought for this project.

Acknowledgements
I am grateful to Peter Child, Peter Marlow, and Richard Parker for inspiration, and to Louise Bartlett, Peter Child, Bridget Gillard, Francis Kelly, Richard Parker, and John Scott for perceptive and helpful comments on drafts of this article; of course none is responsible for the views expressed here. David Cook was immensely helpful with sources. Brian Moseley and Graham Naylor deserve thanks for indefatigable efforts on their respective websites; it is greatly to be regretted that Moseley's excellent and useful website is no longer accessible. The tables are based on a preliminary listing by Alison Bunning, adapted and expanded to suit my own needs. Readers should note that although I am a member of both the DBG committee and the DAC, I am writing here in a personal capacity.

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Online resources

Church Plans Online http://www.churchplansonline.org.

Lost Churches of Plymouth: https://sites.google.com/site/lostplymouthchurches/home*,* invaluable for information and images of vanished churches.

Pastscape, a Historic England website: http://www.pastscape.org.uk/hob.aspx?hob_id=1552109&sort=4&search=all&criteria=leigh%20barton&rational=q&recordsperpage=10.

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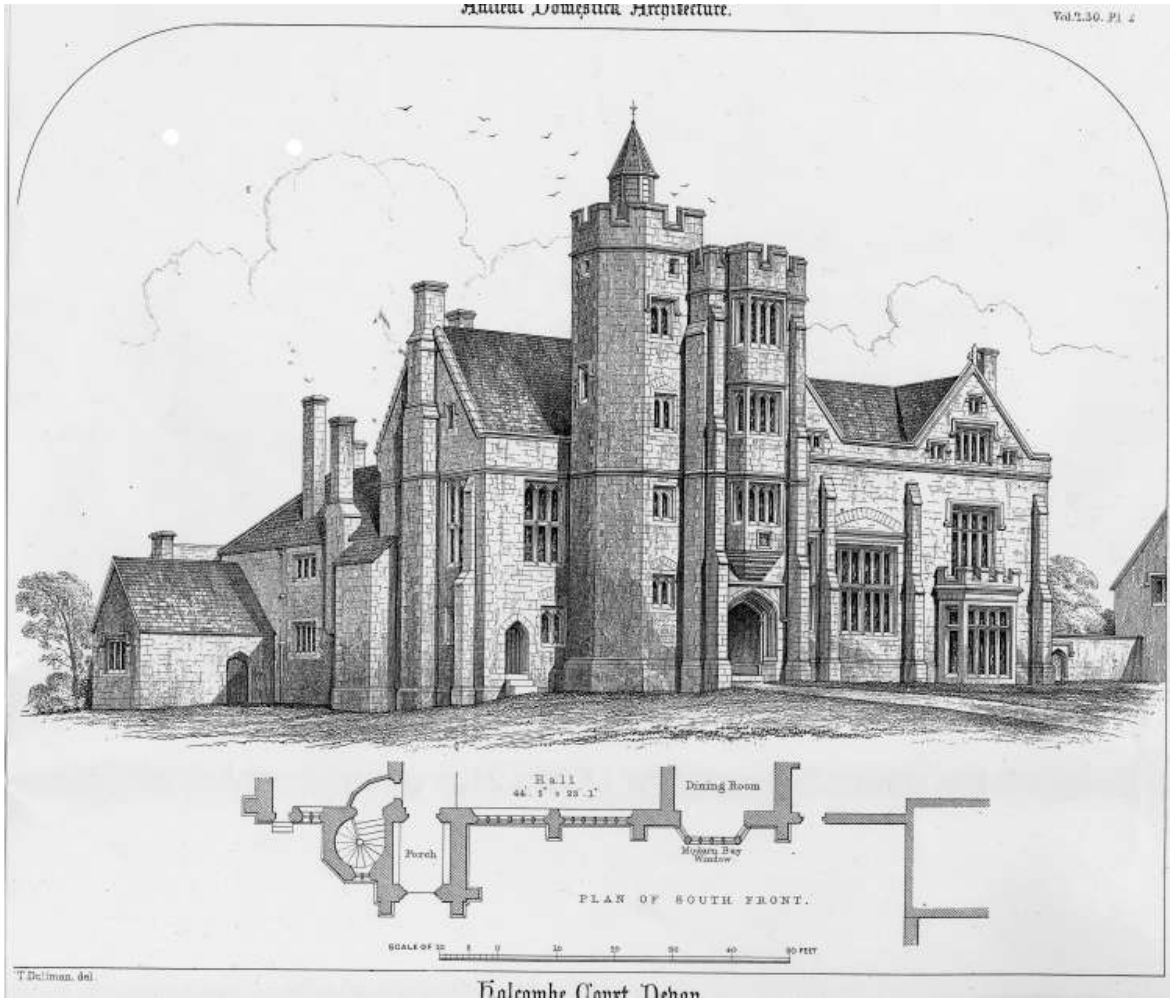
'Plymouth church congregation settling into new home' http://www.plymouthherald.co.uk/Plymouth-church-congregation-settling-new-home/story-25912948-detail/story.html, 23rd January 2015.

Stuart Blaylock

The Probate Inventory of John Bluett of Holcombe Court, 1700



A plate showingHolcombe Court as it was in 1861 from *An Analysis of Ancient and Domestic Architecture Exhibiting Some of the Best Examples in Great Britain from Drawings and Measurements Taken on the Spot* by Dollmanm F T and Jobbins, J R, 1861, Vol.2, Plate 2.

Members who were at the summer meeting in 2013 were privileged to gain access to Holcombe Court in Holcombe Rogus shortly after Charles Scott-Fox delivered a paper on that building's history which was based on his recently-published volume entitled *Holcombe Court*. In that book he has a reference[1] to the probate inventory of John Bluett which is dated to the 6th, 8th and 18th days of November in 1700. In his will, written on 8 March 1697/8, Bluett noted he was 'of perfect disposing sense & memory though under the greatest affliction imaginable for my unspeakable loss in the death of her that was most dear to me'.[2] His wife Elizabeth had died six years before in 1692.[3] Members might be interested to examine the names of the building's rooms which were recorded in that roll as well as the contents.

The inventory begins with noting livestock which comprised cattle (cows, calves, heifers, steers, yearlings, a hog bull, plough oxen, plough steers and gales), horses (coach geldings, colts and hog colts, carriage, mares, a long-legged horse, a slow horse), sheep (lambs, ewes, weathers, weather hogs, hogs) and pigs (swine, sows and boars). The term hog was then used to describe a young animal, often a year old. The outside accommodation included a shippen court which had tallets [lofts] as well as the stable (which also had a tallet). Outside objects were listed in the chapel chamber, in the passage near by it, a chamber over the cider cellar and its nearby passage which had a second chamber beside it with its own `little' chamber within it. There was also a cheese chamber and a passage recorded below it. The next room listed was the Dining Room which

had eleven ‘Turkey-wrought’ chairs along with a number of other pieces of furniture including a ‘performed bedstead’. This is one of 18 beds in the house.

The remaining rooms and spaces were described as the top chamber in the tower, the next chamber in the tower, the study, Mrs Baynard’s (John Bluett’s cousin)[4] chamber, the little gallery, the little room at the upper end, the guilt leather chamber, the painted chamber, the room within the painted chamber, the green chamber, the little chamber adjoining, the little chamber at the top of the stairs, the great gallery, the great staircase, the two little rooms by the cellar, the wet larder, the little house, the old dairy, the little house, the old dairy, Mrs Bridget’s chamber, the chamber over it, the kitchen and the workmen’s hall.

Amongst the items of perhaps unusual interest is a wicker chair. These have also recently been found at Exeter in the late 1500s.[5] Two rooms had ‘squabs’, which could have been sofas or merely cushions, there was Dutch earthenware listed as well as ‘coarse ware’, and the dining room had 13 ‘pictures’.

Original spelling and capitalization has been retained as has been any words in italic. All Latin, except in the case of the word pro, has been put in bold. Thirteen sections of vellum were stitched together to form one single roll. There has been some damage caused by a rat consuming the sides of the roll. The inventory is in the collection of the Somerset Heritage Centre which has kindly granted permission for publication.[6]

A true and perfect inventory of all and singular the Goods Chattles and Creditts of John Bluett late of Holcombe Rogus in the County of Devon Esquire deceased taken valued and appraised upon the Sixth Eighth and Eighteenth Dayes of November **in the twelfth year of William the Third King of England and so forth in the year** One Thousand and Seven Hundred by us whose names are hereunto subscribed Robert Kerslake Gent, Roger Capron, John Thomas and Simon Clatworthy, yeomen as followeth (**that is to follow**)

First his wearing apparel £30
Item Money in house £650 11s
Item Sperate debts on specialty £860
Item desperate debts £140
Item thirteen Cowes and one calfe £46 10s
Item the wheat in ground £11
Item two old coach geldings £10
Item ffifty five lambs £22
Item the hayreeke in Mollands £12
Item the dun carriage horse £5
Item Eight plough Oxen £48 10s
Item ffour Plough Steers £16 13s 4d
Item Eight two year aged Steers £21
Item Seven yearlings £14 10s
Item Six fatt heifers £22
[1] *Item* one hogg bull £17 6s
Item the long hay reeke in Easter Ridgeway £23 10s
Item one other course hay reeke there of scumming £4
Item ffour ffatt Oxen £29
Item ffive steers more and one gale £24 10s
Item ffifty Ewes £30 15s
Item Twenty Ewes more £13
Item Thirty weather hoggs £19 10s
Item Twenty Nine weathers £21 15s
Item Two hogg colts, and one three Year aged Colt £11 10s

Item One Hay Reeke in Batcomb mead £6
Item Six Calfes £7 10s
Item one reeke of bad hay in higher Batcombe £1 10s
Item one Gray Colt £10
Item One Roane Colt £6 10s
Item The Slowe horse £2
Item the long legged horse £6
Item one old black mare £3
Item one other black mare £6 10s
Item three Swines newly putt up a fatting £5 10s
Item two Boars £1 15s
Item three Sows £3
Item ffour other Swines £4 15s
Item three little Swine 16s
Item ten plough Chaines and one strapp to draw timber with £1 5s
[2] *Item* Two Dray chaines 4s
Item Six Yoakes and Eight paire of bowes 18s
Item ffour Soules ffour shares and three Culters £1 12s
Item one pair of draggs and one paire of harrows £1 10s
Item five pair of long crookes 10s
Item One pair of panniers 1s 6d
Item two pair of short crookes and one paire of crubbs 1s 6d
Item ffour paire of Dung potts 6s
Item one wheele Dray and one other Dray £1
Item two pair of wheels and waine bodies £10
Item two paire of Wheels and putts £6
Item one cart and wheeles £1 15s
Item two waine ropes, one shoeing rope and one dray rope 10s
Item Two long ladders and one other Ladder 10s
Item severall parcells of board planke vessell timber loggs and rungs and other timber in the shippen Court £2 10s
Item four pack Saddles and Girts £1
Item Hay in the shippen Court and Talletts there £15
Item Hay in the Stable Tallet £3
Item Wheat Barley and Pease which was Tithe £30
[3] *Item* ffour Acres of other pease £8
Item Sixteen acres of Barley in Mowe £32
Item wheat in two Mows £17
Item one little old wheat mow £6
Item One little Oate mow £3
Item Reed in the Mow Barton £1 5s
Item shingle stones in the Orchard £10
Item The Mow Staddles and Stones £2
Item One Apple Grindstone £2 10s
Item The fleece wooll £37 10s
Item the lambtow £2 15s

In the Chapple Chamber
Item severall small barrels £2
Item One old stove 4s
Item ffour Tubbs 6s
Item one old Table board 3s
Item Two fformes and one chaire 2s
Item Twenty one glasse bottles £15

Item one old Safe 1s

In the passage by
Item one old hutch 5s
Item One Iron beam and scales 4s
Item one winnowing sheet and twelve baggs £1 5s
Item Part of a bedstead and old boards 3s

In the Chamber over the Syder Cellar
Item One Presse bedstead 12s
Item One Malt hutch 13s 4d
[4] *Item* Two Little Table Boards 5s
Item One chest and old hangings in it £2 5s
Item Hopps and Hoppbaggs £4
Item One Hundred wanting seven pounds of lead weights 7s 9d
Item One cold still and pan 10s
Item two paire of andirons 6s 8d
Item two old trunks 4s
Item ffour Deale boxes and cases 2s 6d
Item a small parcell of ffeathers 6s 6d
Item ffive old applebasketts 1s 3d
Item some peices of lead 8s
Item Three horses pro Cloathes 6s
Item 3 old Syde Saddles 12s

In the Passage from thence
Item one Coffer 5s
Item One side table 6s 8d
Item one Lead for a hatt 2s
Item Two old trunks 2s 6d
Item One Old pillion and pillion Cloth 2s
Item One Little Presse 4s 6d
Item one other old pillion cloath 2s 6d
Item one Deale box 1s
Item Two Punch Bowles 5s
Item three Skilletts 8s
Item five preserving pans 8s
Item One Dozen of Plates, Two little Dishes and one tin Chamber pott 12s
Item One old Amory 2s 6d
[5] *Item* Eight paire of usefull and seven paire of uselesse sheets, four pillowties and old window curtains £5 5s
Item one old Glasse Cage one earthen bason and one candlestick 2s

In the Chamber beside the passage
Item one little Bed and the presse £1
Item Two other ffeather beds and two bolsters £4 2s 6d
Item one bedstead matt and cord 6s 8d
Item the old Arras hangings there £1
Item one old blew Trunck with some small things in it for womens work 10s
Item Two small safes pro fire 7s 6d
Item one blew plush Hackney Saddle and Cloath 17s 6d
Item one Little Deale Box full of trenchers 6s 8d
Item five boxes and two old Leather Trunks £1 10s
Item One fflaske and course Linnen in it £1 5s

Item one little old Settle 1s
Item one pewter Cistern 10s
Item one Latten pasty pan 1s 2d

In the Little Chamber within it
Item one old ffeather Bed one Bolster Bedstead matt and cord £1 6s 8d
Item the hangings in the same roome 16s
[6] *Item* one chaire 2s

In the Cheese Chamber
Item Seven brasse pans £5 2s
Item three kettles and one little pan £2 17s 2d
Item five brasse potts £2 16s 6d
Item three butter Dishes 6d
Item one paile 1s
Item nine winnowing Seives 3s
Item severall old Deale Boxes 5d
Item one fflaskett of wood dishes 5s
Item five flasketts 2s 6d
Item one bare Seive and some little basketts 2s 6d
Item a little baskett of trenchers 1s 6d
Item five little Salters 4s
Item one cradle 1s 6d
Item one ffirkin 1s 3d
Item Seventy ffour Cheeses £4 12s 6d
Item Cheese racks and boards 5s
Item One Little butter Pound and Tubb and Tray 2s
Item Lead in the staires 5s

In the Passage below
Item Two Malt shovells and boxes 2s
Item one pockett pistoll and a pair of stirrups 6s
Item one old presse and one old side Cupboard 6s 8d
Item one little side table and stoole 5s

In the Dining Room
Item one chest of drawers side tables two stands and looking Glasse £5
[7] *Item* one Cabinett £5
Item one little plain chest of drawers and one black stand 16s 6d
Item One ovall table with another leafe to it 13s 4d
Item one little Square table 3s 3d
Item one pair of holster pistolls and one pair of pockett pistolls £1 1s 6d
Item one red matted chaire 2s
Item one greene chaire lined and the Cushion 7s 6d
Item five old chairs and two Stools covered with gray Stuffe 12s
Item Eleven Turkey wrought chairs £2 4s
Item One Bed performed bedstead with Curtains and Vallens £9
Item one other looking Glasse 4s
Item one weather Glasse 15s
Item four Silver seales 4s
Item thirteen pictures 10s
Item Two paire of brasse headed andirons fire shovel and tongs 10s
Item three window curtains 7s 6d
Item one little Bell 1s 6d

