DEVON BUILDINGS GROUP

NEWSLETTER NUMBER 37

Autumn 2019

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NEWSLETTER NUMBER 37, AUTUMN 2019

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Illustrations

Front cover: The Royal Arms from the Abbott Pattern Book © Devon Archives

A note from the Editors

Welcome to the Devon Buildings Group 2019 newsletter which we hope you enjoy reading.

DBG is in the process of rewriting its Register of members—a long, convoluted and thankless task. The Constitution, which is simply the aims and rules of the organisation, is normally available at the back of the Register; we have included it at the back of this edition of the newsletter as an interim until the Register is printed and distributed.

As always we are eager for copy. We appreciate any length of articles which can be either