Item one Screen and green curtain £1

In the Top Chamber in the Tower
Item One Bed and bedstead perform'd with Curtains and valens £1 6s 8d
Item one side table two Chairs and two Stools 15s

[8] In the next Chamber in the Tower.
Item one bed and bedstead perform'd with Curtaines and vallens and the hangings of the room £2 10s
Item one hanging presse 10s
Item one Trunck and frame 4s
Item one Chaire two Stooles and one Glasse Cage 3s
Item one paire of Andirons fire pan tongs and bellows 2s

In the Study
Item one little brasse fowling peice 10s
Item one old trunk and severall boxes, one joynt Stoole and one Settle 10s

In Mrs Baynards Chamber
Item one Bed perform'd with bedstead Curtains and vallens £7 10s
Item Two Chairs one Stooll and two Cushions 4s
Item one little side table 4s
Item one chest of drawers 18s
Item one wicker Chaire & Cushion 6s
Item one Trunck 13s 4d
Item one paire of andirons, firepann and tongs 2s 6d
Item Six pair of Sheets £4
Item one Looking Glasse 3s

In the Little Gallery
Item one presse 10s
Item two chests of drawers and one little side board £2 10s
[9] *Item* One Candle Chest and two Trunks 10s
Item two warming pans 8s
Item one Spruce Chest and two Glasse Cages 13s 4d
Item all the rest of the Linnen £31

In the little Roome att the upper end
Item three trunks and one side table 15s
Item old Curtains and vallens 15s
Item drinking glasses and severall other small things £1 5s

In the Guilt Leather Chamber
Item one Bed performed with bedstead white curtains and vallens £4
Item one Chest of drawers £1 10s
Item the hangings of the Roome and Carpett on the Chest of drawers £3 10s
Item 2 paire of Blancketts & 2 pillows £1 2s
Item ffour old velvett stools, ffive chairs four Cushions ffour white stoolls and one little squabb £1 13s
Item One Paire of Andirons ffire pan Tongs one bellowes 8s

In the painted Chamber
Item one Bed perform'd with bedstead Curtains and vallens £7
Item one Squabb three Chairs and five Stools £1 9s

[10] *Item* Two side tables and two Stands 10s
Item one Looking Glasse 8s
Item one Brasse ffirepan and tongs andirons Bellowes and little doggs 16s
Item the window Curtains 9s
Item one Close Stoole and pan 8s

In the Roome within the painted Chamber
Item one Bed perform'd with bedstead Curtains and vallens being old and one chair and one Stoole £2

In the Green Chamber
Item one Bed perform'd with bedstead Curtains and vallens £5
Item ffive Chaires two stoolls, one Close Stooll, one side Table and Covering and one Looking Glasse £1 8s
Item one paire of Andirons ffire Pan and Tongs all old 2s 6d
Item one window Curtaine and the Hangings of the roome 8s

In the Little Chamber adjoining
Item One Little Bed performed with bedstead Curtains and vallens and one old chaire and Stool £1 11s 6d

[11] In the Little Chamber at the Topp of the Staires
Item two beds and half headed bedsteads performed £2 15s

In the Great Gallery
Item two tables and two old presses with other Lumber £1
Item a parcell of tanned Leather £1 15s

In the Great Staire case
Item one Brasse sconce 2s 6d[?? torn]

In the Two Little Rooms by the Cellar
Item holland ware and course earthen ware £1 5s

In the Wett larder
Item three salting troughs and one salting tubb with severall other things usefull in that roome £1 5s

In the Little House
Item two dripping pans two ffrying pans with severall small Timber and earthen vessells 9s

In the old Dairy
Item One Hutch two Tubbs and a brake board 15s

In Mrs Bridgetts Chamber
Item one Bed performed with bedstead, Curtains and Vallens and one chaire and stoole £2

[12] In the Chamber over it
Item Two Beds two half headed bedsteads with bolsters and some bedclothes £2

In the Kitchen
Item ffour Dozen and ffive Plates 16s
Item severall pewter dishes £2 5s
Item ffive Covers for Dishes 2s

Item three basons 2s
Item seven brasse potts and one thin brase Pott £10
Item three brasse Kettles and three skilletts £1 6s 8d
Item One Copper ffish Pann, two Iron dripping pans and one Latten dripping pan £1
Item twelve roasting Spitts with Pott hangings and other small things £1 3s
Item one Pestle and Mortar 15s
Item ffour back crookes 5s

In the Workmens Hall
Item three fowling peices £1 10s
Item ffour old Stands with other old Lumber and Chairs 15s
Item more pewter in the Long Gallery £2 7s 6d
Item more pewter in the Chamber within £3 16s 6d
[13] *Item* more pewter dishes in the presse in the little passage £2 10s
Item ffive Dozen of pewter plates £3
Item three pewter fflaggons [torn]
Item The [torn] greater [torn]

Todd Gray

Footnotes

[1] Charles Scott-Fox, *Holcombe Court, A Bluett Family Tudor Mansion* (no place of publication given, 2012), 129.

[2] Somerset Heritage Centre, DD/SF/11/1/111 (formerly DD/SF/3154) & DD/SF/11/1/106.

[3] Scott-Fox, *Holcombe Court,* 132.

[4] Scott-Fox, *Holcombe Court,* 132.

[5] Jannine Crocker (ed.), *Elizabethan Wills and Inventories in the Exeter Orphans' Court*, Devon & Cornwall Record Society, forthcoming.

[6] Somerset Heritage Centre, DD/SF/11/1/111.

Devon Cobbled Church Paths Project

DBG members will know that cobbled church paths have been a major theme of casework for the committee over the past three or four years. Thanks to Peter Marlow's article in *Newsletter 31* 'Cobbles in Devon' and to the Group's Facebook page, set up by Alison Bunning, you will also know what a rich inheritance of cobbled surfaces of all sorts we have in the county.

Historic England has commissioned Keystone to undertake a project on Devon cobbled church and chapel paths. The project involves a lot of help from others, including the SPAB, who we hope will trial some re-laying and repairs and the Diocesan Advisory Committee who advise on applications for changes. There are two main aims. The first is to understand the paths better: survival, distribution, design, materials of construction, how they were/are laid, and date range. The second is to assess the common issues that prompt the amendment or removal of cobbled church paths and evaluate conservation and constructive solutions to date and provide guidance illustrating good practice and recommending acceptable approaches. Francis Kelly is managing the project at the Historic England end.

The first part of the project for Keystone involves producing a gazetteer, with the help of DBG volunteers, of as many church and chapel cobbled paths in the county as we can. Volunteers are venturing out into the county with gazetteer forms and cameras. The gazetteer will be produced in a format that can be interrogated, e.g. to identify the distribution of paths with patterns, or dates, or laid in a particular fashion, or heavily overgrown with grass and moss.

Some of the Devon Buildings Group gazetteerers outside The Lamb in Sandford: Martin Watts, Peter Marlow, Peter Child, Dawn Honeysett, Jo Cox, Lizzie Induni, Peter Dare, Alison Bunning and Bruce Induni. Photo by John R L Thorp.

So far, and this is very early days in the project (which will continue to the end of 2015), we know of fewer than 60 examples of churchyard/chapel cobbles and some of these are not complete paths but fragments: perhaps only a step, or cobbling under a lych gate. I suppose the number of examples might double over the course of the project but it would be a surprise if there were many more than 50 complete principal paths from the churchyard boundary to the church door in the county. These are the paths that are most problematical for safe and equal access for all, although we are also recording less well-used sub-paths and noting the cobbled fragments. We are expecting most of the surviving paths to be in the geological area of the Culm Measures, covering most of Mid and North Devon and providing hard sandstone cobbles. These are varied in size, shape and

Jo Cox with Dr Scrivener and Ray Harrison looking at the amended cobbled path at the church of St Peter, Tiverton. Photo by John R L Thorp.

colour but have natural flat or flattish tops. Another geological source is the chert of East Devon providing pebbles of more rounded form. Preliminary investigation suggests that cobbled paths are uncommon in the slate country of the South Hams. Perhaps churchyard paths here were originally slate and lost early to tarmac.

Running concurrently with the gazetteer we shall be researching cobbles in documentation (including historic photographs) and published sources and talking to practitioners to better understand construction and best practice for maintenance.

The proposed trials by the SPAB should feed into the second part of the project. 12 case studies will examine a range of churches that have dealt in different ways with the problems of safety and equal access for all and devised amendments or alternative routes. These case studies will help in developing best practice guidance for future maintenance, repairs and amendments. For this element Keystone will be working closely with Ray Harrison, one of the founder members of the Devon Earth Building Association and the author and illustrator of the SPAB guide to peg-tiled roofing. The guidance will also be produced in discussion with users, the Diocesan Advisory Committee and quinquennial architects.

There will be a conference/workshop during the project, on 27th November. A flier is enclosed with this newsletter. This will provide an opportunity to discuss cobbled church paths from as many angles as possible, including their contribution to church and chapel landscapes, the access difficulties they can present and to share ideas about how these can be managed.

Although this project is confined to cobbled church and chapel paths, it will act as a pilot study for paths made up of, and finished in, local materials across the country and feed into a national Historic England project on paths, their construction, maintenance, repair and adaptation.

There are ways in which DBG members can help. Just taking a look at your local churches or

Dr R C Scrivener, independent geologist, pointing out the naturally-occurring cobbles in a silty cliff at Brampford Speke. This is one of the geological terraces associated with an ancient river. Photo by John R L Thorp.

chapels (any denomination) and emailing me (keystonehb@aol.com) or phoning (01392 435728) to let me know whether they have cobbled paths or fragments of cobbling, or no cobbles at all, would be a great help.

The Devon Buildings Group Facebook page on cobbles is taking off: this includes churchyard paths and examples of cobbles in the county that are not in churchyards. Please feel free to contribute, whether making comments or adding photos: photos sent to Alison Bunning, alison.bunning@btinternet.com, will be put up on the page.

Jo Cox

We are beginning to identify different designs and systems of laying. A central spine with the cobbles laid herringbone fashion can be found at the Church of St Michael, Sowton (left). Here the spine is of dressed stone. The path is probably 1844-5 when the church (except the tower) was rebuilt .

The path at St Matthew, Coldridge, is built using much larger cobbles with carefully-chosen cobbles for the spine and cobbled kerbs, date unknown (right). The handrail was added in 2011.

An area of similar cobbles, but random laid, survives next to one of the village houses in Coldride (left), a reminder of how thoroughly some Devon villages used to be cobbled.

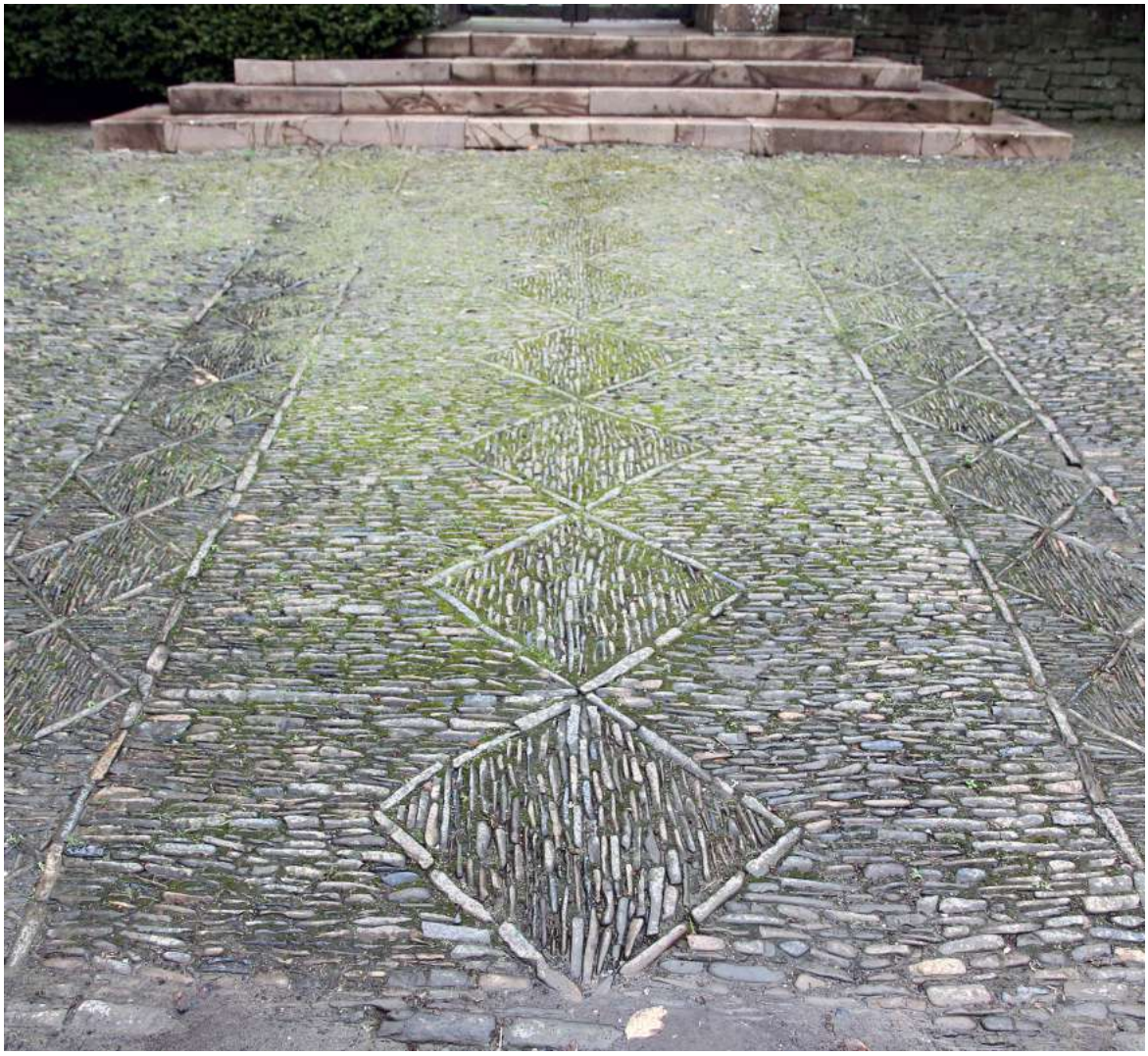
One of the paths at St Andrew, Colebrooke, is herringbone, but without a spine (left).

The church of St Mary, Poltimore, has a random laid path of small, rounded cobbles (right). This has a spine of dark grey cobbles and includes the date 1743 and initials (detail, below).

The church of St Michael, Meeth, has an exceptionally pretty path, dated 1818 (above). The cobbles are laid across the short axis, the lozenges filled with cobbles laid on the long axis. Meeth is one of several closely-spaced churches with paths with lozenge patterns (see below left).

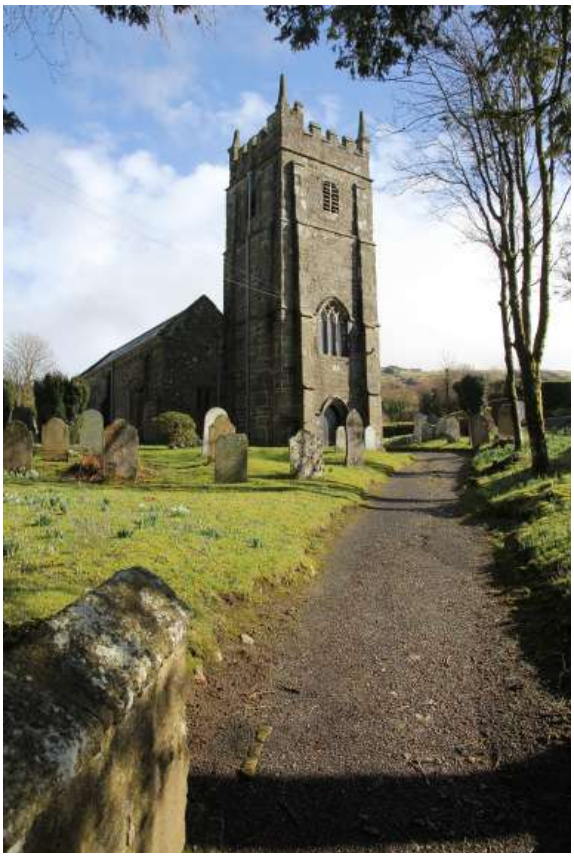
All Saints, Merton, close by (below right), could be by the same cobblers. The yew trees flanking this lovely curving path add to its quality, but their roots are beginning to break up the kerbs.

The most spectacular in the group is between Merton and Meeth at the church of St James the Less, Huish. The church (apart from the tower) was rebuilt in 1873 to the designs of G E Street and paid for by Lord Clinton. In addition to four paths with lozenges in the churchyard, detail below, it has a remarkable cobbled courtyard in front of the lychgate. This is conceived as part of a sophisticated landscape with matching specimen trees in enclosures of curved dwarf walls with wooden palings either side of a flight of wide steps in Hatherleigh stone. The courtyard also



provides the setting for a World War I memorial on the opposite side of the road, which retains some cobbled gutters. The paths in the churchyard are very similar to those at Merton and Meeth, but likely to be 1870s.

The difference a cobbled path can make to the setting of a church can be seen by comparing the neat and beautifully maintained path at Exbourne, St Mary (left), with two very different paths. Diptford St Mary (below left) is slate bedrock. Sourton, St Thomas (below right), on the NW edge of Dartmoor is tarmac.



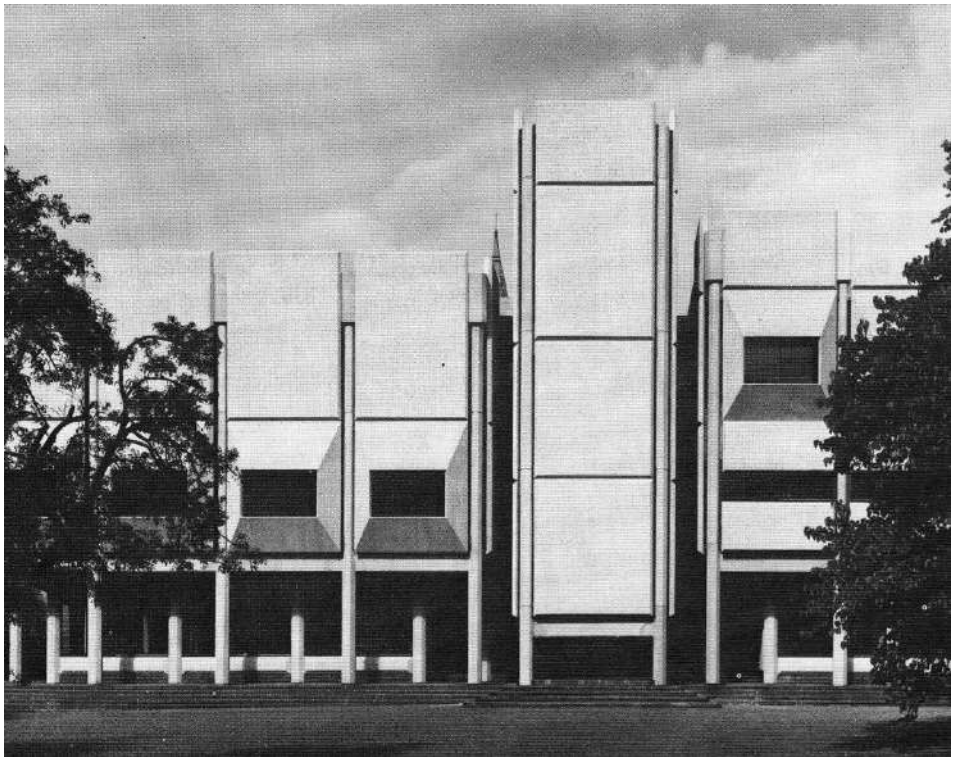
Jo Cox

The Modern Movement comes to Devonport

In 1971 design and development of the Fleet Maintenance Base and the Submarine complex was allotted to the architectural partnership of Howell, Killick, Partridge and Amis, with Sir Alexander Gibb and Partners as the structural engineers. The partners all had impeccable Modernist pedigrees, having worked for the LCC's Architects Department on Alton West Estate, Roehampton. They did several university buildings, the one which is most relevant for the present purpose is the Cambridge University Centre of 1963-67. This was built to provide a social centre with dining facilities for all senior members of the University, and was naturally reviewed in all the important architectural journals.

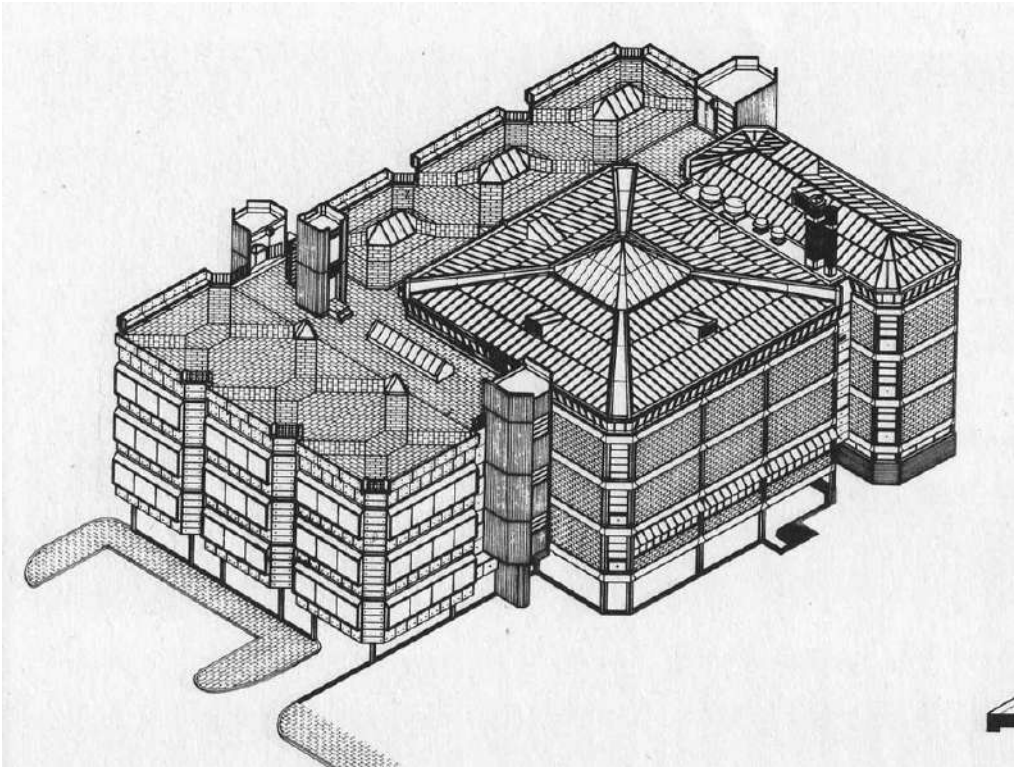
Quotations will be restricted to those made by J M Richards in *Architectural Review*, February 1968. He considered it to be 'a text-book example of architects and engineers working constructively together…the whole design suggests a curious contradiction: on the one hand an almost puritanical insistence that every element in the building must be the direct and inevitable outcome of the structural handling of the materials; on the other hand a wilful transformation of these elements into decorative form, which makes them appear more adventitious than they really are.' This praise perhaps did not carry much weight with the authorities responsible for appointing the firm to develop Devonport, but the importance that the firm attached to pre-cast concrete cladding probably did. The rapid ageing and discolouration of concrete surfaces was to be accepted and even celebrated in works of a slightly later period, such as Lasdun's National Theatre, but during the late 1950s many designers sought various means of countering the effects of weather. These efforts have most recently been summarised in Adrian Forty's *Concrete and Culture* (London 2012) where Partridge is quoted as being concerned 'to aim defensively at ensuring that the effects are negligible and insufficiently damaging to the general design.'

Precast panels made from Cornish granite aggregate and made to a high quality were used to this end at St Antony's College, Oxford (1966-1971) and elsewhere by the partnership. St Antony's is shown below, and demonstrates an aesthetic which was perfectly compatible with a naval dockyard largely concerned with maintaining submarines, a significant proportion of which were nuclear powered.



From Sherban Cantacuzino, *Howell, Killick, Partridge and Amis: Architecture* (London, 1981).

To return to the Cambridge building. The only element of this which performed the same function as was required at Devonport was the dining hall. At Cambridge this was surrounded on three sides by various function rooms, and so the external appearance was very different from at Devonport.



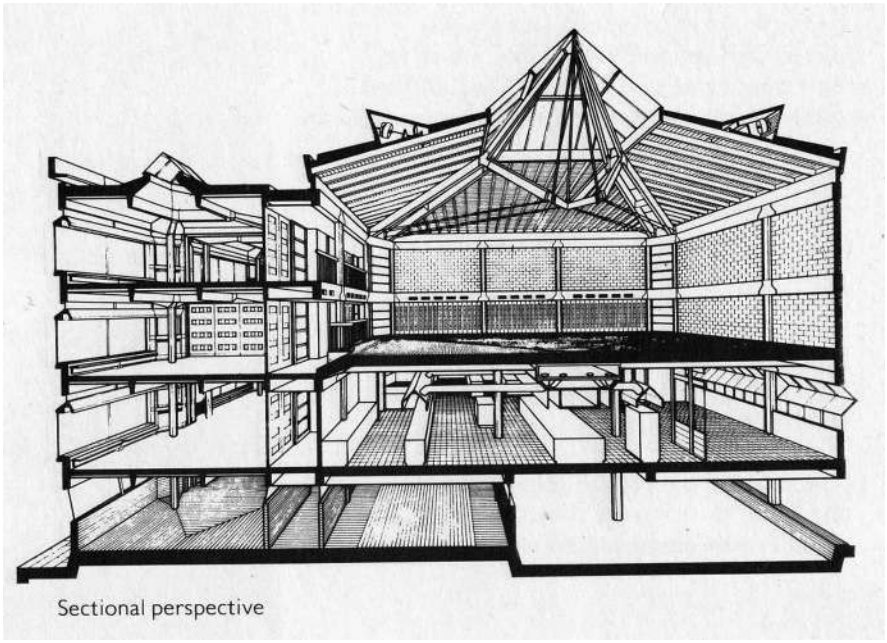
From Sherban Cantacuzino, *Howell, Killick, Partridge and Amis: Architecture* (London, 1981).

This view is taken from the side facing the Cam. At Devonport, the location of the building was very different. It abutted a general stores at one end, faced a dock wall on one side, and a road on the other. The visual impact was therefore very different. Construction began in 1977 and by July the framework of the building, standing on pilotis, was completed.

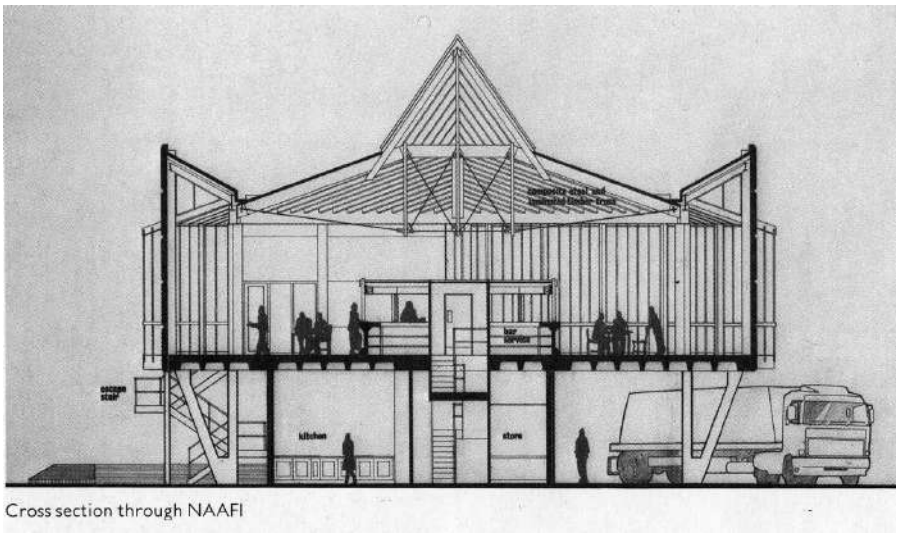
The National Archives (TNA), CM 20/80.

By September 1979 the building was completed. The external effect is a clear improvement on Cambridge – the concentration on a single function, without the constraints of working in a fixed urban environment, has here actually allowed ‘form to follow function’. This is seen even more clearly by a comparison of the two interiors, taken from Cantacuzino’s monograph.

Top and bottom images, TNA CM 20/80.



Sectional perspective



Cross section through NAAFI

Above. The Cambridge Centre. Below. Devonport NAAFI.

The finished building is surely the magic moment where a NAAFI meets the Modern Movement head on. In neither building is the distinctive feature, the vault above the dining hall, very evident from the outside when seen from pedestrian level. The NAAFI is a building which, compared with the dockyard buildings of the preceding part of the 20th century, might have descended from another planet. Perhaps it need hardly be said that no Admiralty document which has been seen commented on this fact, or, indeed, on the quality of the architecture at all.

Surprisingly, neither *Architectural Review* or *Architectural Design* commented on the finished building. Reviews in *RIBA Journal* and *Concrete* dwelt on the whole complex of which the NAAFI was, indeed, a small component and insignificant in the operational scheme of things. But any senior member of Cambridge University would unexpectedly find themselves at home.

David Evans

Houses in the Yarty Valley

It has taken rather a long time for the first selection of houses that I described in DBG *Newsletter* 16 (1998) to be followed by others, but here I have selected a handful of houses in the Yarty valley. Inevitably, these reports describe the buildings *as they were* when surveyed in the 1970s, and I have not revisited them to see whether they have been altered, or whether structural evidence has been exposed or concealed. It has also not been possible to carry out any new documentary research on the social background to the buildings. Perhaps Group members with easier access to the Devon Heritage Centre might be able to check on the ownership and farm size on the Tithe Map and include a note in a future newsletter.

Medieval houses

The Yarty river runs through the parishes of Yarcombe, Stockland and Membury, which I examined systematically in the 1970s. I was astonished by the number of medieval houses there (Fig. 1a) – since the re-listing in the 1980s and work on the distribution of smoke-blackened thatch and roof timbers, Devon's wealth of these houses has become very well-known, but at that time it was a revelation. Why these good-quality houses were firstly built and have then survived are complex questions that cannot yet be properly answered. However, we can perhaps find a clue in the distribution of farm sizes in the valley parishes. This can be discovered for Yarcombe, which belonged to Syon Abbey before the Reformation, and then to the Buckland Abbey (Drake) estate. From surveys of 1444 and 1581 we can plot the numbers of holdings according to their size (Fig. 1b). Both distributions are similar, with a single peak at around 20-40 acres, without any substantial number of small-holdings or cottages. This pattern is characteristic of a purely pastoral farming economy (see Nat Alcock and Cary Carson, *West Country Farms*, Oxbow Books, 2007). A comparative analysis of the annual budgets of medieval pastoral and arable Devon farms undertaken by Harold Fox (unpublished but presented by me at the symposium *Longhouses and hard lives*, Bovey Tracey, 2015) indicates that pastoral farmers had far greater annual surpluses of income over expenditure, with which they would undoubtedly have been able to build good quality houses. The evidence from this area of Devon indicates that these farmers did indeed choose to do so, in the 15th century and earlier.

The most significant of the medieval houses in the three parishes is Townsend, in Stockland village, which was described in detail in a paper that explored the typical features of Devon's early houses (N. W. Alcock and M. Laithwaite, 'Medieval houses in Devon and their modernisation', *Medieval Archaeol.* **17** (1973), 100-25). Since then, we have realised that Townsend is even more significant than was then thought, as tree-ring dating has found a felling date of 1250-63d for two of the trusses – the earliest date for a domestic building in Devon by almost half a century. Some caution is needed in interpreting the date, though, since the roof seems to have been reconstructed in about 1400 (the typological dating of the ogee-form open truss), though the principal rafters of the two early trusses seem to be *in situ*.

None of the other medieval houses in the valley have been dated, although the rear range at Townsend is of 1490-1524d, and its barn of c.1493d. These other houses probably share the typical mid-15th to early 16th century dating of other medieval Devon houses, since they lack obvious very early details. The two examples described show individual features of interest.

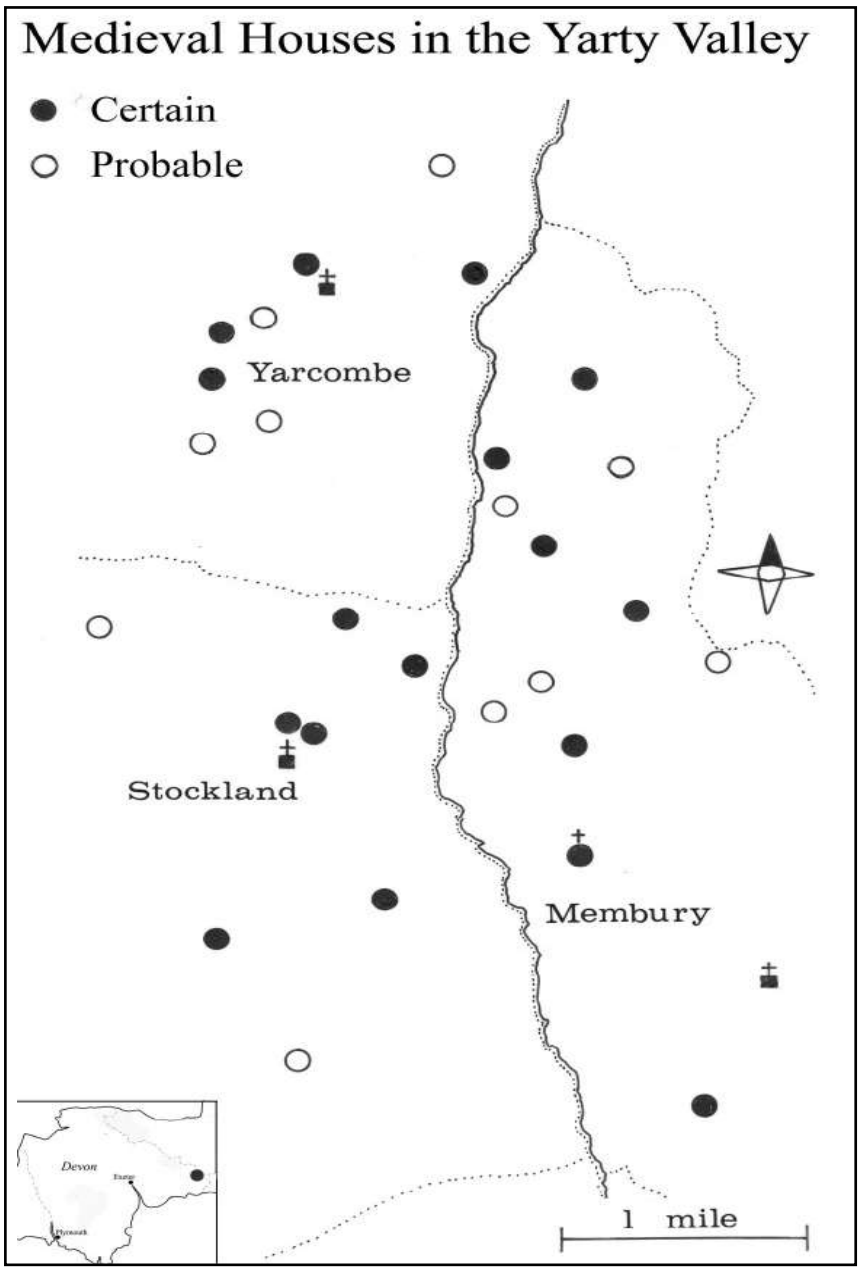


Fig.1a. Medieval houses in the Yarty valley (as identified in the 1970s).

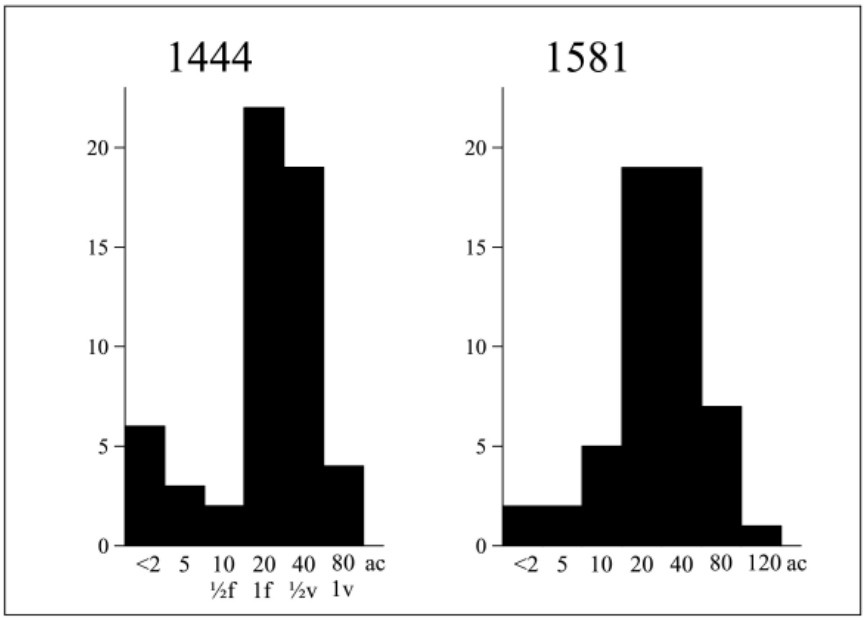


Fig.1b. Size and numbers of holdings in Yarcombe in 1444 (TNA, SC 11/172) and 1581 (DHC, 346M/M74). In 1444, the holdings are expressed in virgates and ferlings (from an abstract kindly provided by John Hatcher); the conversion to acres is estimated by comparison with the 1581 holding sizes, but does not affect the pattern of the holdings.

Livenhayes, Yarcombe (ST 239 075) [formerly Lower Livehayne [*PND*], Upper Livehayne since demolished] (Figs 2-4)

Fig.2. Livenhayes, Yarcombe.

Site: Isolated, down-slope.

Plan and Materials:

Three-room and cross-passage; added rear lean-to. Walls: rubble masonry.
Roof: jointed crucks (upper part inaccessible); thatch.

Features:

Inner room: now dairy; partition concealed.
Hall: internal jetty. Panelled ceiling with joists in alternating directions; beams with round & hollow moulding. Fireplace of knapped square chert; magnificent lintel, battlemented, with multiple round-&-hollow moulding (Fig. 4b).
Passage: beam against fireplace with pyramid stops; latish stud-panel partition on E side, without mitred joints; chamfered with step stops.
Kitchen: end chimney of squared flints, with datestone: Samuel Newbury 1662. Fireplace: stone jambs; beam extends across whole end of house; oven to left, central four-centred opening for main fireplace; arched for right-hand opening (supposed smoking chamber access, but now [2015] probably to be reinterpreted as for malting).
First floor: features mostly concealed, but stud-&-panel partition above internal jetty, with unique arched opening to hall; jambs with round & hollow moulding & central rib with pyramid stop (Fig. 4b). No rebate for door hanging. Daub panel over this partition painted with red ochre.

Dating and development:

Original house perhaps c.1450; modernisation of hall, 1525-50; modernisation of kitchen, 1662.

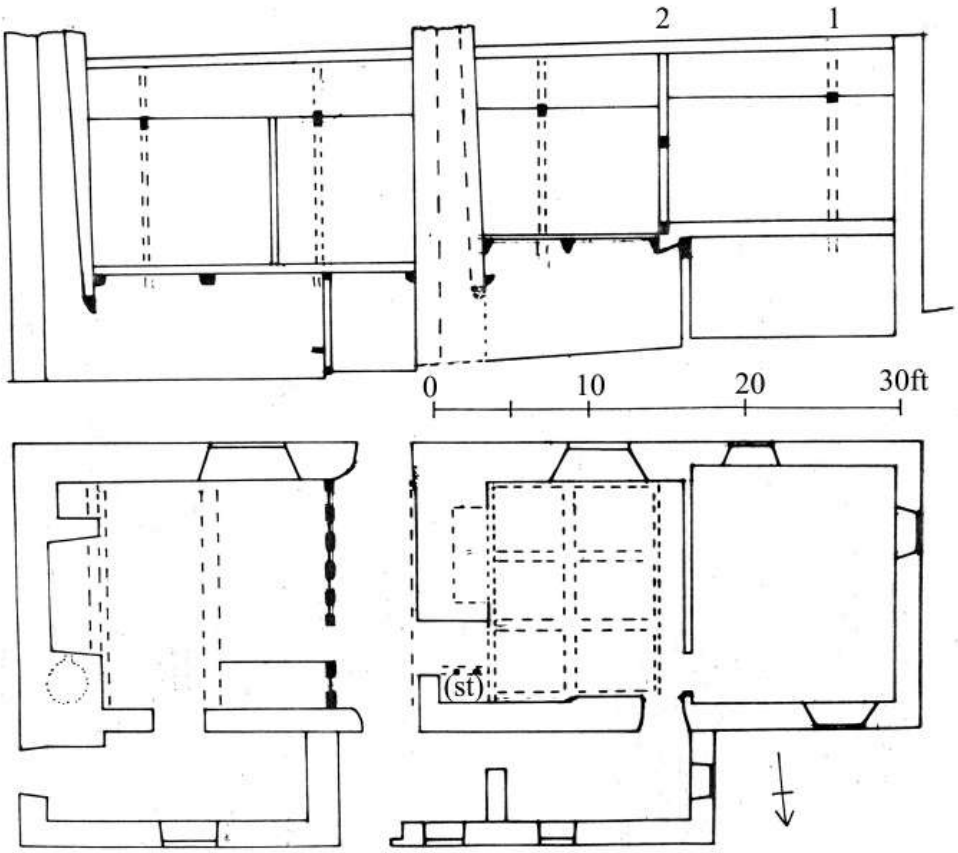
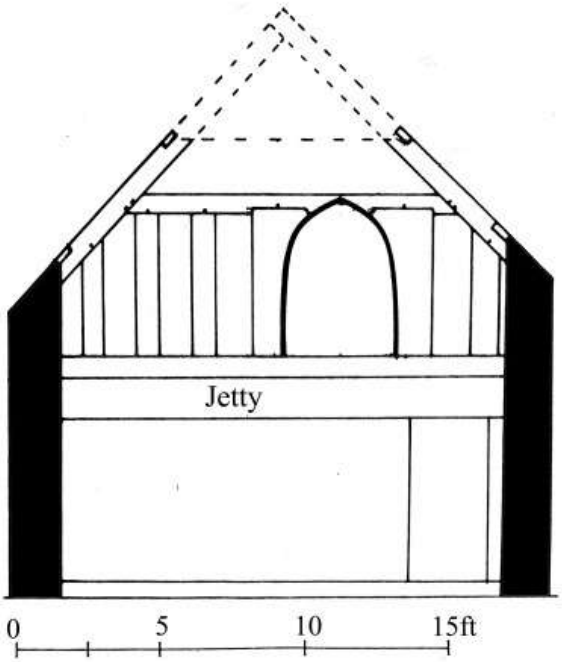


Fig.3. Livenhayes, Yarcombe: plan and long section.

Livenhayes, Yarcombe



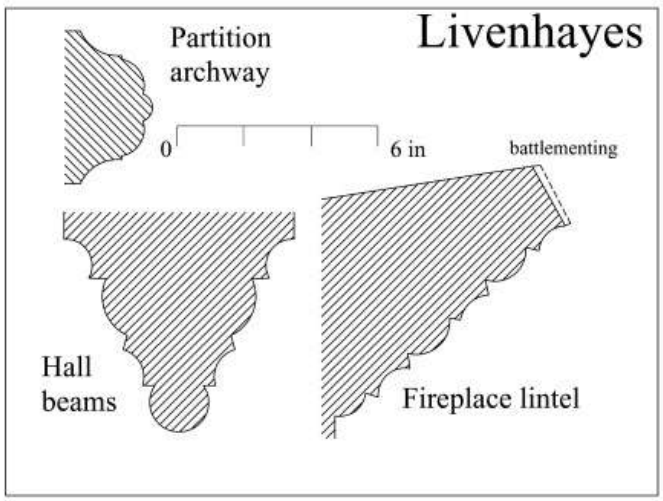


Fig.4. Livenhayes, Yarcombe: (a) (above left) section of truss T2; (b) (above right) details of mouldings.

Kite's, Stockland (ST 245 056) (Figs 5-6)

Fig.5. Kite's, Stockland.

Site: Centre of village, close to street.

Plan and Materials:

Three-room and cross-passage on a very small scale (40 ft long overall, compared to 58 ft for Livenhayes); added rear wing. Walls: cob; roof: thatch.

Features:

Hall: internal jetty. Partition to inner room of stud & daub. Ceiling beams with step stops. Fireplace lintel carried on posts (perhaps originally a timber stack).
Inner room: square-section joists (presumably original).
Rear room: doorway from hall enlarged. Large fireplace with oven to side; another opening on opposite side.
Third room and passage, and upper rooms: no features.
Roof: truss T1 open, sooted. Jointed cruck with two face pegs and slip tenon.
Truss T2 closed, sooted on hall side. True cruck with blades extended to apex (type B); braces to collar (mortises remain).
Hip cruck at E end.

Dating and development:

Possibly c.1500, three-room plan with jettied solar. No evidence for function of third room. Added kitchen/bakehouse at rear. This and hall modernisation not closely dateable.

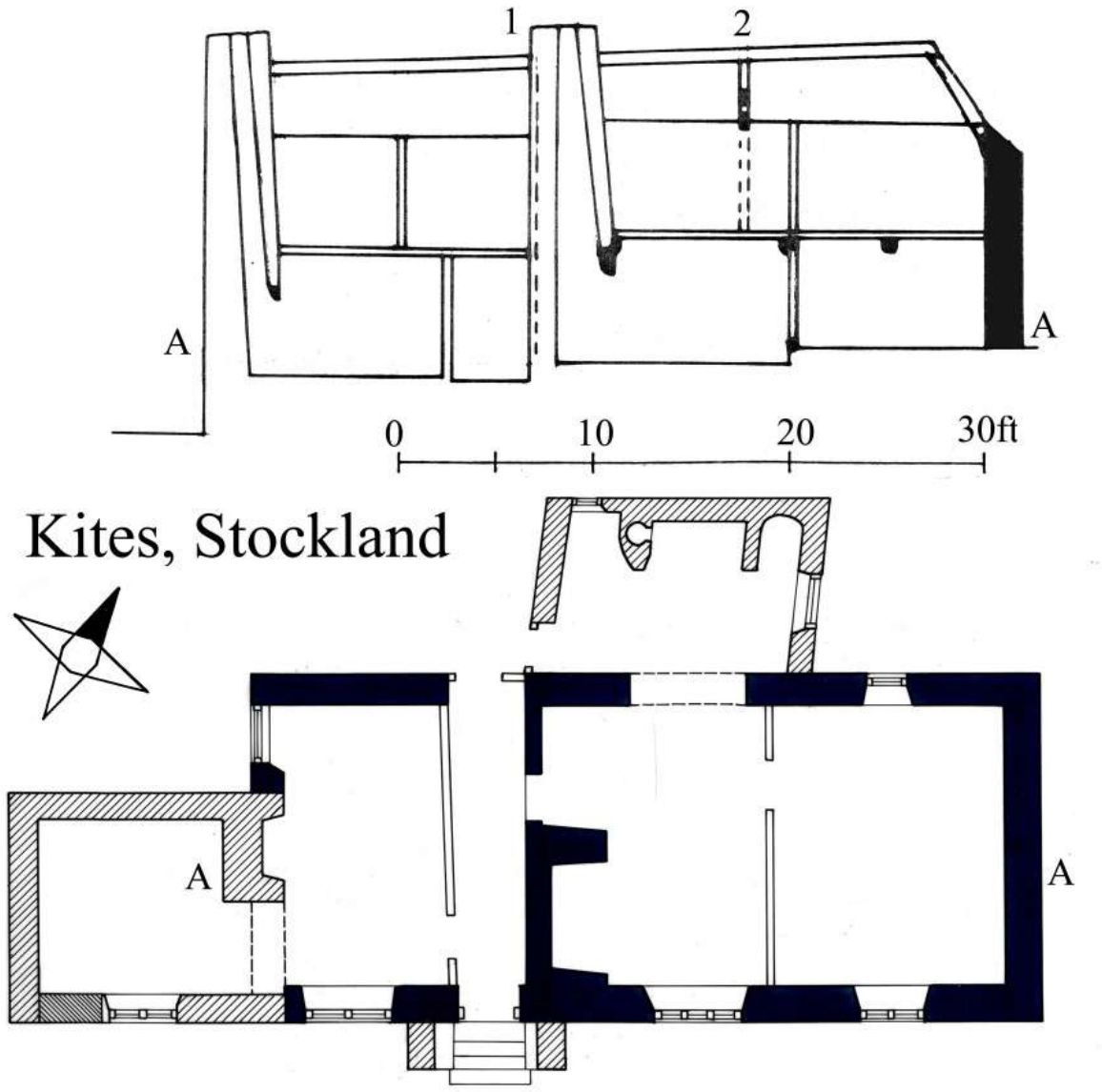


Fig.6. Kite's, Stockland: plan and long section.

Post-medieval houses

Not all the houses in the Yarty valley are medieval, and two dating from the later 17th century are particularly interesting, showing innovative plan forms.

Moxhayes, Membury (ST 257 069) (formerly called Wiskerhayes) (Figs 7-9)

Fig.7. Moxhayes, Membury.

This house is a particular favourite of mine, which I have referred to in other publications, but without a full description of its plan and features (most recently in Allan, Alcock and Dawson (eds) *West Country Households, 1500–1700* (Boydell and Brewer; Society for Post-Medieval Archaeology Monograph 9), 2015).

Site: Isolated apart from one adjacent medieval house; level ground.

Plan and Materials:

Two rooms with rear outshut. Central passage and entry, but also side porch for baffle entry. No straight joint between main block and outshut.
First floor lobby with doors to three rooms, accessed by stair from east outshut.
Walls: rendered flint rubble; roof: thatch.
Original doorframes with tiny chamfers and scroll stops.

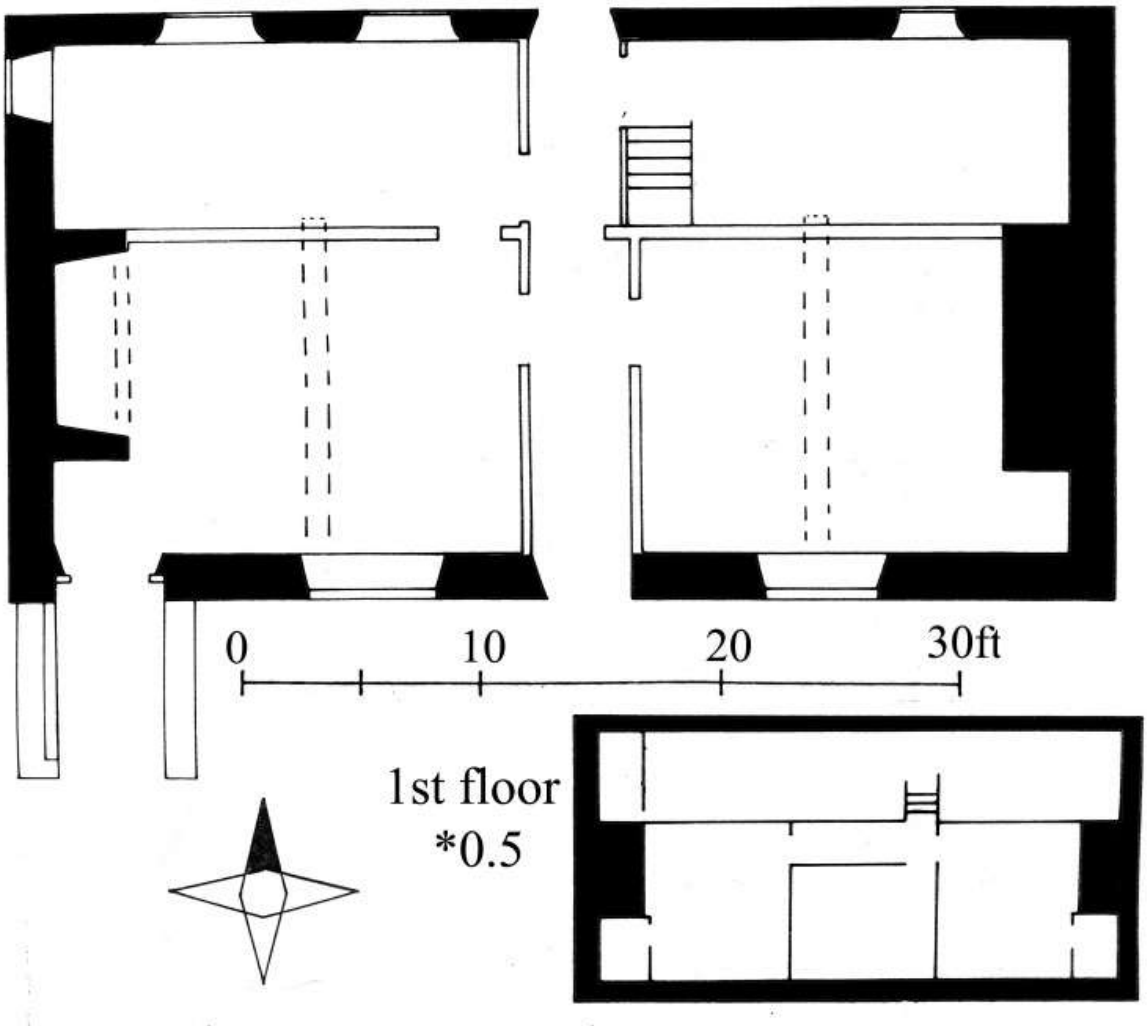
Features:

Porch: straight joint to house; seat on one side.
Porch door-frame: chamfered with flat segmental arch.
West chimney with ashlar stone cap with date and initials (initial C somewhat uncertain).

C
S I
1683

Ground Floor:

West room: fireplace lintel and ceiling beam chamfered with bar-&-scroll stops. Original doorway to passage but modern doorway to outshut.
Passage: original doorframe to outshut.
East Room: beam with bar-&-scroll stops; plaster cornice and frieze. Fireplace concealed. Original doorframe to passage.



Moxhayes, Membury

Fig.8. Moxhayes, Membury: ground-floor plan and outline first-floor plan.

Outshuts: west outshut has original partition and doorframe; east outshut was apparently open to the passage. Ceiling beams of main rooms project through the dividing wall and are supported on posts. Windows have curious rounded jambs; one retains slate sill. Later stair from east outshut, probably in original position. Neither outshut originally lofted.

First floor:

Original fittings almost complete, including all doorframes with reversed mason's mitres at head [cut up onto lintel]. Doors with fleur-de-lis strap hinges. Both end rooms have built-in cupboards beside the chimney-breasts, of scratch-moulded panelling (Fig. 9a). Centre and west rooms have plaster cornices with hollow and bead moulding. East room has fireplace, cornice, plaster frieze and verse of Psalm 53 painted on the wall (Fig. 9b). Clearly the best bedroom.

Dating and development:

Probably of two phases; otherwise difficult to explain central passage and door position. Original house probably mid 17th century with central entry, innovative two-room plan with rear outshut; lobby at head of stair, giving independent access to all three rooms. Entry moved and porch added, perhaps in 1683 (date on chimney of inferior room). Main rooms probably parlour (E) and kitchen (W); outshuts: dairy (W) and storage (E).

Fig.9. Moxhayes, Membury: (a) (left) View on the first floor showing one of the doors and (beyond) the closet beside the chimney breast. (b) (below) Wall painting in first floor room, with a text from Psalm 53.

Nimrods, Membury (ST 279 032) (Fig. 10)

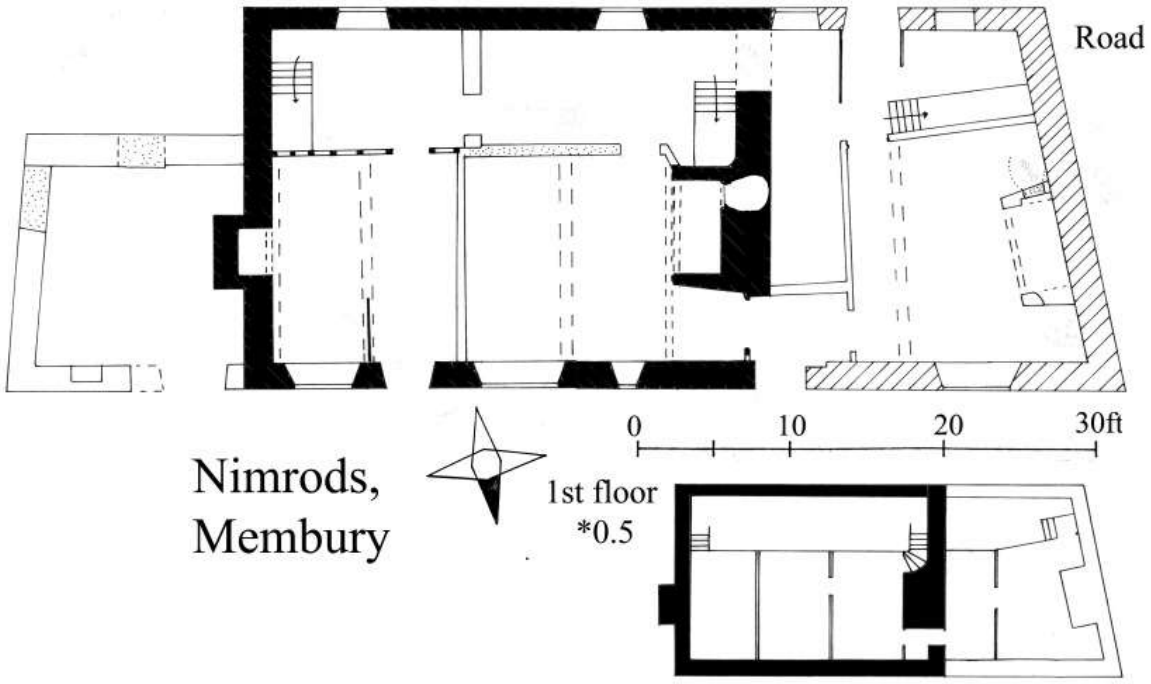


Fig.10. Nimrods, Membury: ground floor plan and outline first-floor plan.

This provides an intriguing contrast to Moxhayes. Unfortunately, it has been re-roofed with unsightly concrete tiles (see Images of England website, 88061).

Document (displayed in house).
25 Nov 1807. Copy of court roll of manor of Membury, of Canons of Windsor [St George's Chapel], held by Lord Carteret as farmer.
Grant to Joan Smith of Membury of reversion of Nimrods or Newhouse, formerly two parcels of land (1 acre) heretofore in tenure of one William Swetland, parcel of a customary tenement of one Sampson Long, called Newmans, where a house, garden and orchard were erected. Now held by copy, 6 Jan 1730, by Joan, as widow of John Smith, cooper, decd. To hold following death or marriage of Joan, to Elizabeth, wife of Matthew Harding of Ottery St Mary, wheelwright (aged about 30); John Smith of Charmouth, yeoman, son of Joan (21); Anne Gage, younger, daughter of John Gage of Membury (16) for their lives.
[Joan, with a son aged 21 cannot be one of the lives in the copy of 1730; so presumably she holds by freebench (widow's right), as the widow of John Smith who must have been a (young) life in 1730.]

Site: End-on to road, away from centre of village.

Plan and Materials:

Central two-room block with end chimneys & rear outshut; original entry at road end, beside fireplace. Extended (1) to W (towards road) with fireplace and rear outshut; (2) to E with single-depth room.

Built of local rubble masonry, with some ashlar blocks for quoins. Roof with A-frame trusses, two over main section, one over west extension, all set in partitions. Originally thatched, now tiled. West chimney rebuilt in brick but incorporating datestone, with above it another, '1904', probably the date of the rebuilding.

RS 1678

Features:

West room: fireplace with oven. Lintel, central beam and half-beam with heavy scroll stops. Entrance doorway (beside chimney) with chamfered frame, scroll & notch stops. Rear wall (to outshut) was of studding, now underbuilt in rubble stone.
East room: by tradition 'pub room'. Smaller fireplace. Beam & half beam with heavy scroll stops; later settle attached to beam. At present no door through central partition. Separate entry (undatable).
Rear outshut: no early details. Studded walls at first floor and to east room. Stair at each end. Central stone wall with doorway, trimmed in brick (cut through?). No upper floor to outshut.
First floor: east stair leads to separate small room; central stair to two central rooms. West stair (in extension) to two rooms over extension, now communicating past chimney, presumably replacing a closet.
West extension: angled end wall, because of road. Beam with slight chamfers & cut stops; fireplace with plain lintel, formerly with oven to north and probable smoke-chamber (large arched opening in jamb) to south (both now removed). Rear room contains stair; no early features.
East extension: store or perhaps workshop, with three doorways (2 blocked); small blocked window to N. First floor accessed externally from E.

Dating and development:

Central block certainly 1678, constructed on ground of earlier holding.
Striking similarities and differences to Moxhayes:
Basic layout and structure the same, with studded wall dividing off outshut.
Nimrods is (a) plainer (b) different plan, with two ends almost independent; use as a pub consistent with this. The two stairs (and possibly divided outshut) indicate that this was in part the original layout.
Additions: West, perhaps early 18th century, clearly for a kitchen/bakehouse, much needed addition for the single main living room. East: probably a workshop or store, perhaps 19th century.

Nat Alcock

Figures (all photos and drawings by NWA).

Western Morning News Building, Plymouth

The Western Morning News Headquarters at Derriford, Plymouth opened in 1993 (photo above). It was designed by Sir Nicholas Grimshaw, best-known as the architect of London's Waterloo station and the Eden Project in Cornwall. It cost £33.5 million. It was home to the *Western Morning News* and *Plymouth Herald* for 20 years, until 2013 when the offices of the two titles moved into central Plymouth. The titles were sold off to Local World but the Daily Mail and General Trust retained ownership of the building, which has remained unused ever since. Earlier this year the owners requested permission for the building to be demolished.

The Devon Buildings Group has supported the Twentieth Century Society's application for the building to be listed. This was accompanied by an account of the interest of the building by Henrietta Billings for the Twentieth Century Society which she has allowed us to include in this Newsletter.

Architectural Interest

Background
'Waterloo International, the Western Morning News HQ and the Berlin Stock Exchange represent not just new structural forms, but new methods of communication, from computer-driven publishing to 300km/h international trains. At its best, architecture is very much concerned with the idea of communication: buildings communicate the values of any age. And Grimshaw's designs still speak of boldly going into the future. So Grimshaw makes energetic use of new materials and uses old materials, like glass, in new ways. The curving walls of the Western Morning News building, for example, are a showcase of how to use glass innovatively; the glass appears to be seamless, realising a dream modern architects have cherished since soon after the First World War when Mies van der Rohe first designed a glass office tower, unbuildable at the

time, but entirely realistic today.' (Christian Wolmar/ Jonathan Glacey, *The Independent*, 16 September 1995)

Plymouth's award winning Western Morning News Building is located in Derriford Business Park, close to Derriford Hospital to the north of the city. The three storey boat-shaped structure is encased in a doubly curved glass cladding and accommodated 15,000 sq m of printing presses and newspaper offices. The site is built into a steeply sloping hillside location overlooking Plymouth and was designed to provide editorial areas and production on one level. The boardroom and viewing gallery is located in a tower 22m above the building.

The Herald, Western Morning News (WMN), *Mail on Sunday, Daily Mail, West Briton* and *Cornish Guardian* were among the titles printed on presses that could produce up to 60,000 copies an hour. The offices have been empty since *The Herald* and *WMN* moved out in 2013. Both publications were formerly in a regional newspaper group owned by DMGT. They became a part of a new company, Local World, in 2013. The building owners have submitted an application for prior notification of demolition. The consultation period finishes on 9th March 2015 and we are very concerned that the demolition of this important building is imminent.

This building was reviewed by the Twentieth Century Society's advisory casework committee in February and it was unanimously agreed that the Society should put this building forward for urgent spot listing at grade 2* for the following reasons:

- Architectural interest: it is an important 'landmark' building by one of Britain's foremost contemporary architects;
- Technological interest: it is a very good example of an industrial/office building of the 1990s with an innovative glass facade, built for a forward thinking client that was so proud of its headquarters, it was used to underpin its 'brand' which exemplified transparency, and communication in the workplace and beyond; and
- Historic interest: it is an interesting example of a combined printing press and office building, an increasingly rare building type which is under threat as the requirements of newspaper technology change over time. It forms a key element of the Grimshaw oeuvre, sitting between the Financial Times Printing works, Docklands, and the RAC Control Centre, Bristol.

We have spoken in depth to the original architect Sir Nicholas Grimshaw (Twentieth Century Society interview, 26 February 2015) who is fully supportive of our application and is writing separately in to English Heritage to express his views.

The Brief

Sir Nicholas Grimshaw explained to us that the client wanted a headquarters that would be noticed. "The building was to be as prominent and noticeable as possible. They wanted to be seen from the hilltops. Everyone should know they were there" (interview with Twentieth Century Society, 26 February 2015).

The Western Morning News Company needed to relocate from its 19th century central Plymouth Headquarters and they commissioned Grimshaws to build a new larger building for them on the edge of the city that would house the most up to date print works technology as well as state of the art office facilities for journalists and other staff.

Grimshaws interviewed every single member of staff in the organisation so they could understand fully the requirements of the company, and the architects ended up writing an expanded detailed brief for the project. According to Grimshaw, this method, which they had not tried before, worked extremely well for the all parties involved. The newspaper group was impressed by the thoroughness of their research, and the relationship worked so well that Sir Nicholas Grimshaw

was invited to write an academic paper on the process for the Royal Society of Arts entitled, 'The Private Client and his Architect' (published 1993) (C20 Century Society interview, 26 February 2015).

Design and innovation

The upward curved shape of the glass facades was designed to deflect reflections of the sky, so the public could see into the building directly, and in response to the desire of the company's managing director Jerry Ramsden to make the printing press and the whole company 'evident'. The design provides a particularly striking night time landmark when the interiors glow with light, and the building displays the entire newspaper operation. It goes further than Grimshaw's award winning newspaper building for the Financial Times printworks, Docklands, completed earlier in 1988. Here just the printing presses were designed to be on public display to motorists from the road. The design is also similar to Grimshaw's later RAC Control Centre building in Bristol (completed 1997), an award winning and highly acclaimed regional office headquarters which is clam shaped. The RAC headquarters drew inspiration directly from the Plymouth building in terms of its design and internal atrium layout and won several awards including a Structural Steel Design Award (1995), Concrete Society Award (1995) and RIBA award (1995).

The Western Morning News Building is clad in 12mm thick single glazed toughened faceted glass sheets which are doubly curving. The building has tapered curved steel columns which support the roof structure and form the mullions for the outward sloping glazing. The glass is supported laterally by eight pairs of arms fixed to the columns and vertically by tension rods suspended from the tops of the columns. These tusk-like arms, each with a pronounced curve, were spheroidal graphite castings, developed with structural engineers Ove Arup. They were designed in Grimshaw's office, sculpted first in polystyrene, then in wood. Shortly after opening, *The Times* commented that 'rarely since Guimard designed the famous Art Nouveau Metro entrances in Paris has an architect produced castings of such organic sculptural quality' (*The Times*, 1 May 1993).

Grimshaw told us that he developed this idea as a continuation of Renzo Piano's Manile Collection museum in Houston, Texas where the roof louvres are held in place using the same system. At the Western Morning News Building the same technology was employed for the whole cladding system, but on a much larger scale (C20 Society interview, 26.2.15). Peter Rice, the lead structural engineer at Ove Arup who worked on the Menil building and helped to design the roof structure,

also worked with Grimshaw on the Western Morning News Building shortly before his death in 1992.

Stainless steel ‘spiders’ provide the connection between the glass and the supporting elements. Grimshaw’s used ‘lost wax’ castings for these cladding joint pieces, a method the firm was using for the roof at Waterloo Station which was being constructed in parallel. The team, which included Ove Arup structural engineers, experimented with different methods to create complex, repeatable shapes that would become the steel joints of the new cladding system (C20 Society interview, 26.2.15).

Above the printing press and office accommodation, the director’s boardroom sits high up in a cantilevered box overlooking the site. According to Grimshaw, it was positioned to give the directors a spectacular view of Plymouth, the sea beyond, and an opportunity to spot their previous offices in the city centre. This design feature was also used at the later RAC building in Bristol.

Internally, Grimshaw’s dispensed with suspended ceilings and each floor level was designed to be open to full height. The building was divided into two sections: the printing presses occupied the ‘stern’ of ship and there was a triangular atrium surrounded by a ring of glazed cellular offices for management and an outer ring of open plan spaces for journalists and other staff. The atrium provided overlooking balcony and ‘mingling’ spaces, and the compact open plan office encouraged staff to integrate. Grimshaw explained that the internal layout was designed to create a ‘mixing valve’ to integrate all departments. One of the most striking features of the interior is a free-standing staircase with symmetrical ramps and half landings with curved balconies and wooden handrails. These were details designed to encourage colleagues to talk to one another more – a key finding of their initial interviews with staff for the architectural brief.

There were reports of two problems with the building which were subsequently fully resolved; solar glare and glazing fractures. Grimshaw confirmed to us that the issue of solar glare was confined to one section of the façade, approximately an eighth of the whole building. Bespoke blinds had been designed for the windows but the newspaper wanted to test the building before the blinds were paid for and installed. In addition, Grimshaw’s had specified trees to shield the winter sun to be planted close to the building. When it opened, the trees were still saplings and did not provide sufficient shade.

Approximately one year later, after the need for shade was recognised by the building owners, the blinds were fitted, more mature trees were planted and the problem was solved. Two panes of glass shattered after the building opened due to nickel sulphide inclusions or ‘glass cancer’. Pilkington’s, who manufactured the glass, settled with the building owner, and a protective film was added to the glass. Grimshaw’s remained on good terms with the client throughout (C20 Society interview 26.2.15).

Architectural success and acclaim

The building in Plymouth was extensively praised in the architectural press and won a number of awards, including a RIBA Award (1994), the British Construction Industry Awards (1993), the Royal Fine Art Commission Building of the Year Awards (1993) and the Structural Steel Design Award (1993). It was acclaimed as ‘a brilliantly conceived and superbly crafted piece of architectural indulgence - extraordinary cross between an innovative rationale work of modern architecture and a romantic folly’. The glass structure was particularly highlighted as ‘a dazzling tour de force of delicate steel and glass detailing - the Grimshaw hall-mark’ (*Building*, 9 July 1993).

Grimshaw told us that he did not consciously set out to design a ship shaped building, and that the design solution was a response to the topography of the site, and the intention to make the building transparent. Whatever the intended design, the resulting ship form of the building is striking, and

the architectural press embraced the sea faring metaphor fully. They praised the nautical references which they read as alluding to Plymouth's proud seafaring past, and the building was described as appearing as a ship floating on a hill side on the edge of the city with an outward curving hull and pointed prow. 'The Western Morning Mail has become a spectacular ship shaped Plymouth landmark and an architectural Icon… It has a gang plank entrance and a crow's nest high on a mast overhead which houses the Director's boardroom. Even marine style rigging appears in the external cladding – adding to the strong visual metaphor of a ship' (*Building*, July 1993).

In 1996 when it was re-visited by architectural journal *Building*, it was reportedly booked up for months in advance with two visits per day to the building from school children and other organisations. The building was used to promote the image of the client, as a 'brand' to advertise the paper, and the ship image was used in the official company logo. As a testament to its success and popularity, the building became so well known that the boardroom was often used by city Councillors for meetings in preference to the Civic Centre (*Building*, June 1996).

The Practice

Sir Nicholas Grimshaw CBE (born 1939) is generally perceived to be one of the most prominent contemporary architects in England, specialising in industrial and commercial buildings. His work is sometimes referred to as expressing the characteristics of the High Tech movement, also known as Late Modernism or Structural Expressionism. His contemporary work includes Waterloo International Railway Station and the Eden Project in Cornwall. Other significant projects are the Sainsbury Urban Quarter in Camden, London; the Financial Times building in London Docklands; the Regional Headquarters for the RAC at Bristol; and the Headquarters for Lloyds TSB Bank in Gresham Street, London. Throughout his life Grimshaw has expressed a great interest in engineering (his father was an aircraft engineer and his great grandfather was a pioneering civil engineer).

He was educated at Wellington College, and from 1959 to 1962 he studied at the Edinburgh College of Art, before winning a scholarship to attend the Architectural Association School of Architecture in London. In 1965 he graduated from the Architectural Association with an honours diploma, and having entered into a partnership with Terry Farrell, he joined the Royal Institute of British Architects two years later in 1967. Since 1980 he has had his own firm, Nicholas Grimshaw & Partners. In late 2004, Sir Nicholas Grimshaw was elected as president of the Royal Academy of Arts.

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Henrietta Billings
Senior Conservation Adviser
The Twentieth Century Society

Stop press: good news. Historic England has recommended the building for a Grade 2 but a decision has not yet been made. The building has been bought by a local developer who plans to turn it into a 'thrive hub' for local entrepreneurs.

Chapels in the Devon Landscape
The Bible Christians 2015 - 1907

Chapels Galore. The chapels so liberally scattered around Devon, seemingly with neither rhyme nor reason, are a long term interest of mine. In particular I have a fondness for the chapels of the Bible Christian denomination, with its South West origins. This interest inspired a continuing but very modest and uninformed exercise in rescue archaeology, which began in Plymouth in the 1960s. I was alarmed by the number of churches and chapels that were threatened or had been already destroyed by the bomb or the bulldozer. I located, visited and photographed as many as I could, collected printed material about them, talked to their oldest members and preached in many of the Methodist chapels in the city and surrounding countryside. When we moved to Exeter I continued this activity for the whole county. There was some interest in the history of individual chapels or groups of chapels, particularly at Centenary times, but none in the county-wide picture; a picture that in Devon includes chapels of a surprising number of denominations. Since the 1960s Christopher Stell of the RCHME published magisterial regional volumes on Chapels and Meeting Houses and there is a flourishing national Chapels Society, which has held several day-conferences in Devon. I am glad that a Methodist friend, James Petherick of Copplestone, is making a photographic record of the rather depressing state of Devon's chapel buildings today. Back in the 1960s when I was the 'statutory' Methodist on a prestigious Devon committee, the Chairman, a Noble Lord, told me, "I saw one of yours the other day!" It was kindly meant but I didn't really think that he could tell one chapel from the hundreds of others in Devon and who could blame him.

Methodism. This has the largest numbers of chapels in Devon and nationally has a complex history, which this article will mention as well as looking at our local variety, the Bible Christians. Today Methodism has 80 million followers world-wide and its genius is its 'Connexional' or interdependent character in which every member and every congregation is connected to every other. The idea of a connexion of congregations centred on a leader was not invented by John Wesley (1703–1791) but he adopted and adapted it. Wesley was an Anglican clergyman, who became an itinerant evangelist. He and his helpers preached around the country and gathered converts into small religious 'Societies', where 'Members' met together for mutual support, prayer and bible study, while remaining regular worshippers at their parish church. These were grouped in 'Circuits', with one or more ministers. Perhaps inevitably these groups of awakened souls began their own services and acquired their own buildings, moving away from being a ginger group within the Church to being a separate denomination with their own ministers and chapels. This pattern is discernible today as Methodist congregations, including recognised members, meet in chapels that are grouped in circuits with one or more ministers. Circuits are grouped in Districts, some as big as a county, and above all is the annual Conference, which has taken the place of Wesley.

Methodism Disgruntled. Wesley kept his Connexion together and never ceased to be an Anglican priest but after his death his successors' autocratic attitude fuelled resentment, resulting in the formation of other Methodist groups as offshoots or schisms. Some of these groups petered out but by the mid-19th century, there were five separate Methodist connexions or denominations. Each maintained the organisation established by Wesley and each held orthodox Christian doctrines, with an Arminian view of salvation. But they differed in their attitude to Ministerial authority. The Wesleyans were most authoritarian and also the most successful numerically. The other four were more liberal and democratic but less successful.

Methodist Expansion. The five national Methodist denominations built and rebuilt chapels but came up against the natural limit to the number of chapels that any community could accommodate. By 1907 this limit was nearly reached in Devon as there were villages and market towns with two or three Methodist chapels as well as those of the Nonconformists. As an example,

Bere Alston had four chapels—Wesleyan, Free Methodist, Bible Christian and Congregational. Due to this and other pressures the three smallest of the Methodist denominations joined in a national Union in 1907, creating the United Methodist Church. The united denomination tried to reduce overlapping by encouraging the closure of chapels and uniting congregations, so the few years around 1907 saw Methodist chapels (and probably those of other denominations) at their numerical peak. A few years later the Great War changed everything so I often use 1907 as a benchmark and have identified over 820 chapels of different persuasions, including Methodists, in use in Devon at that time.

The Bible Christian Methodists. Their origins were in the South West and various Methodist events will marks their Bi-Centenary in 2015. By the end of their independent existence in 1907 they had 166 chapels in Devon plus 9 recognised preaching places, generally farm kitchens. Their chapel in Prawle was the most southerly place of worship in Devon; while others in the parishes of Bridgerule, Ilfracombe and Chardstock marked the county's other extremities.

Methodist Records. Around 1973 Methodism realised that its local records, dating from the early 1800s,were scattered around in chapels, manses and attics so an Honorary Archivist was appointed in each Methodist District to arrange the deposit of obsolete records in the County Record Offices. It was a privilege for me to take on this role and boxes, parcels, tin boxes and even tea chests revealed treasures hidden away for decades. Early on I found a series of Bible Christian manuscript record books listing their chapels, their accommodation and their finances. Some chapels were identified by Biblical or local names not on the OS map—Gilgal, Bethesda, Woolsery, Hummacott, Anvil Corner. These books covered the whole of Devon and included 1907 the last year of independence. Unlike most denominations the Bible Christians did not publish a list of their chapels so these books, relating to specific dates, were particularly valuable. From these records I listed the chapels, located them and set about visiting them and taking photographs of what I found. I summarised my findings in a paper in the *Transactions of the Devonshire Association* in 1975, 'The Last Bible Christian Their Church in Devon in 1907'. This contained a map of their locations, which shows that the chapels were concentrated in North West Devon. I did not get to see every chapel, some were demolished and I wrongly identified one or two buildings. However, I had the advantage that I could say reassuringly that I was a Preacher amongst the Methodists. As I was looking at one chapel, the local church steward came by on his tractor and after chatting together, he invited me to preach there, which I did.

The Five Methodist Denominations. In 1907 each of the five national Methodist denominations had at least one chapel in Devon. The1907 Union took place between the three smallest, i.e. numbers 2, 4 & 5 below. Membership figures are for 1907.

1) Wesleyan Methodists, from the 1740s. 539,000 members. Their chapels were spread across the country and were found in most of Devon. They dreamed of becoming the national church.

2) Methodist New Connexion, from 1797. 42,000 members. Concentrated in Midlands and North and essentially an urban movement. Only one chapel in Devon—Torquay of course.

3) Primitive Methodists, from 1810. 207,000 members. Strong in cities in Midlands and North and in East Anglia. Saw themselves as democratic. There was an unsuccessful mission in the 1820s to North Devon. Later congregations were established in or near our south coast resorts, Exmouth, Dartmouth, Plymouth, Teignmouth.

4) United Methodist Free Churches, from 1857. 84,000 members. The first half of the 19th century saw a number of angry divisions from the Wesleyans. Most of these joined together in 1857 but remained suspicious of central authority, as hinted in the name they adopted. In Devon these were centred on the urban areas of Exeter, Plymouth and Tavistock.

5) Bible Christians, from 1815. 33,000 members. The smallest of the five and their base was always in the rural South West. Their founder was William O'Bryan (1778-1868), born at Luxulyan in Cornwall, son of a successful farmer (he added the O' to Bryan later). A small inherited capital gave him some independence in later years. As a boy he was religiously inclined and became a Wesleyan Methodist Local Preacher. He undertook successful, free-lance evangelism but was rejected for the Wesleyan ministry because of his marriage in 1803. He continued to evangelise parts of Cornwall not then reached by the Wesleyans but his disregard for Methodist rules and order, caused him to be twice expelled from Methodist membership, perhaps unfairly, by ministers, who felt their authority was being challenged. He and his supporters amongst the Wesleyans proposed that he be given Methodist recognition, with freedom to pursue independent missioning in North Cornwall. This proposal was not accepted and on 1 October 1815 he began a personal mission armed with a list of villages in North Cornwall and North Devon. He started at Week St Mary, in Cornwall and on 9 September he enrolled 22 members at Lake Farm, Shebbear, the home of the Thorne family. This occasion is regarded (at least in Devon) as the foundation of the Bible Christian denomination. The Thorne family had been greatly influenced by the Gospel preaching of the curate, Daniel Evans and several members soon provided the stable leadership which this tiny new denomination needed. O'Bryan was incapable of providing this leadership, despite his enviable gifts as an evangelist. With some justice, O'Bryan's modern biography is titled *Feet of Clay*. In a few years there was a bizarre turn of events in 1829, when O'Bryan created a schism within his own denomination. This lasted until 1835 but O'Bryan went off to America where he lived until his death and is buried in Greenwood cemetery, Brooklyn. Little is known about the schism except that a few congregations were established in Cornwall and around Tiverton. Most members were reunited with the main denomination.

The Bible Christians eventually established scattered chapels and circuits in other parts of England and Wales, often where their members had moved to find work. Being the smallest of the five, they emphasised their Methodist credentials, adopting on a small scale most traditional features of Methodism. In human memory they have been remembered fondly as an extended family. This family ethos continued long after the Union of 1907,which in most chapels in Devon resulted merely in a change of name on the notice board.

Chapel Buildings. Chapels are at the very heart of Methodism as the recognised centres of local activities. For the Bible Christians too, chapels were of great importance but were a permanent drain on the very limited resources of many congregations. Where chapels had been built on borrowed money, debts dragged on for decades and the situation was bleakest in very rural areas, where agricultural wages were very low. Despite wide differences, the chapel buildings of every denomination are easily recognised and they share many elements in their building history. When a new Bible Christian chapel was opened, the heroic efforts of the past were often rehearsed with nostalgic pride. A typical account might be of a series of humble and unsatisfactory places in which they had worshipped—a room over a stable or a farm kitchen. These might be followed by a larger rented room on a precarious lease. Providentially but with difficulty and obstruction from the local Establishment (Bible Christians tended to support the Liberal interest) a site would be obtained and a chapel, of rendered masonry, erected. Later, with a desire to have a building that looked more ecclesiastical, square headed door and window openings were given arched tops and forms were replaced by pews. When more seats were needed a tiny gallery (***not*** a balcony) might be inserted at the back with a precarious staircase. The final stage could be the purchase of a new site and the erection of a boxy and very prim limestone or brick chapel with gothic features, which gave great satisfaction. If there was room on an existing site a new chapel would be erected there and the old one used as a hall. If all else failed an old chapel could be demolished and a new one built on its site. The few years, before and after the 1907 Union, saw the erection of several new chapels but this marked to a large extent the end of the cycle described.

Devon's Bible Christian Chapels today. In 1907 there were 166 Bible Christian chapels in Devon plus nine preaching places. All the preaching places have closed but the chapels present a

varied picture. Many chapels in isolated rural situations with sparse populations have been closed and in such areas permission for new houses would not be countenanced. However the planning process has countenanced the conversion of many isolated and closed chapels into desirable residences. The author's personal view is that anything added to the exterior of a former chapel detracts from it, so conversions are not discussed here.

The author has not kept track of every one of the 166 BC chapels and uses can change over time so this analysis of uses today is not up to date.

53 House
47 Methodist place of worship
21 For sale or present use not known
16 Miscellaneous uses, from licensed club to repair garage
9 Site developed for housing
8 Building now the place of worship of another denomination
7 In a continuing Methodist use, such as a hall or the site of a new church
5 Cleared site

Methodism in Devon in 1907

Methodist Denomination (In order of size of national membership)	**1) Wesleyan Methodist**	**2) Primitive Methodist**	**3) United Methodist Free Churches**	**4)Methodist New Connexion**	**5) Bible Christian Methodist**
DEVON: No. of Chapels & Preaching Places	252	19	16	1	175
DEVON: No. of Church Members. (Congregations were greater than memberships)	11,887	799	927	37	8,558

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Wickes, M, *The Westcountry Preachers. A History of the Bible Christians 1815–1907* (1987).

Some Bible Christian chapels that can be seen today
Chapels are usually only open for Sunday services, church meetings and events like flower festivals. Here are a few worth seeing, if only from the outside. Dates of buildings are in brackets.

Ch. = Chapel, SSch = Sunday school hall, BC = Bible Christian (1815–1907), UM = United Methodist (1907–1932)
Conference = The annual national Conference, which is the final authority in a Methodist denomination. The chapels or places in which the BCs held their Conference were of great significance to them at the time.

Ashreigney. Zion Chapel, at roadside, Churchwater. 200 seats. Two-storey building in an isolated situation. Windows have coloured glass and miniature pictorial scenes. (1906)

Ashreigny. A striking element in the Devon landscape.

Barnstaple. Thorne Memorial Chapel, Bear Street. 850 seats. W R Lethaby was taken by his parents, committed Bible Christians, to the previous chapel in Reform Street. Conference held here once. (Ch 1876 & 1892 by W C Oliver, stone carving by Hems. SSch of 1939 replaced in 1997).

Barnstaple. An example of a town chapel of sophisticated design by a good local architect, W C Oliver.

Bideford. UM Congregation of former BC chapel in Silver St., now demolished, replaced it with a large chapel in High St. 760 seats. Designed by W Beddoe Rees of Cardiff. Conference held in town 4 times. (1913)

Bideford Chapel.

These Bideford chapels (right and below) show the development of the Gothic style from a simple Gothick design for the front elevation to an expensive building designed in the round and playing with Gothic and castle elements.

The chapel in Cowbridge Road, Cardiff (left), also by Beddoe Rees, makes an interesting comparison with Bridestowe.

Bridestowe. Zion Chapel, in village. Low, hipped roof and colour-washed, replaced by UM chapel nearby, 160 seats. (BC Ch 1844, UM Ch September 1907)

Gothic with a vernacular hipped roof and simple pointed arched openings (top) and a successor (below) that draws on publications on the Gothic style.

Buckland Brewer. Salem Chapel, at roadside, Thornhillhead. 120 seats. Author considers this to be the most attractive rural chapel in Devon. The graveyard extends the architecture into the landscape. Modern hall at rear. (1830 & 1863)

Buckland Monachorum. Rock, Yelverton village. 330 seats. Elaborate and untypical chapel by W Beddoe Rees for BC congregation containing business men, who commuted by train to Plymouth. It was the last BC Chapel to be opened, (7th August 1907).

Challacombe. In very rural hamlet. 140 seats. (1868)

Dalwood. At roadside, near village. 100 seats. (1840 & 1868)

Exeter. Providence Chapel, Northernhay Street. 720 seats. Large and urban, built for the early Plymouth Brethren by Sir.Alexander Campbell in 1839. BCs bought it 1851 although far too big for them. They kept the semi-circular Brethren seating plan and built out organ chamber on top of city wall at rear. 1894 George Lambert MP laid foundation stone of adjacent rooms. Conference held here 7 times. Sold 1956 to Elim. Organ and seating now gone.

Germansweek. In Eworthy hamlet. 120 seats. Semi-circular door-hoods. (1863)

Holsworthy. Bodmin St. 520 seats. Large town chapel, altered by United Methodists, who added tower and spire. Conference here 3 times. (1876 & 1910)

Langtree. Zion Chapel, in village. 120 seats. In the heart of the BC heartland. Parish was an early BC centre, with Conference in village 6 times. (1904)

Milton Damerel. In village. 175 seats. Extensive premises including former Methodist secondary school and graveyard. (1837 & 1892)

Morchard Bishop. Emmanuel Chapel, in village. 190 seats. Rev. James Way, BC Missionary to Australia, was member here. The denomination was very proud that his son, Sir Samuel, became Chief Justice of South Australia. Conference here in 1854. (Stone Ch 1846, Brick SSch 1928)

Northlew. Hebron Chapel, The Square, village. 190 seats. SSch. on separate site. Very early links with O'Bryan, founder of the BC denomination. (Built 1815 for Wesleyans, sold to BCs 1819, rebuilt 1858).

Plymouth. Embankment Road. 750 seats. Large limestone double block of Ch and SSch, built at edge of Cattedown, which had large working class population. Within a short time a Sunday school of over 1,000 children was gathered. Post war, the chapel installed the organ from a Plymouth cinema. Now Elim Christian Centre. (SSch 1898 and used for services, Ch 1903)

Assertive architecture making a statement about mission in a working class area of Plymouth.

Shebbear. Ebenezer Chapel, near Lake Farm. 260 seats. Farm was home of Thorne family, where O'Bryan enrolled 22 members in Sept. 1815, the effective beginning of the BC denomination. 9 Conferences held here. (1841 & 1958, now greatly altered)

Stokenham. Hallsands. 100 seats. Dramatically sited on edge of eroding cliff above ruined village. Some residents camped in chapel after village at sea level was finally washed away in 1917. Chapel closed when area was evacuated during war. Ruinous but hanging on. (1850–1944)

A Romantic setting for what is now a Romantic ruin.

Tavistock. Bannawell St. Chapel. 340 seats. Set back and flanked by two (presumably) manses. (1847–1911). After closure was used by Brethren, who later moved to former Unitarian chapel, which had been monastic. Now flats.

Throwleigh. Providence Chapel, at roadside, Providence Place. 100 seats. Vernacular appearance, colour washed, hipped roof. Graveyard with grave of T G Vanstone, BC missionary to China. (1839)

Torquay. Cecil Rd, Paignton.150 seats. Red sandstone with stuccoed front. (Built as Congregational chapel 1823. Bought by BCs 1884, altered 1901).

Winkleigh. Peniel Chapel, at roadside, Stable Green.120 seats. Small gallery. (1840 & 1863, closed 1912–1920)

Unpretensious simplicity outside. The furnishings are more ambitious with a panelled front to the gallery and shaped bench ends.

Woolfardisworthy. In village.100 seats. Date stone 'Bible Christian Chapel 1857 Jehovah-Nissi' [The Lord our banner]. (1858)

Arched openings and a plaque advertise the chapel to passers-by, who might be tempted in.

Roger Thorne

Photographs were taken by or are from the collection of the Author except those noted JWP, which were taken by James Petherick.

Brian Blakeway, 20.11.1920–27.06.2014

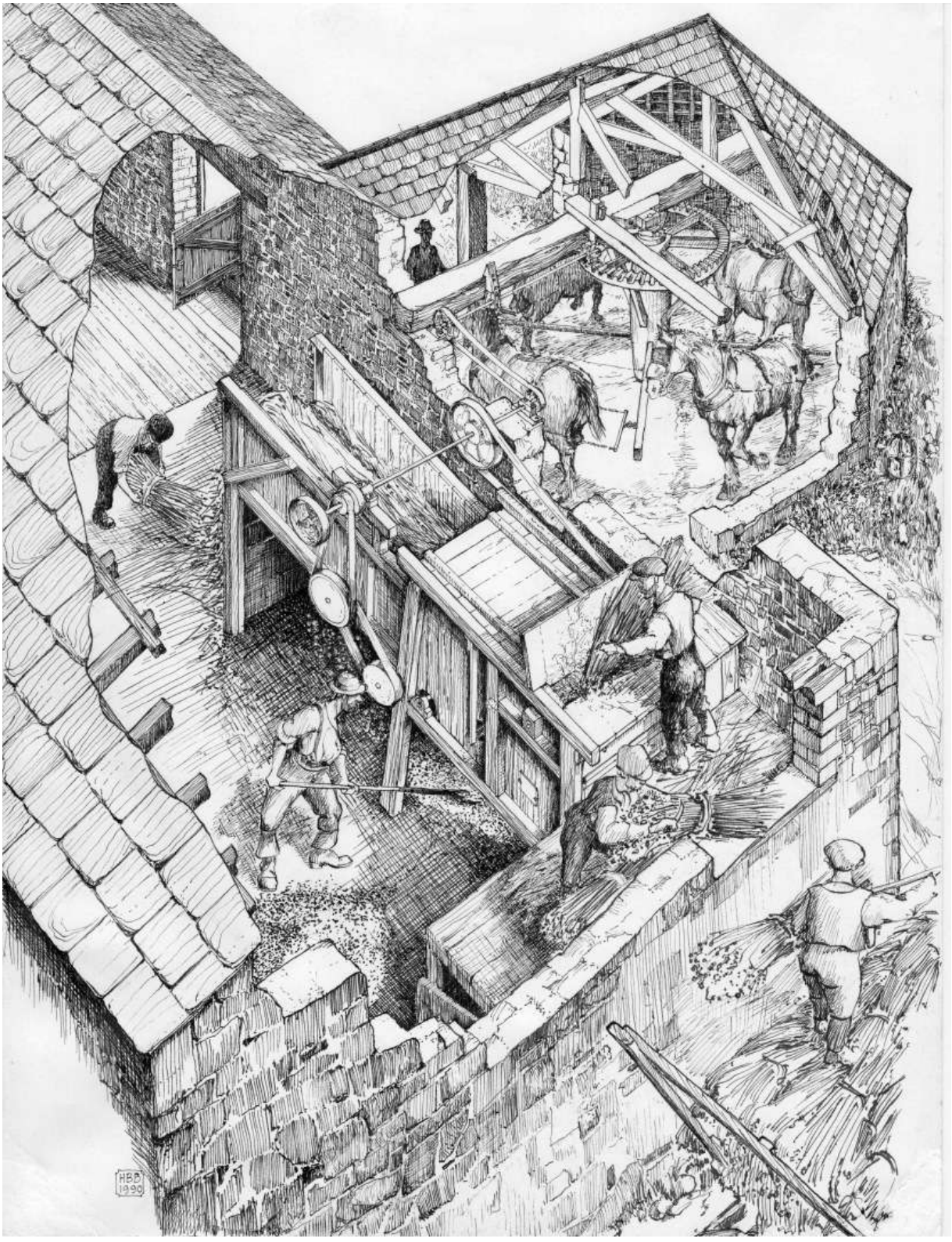
Brian Blakeway was an energetic and affable committee member of the DBG from its foundation in 1985 for many years, occasionally hosting committee meetings at his home in Germansweek and attending conferences and AGMs long after he had stood down from the committee.

Brian was a brilliant draughtsman and was commissioned by Peter Beacham to provide beautiful and delicate reconstruction drawings of Devon's traditional buildings and machinery for *Devon Building* (f.p 1990; 2nd edn., 1995; 3rd edn., 2001), still by far the best introduction there is to local buildings. These drawings manage to combine an appreciation of the beauty of vernacular buildings with analysis. His cutaway drawing of a threshing machine operated by a horse engine for Peter Child's seminal article 'Farm Buildings' in that publication is an absolute masterpiece of clarity. It brings a complicated process in a building to life at one stroke, complete with machinery, animals and people. Anyone who has been involved in the production of a cutaway drawing, let alone one including machinery operated by people, will know what hard work they are and how much discussion is usually needed to cover all the detail. Brian managed to make this one seem effortless, only needing to see examples of the (disused) machinery to get it right. His engineering interests meant that, in passing, he also worked out the actual horsepower generated by the horse engine.

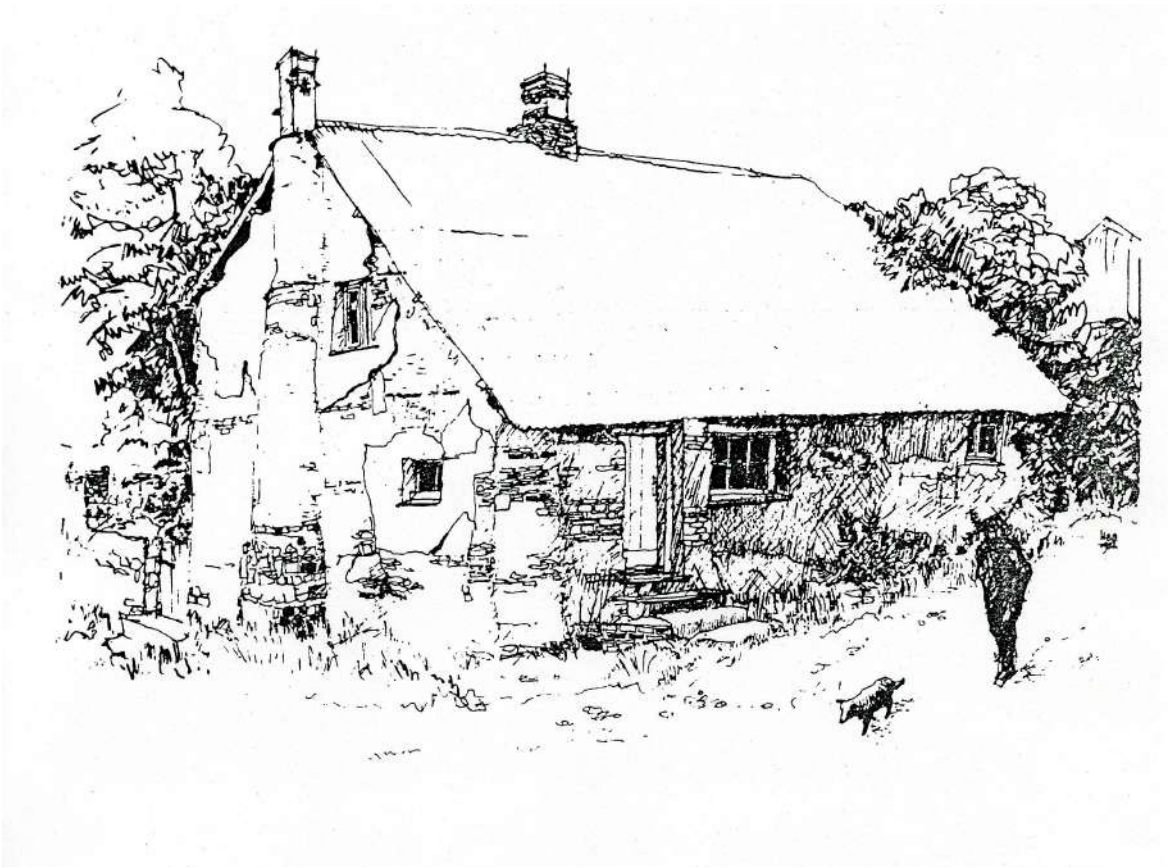
Brian's 1986 drawings of Pauls Shop in Germansweek, an important abandoned house of medieval origins, illustrating an article by Jenny Chesher in *Newsletter* No 3, shine out in that publication, in spite of what were then rather low standards of reproduction. The deteriorating condition of this building was a longstanding DBG case and, on his doorstep, became a personal campaign for Brian (it has since been renovated). He had the distinction at the time of being the only member of the DBG to be assaulted by an irate owner in the cause of the proper treatment of historic buildings. He was not badly hurt and described the event to an admiring committee with characteristic *sang-froid*, turning down the suggestion of a special medal struck for DBG heroism.

Outside the DBG Brian pursued diverse buildings interests which some of us only discovered by chance. His extensive work on the buildings drowned by the Roadford reservoir in 1989 is mentioned below. They included a reconstruction of Hennard Jeffard village, which had disappeared above ground long before the reservoir scheme but was discovered during the archaeological investigations preceding the flooding of the valley. His watercolours of the most architecturally impressive drowned building, Coombe Park, commissioned by a former occupant, capture the house as an aesthetic loss to the county, not just a loss to buildings archaeology.

Brian had a special enthusiasm for Hayne Manor, Stowford, a house (now restored) in a spectacular state of dereliction in the 1980s. He was fascinated by the overgrown landscaped grounds (now restored and re-planted) including a collapsing grotto and mossy wilderness, said to have been the site of early 19th century ceremonials. His liking for the mysterious was evident in the slightly spooky elves that often appeared in his exquisitely-drawn Christmas cards. His arresting drawing of a timber-framed house is a good example of his visual wit.



A threshing machine driven by a horse engine in operation at the end of the nineteenth century, illustrating Peter Child's article 'Farm Buildings'. One of several drawings by Brian commissioned for Devon Building, ed. Peter Beacham, f.p. 1990, 2nd.edn.1995, 3rd edn., 2001. Reproduced with the kind permission of Devon County Council.



Pauls Shop, Germansweek. One of Brian's drawings illustrating an article by Jenny Chesher in DBG *Newsletter Number 3*, April 1987.

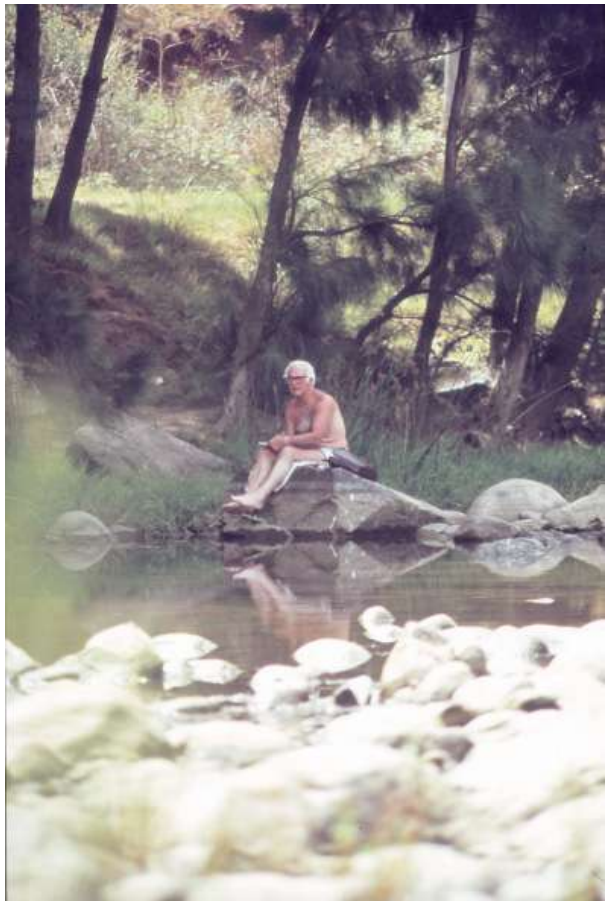
Realizing that we knew little of Brian's life before his retirement, we are very grateful to his children, particularly Stephen Blakeway, for providing us with the following.

'My father, Brian Blakeway, was born in Southampton on 20th November 1920 to Frank 'Billy', a British Army Major, and Esther, who was from a Russian-Austrian Jewish family. In early childhood his family moved to Jersey where Billy ran the local bus company, and father sounds to have spent much of his childhood exploring the shoreline and climbing the cliffs. I don't know when he started sketching but when he was about 18 he started a Civil Engineering course which suggests an early interest in buildings. However on the outbreak of war he went to enrol in the Navy, was turned down because civil engineering was a protected profession, so went to the Army instead, didn't tell them about the civil engineering, and joined the Royal Engineers. During this period he volunteered as an Air Raid Warden in London. Memories of dealing with people broken and trapped under fallen buildings stayed with him all his life.

His army career took him to India, Burma (where he blew up a Japanese ammunition dump behind enemy lines which was 'mentioned in dispatches'), and after the war to Palestine, Kenya, and back to India and Pakistan. While back on leave from Pakistan he met my mother, Marcia, a nurse-midwife at St Bartholomew's Hospital. After a year of daily letter writing they married and returned to Pakistan where my brother, Christopher, was born. My sister, Anna, was born in Aldershot between postings; and I turned up in Hong Kong. Once back in the UK, local army postings moved the family around England; in 1963 he went alone to Australia for a year to assist with the clean-up of the atomic bomb testing sites in Maralinga; and his final army posting in the late 60s was to Germany.

He was then with MI6 and MI5, based in Gosport, for about 15 years in the early days of what

would now be called ‘counter-terrorism’, where he used his understanding of how to blow things up to protect things from being blown up. In 1983 he and my mother retired to Germansweek in north Devon so that mother could ‘see cows and sheep out of her kitchen window’.



All this time he had been sketching and painting. He would whip out his sketchbook in church (at Easter or Christmas), on holiday, just stopping for a coffee, or while working in fascinating places, to capture the local architecture (beautifully, he was a superb draughtsman and water-colourist), the people and animals around him (not always so successfully), and details of life in a now lost time. Occasionally he attended art evening classes but essentially he was self-taught. A crate of his sketchbooks got lost during one of our house moves—a huge loss for our family.

Soon after moving to Devon, work began on Roadford Reservoir. Father took the opportunity to survey every building and structure that would be flooded. His drawings, ‘cut-away’ sketches of architectural and mechanical details, and paintings of local scenes, are a record of the ghost landscape that lies below Roadford Lake.

Father’s retirement in Devon was full of interest in local history. Father was essentially a loner, never happier than when lost in a building or deep in a ‘project’, but his Roadford work helped him to get to know members of the Devon archaeological and architectural community, including the Devon Buildings Group, which enriched his life enormously.

He never really lost his ability to sketch, draw and paint. At one point he started to lose fine control in his hands but a nifty bit of surgery, arterial re-plumbing through a hole drilled in his skull, restored the blood supply to the relevant parts of his brain and he was all good to go again. He continued his architectural and landscape drawings and paintings in Devon and on occasional holidays to Europe pretty much to the end of his life.

His family is now looking for a home for his Devon work, somewhere it will be used, perhaps in the Devon Heritage Centre.’

BOOK REVIEW

Heavenly harmony; organs and organists of Exeter Cathedral

Malcolm Walker & David Davies
Impress Books (2014) £25.00

The organ in Exeter Cathedral has a documented history extending back to the 13th century, and for much of that time was renowned as having the largest pipes of any organ in England. The famous organ case which has stood on the pulpitum since 1665 (albeit with some alteration) is one of the oldest in the country, and probably the largest piece of 17th-century church furnishing in Devon.

This book, written by Malcolm Walker, a cathedral guide and retired academic, and David Davies, assistant director of music at the cathedral, is the fruit of what must be many hours of labour in the cathedral archives, and is essentially a transcription and commentary on all significant references to organs and organists to be found there. The authors augment their primary sources with other information, from other archives, newspapers and publications of all kinds, to give a vivid picture of the often colourful characters of past organists, and the various alterations, rebuildings and replacements to which the organs have been subjected. It is well illustrated with monochrome and coloured photographs, and has appendices giving a basic explanation of how the organ works for the benefit of non-specialists, and the various recorded stop-lists from 1859 to the present.

If one has any criticism, it would be that the authors have not always spread their net widely enough, both as to sources consulted and interpretation of the record.

Following Stephen Bicknell (*The History of the English Organ*), the authors assume that the price of tin was more or less stable from the time of Laurence Playssher's organ of 1513 until John Loosemore's 1664 instrument, and that therefore Playssher's organ must have been much smaller than Loosemore's, as we know he spent much less on tin. But in fact the price more than doubled during the interim, and we can estimate that Playssher used almost as much tin as Loosemore; we also know that his organ had unusually large bass pipes 'of the thickness of a man's thigh'.

They also mention payment of John Loosemore's expenses to go to Salisbury Cathedral in 1663, 'the better to informe himselfe to make the new organ of this church'. This was surely crucial to the form his organ was to take, and which was to determine both its appearance and subsequent alterations. This pre-Commonwealth organ had been re-erected at the Restoration, and was possibly the only large organ that Loosemore had ever seen apart from the old Exeter instrument. From subsequent alterations we can deduce that his new organ might well have been very similar, with the addition of the famous Double Diapason pipes clustered around the crossing piers to either side of the pulpitum, following Playssher's precedent.

The authors also omit to mention such details as the temporary organ provided by Speechly in 1876, which was afterwards sold to Kenton church, the removal of the Gothick pinnacles from the case prior to 1834, and the choir school organ which it was resolved to buy from the late Cathedral organist James Paddon's executors in 1836. In justice to Paddon, some further details could have been provided about his musical services to Exeter: he was for instance instrumental in bringing Paganini, Malibran and Catalani to local audiences. The organ-builder Henry Crabb's abrupt departure for New York in the summer of 1836 also passes without comment.

However, every book has limitations of space, and the authors have done future researchers a great service in providing so much meticulously referenced information.

Nigel Browne

BOOK RECOMMENDATION

West Country Households 1500–1700

Edited by John Allan, Nat Alcock and David Dawson. Published by the Boydell Press as Monograph 9 of the Society for Post-Medieval Archaeology 2015. ISBN 978 1 84383 994 1. £30.00 pp 439 Hardback.

This brilliant collection of essays is the product of a conference with the same title held by the Society for Post-Medieval Archaeology in Exeter and Taunton in 2007. Two of the editors and contributors are members of the DBG and there are essays by other members: Richard Parker, Stuart Blaylock, John Thorp, Eddie Sinclair, Isabel Richardson and the late Ann Adams. While this is a good reason in itself to read the volume, even without such a justification the contributions are of exceptional interest. They are divided into three sections: 1. The Form and Development of West Country Houses; 2. The Decoration of West Country Houses; 3. The Material Culture of West Country Houses. I will not list all 17 essays here (although all are fascinating) but building-focused contributions in the first section are Nat Alcock's 'Development of the Vernacular House in South-West England 1500-1700' and Richard Parker's and John Allan's 'Transformation of the Building Stock of Exeter 1450-1700'. The second section includes the late Ann Adams' essay on 'Sgraffito-Decorated and Painted Plaster on Devon Fireplaces', Eddie Sinclair's and Isabel Richardson's on 'The Polychrome-Decorated Plank-and-Muntin Screen at Markers' Cottage, Broadclyst and its Context', and John Thorp's 'The Interior Decoration of an Elizabethan Merchant's House: the Evidence from 41-2 High Street, Exeter'. The third contains Peter Brears' 'Dinner on the Ceiling: the 17th century Plasterwork at 144 Fore Street, Exeter'. Buildings mean much less if the way in which they were used by their original owners and the contents for which they were designed are not also considered alongside the archaeology of the structure. The other essays in this book all fascinatingly facilitate such perceptions to be made. This book is highly recommended to anyone interested in the building history of the West Country and especially Devon.

Peter Child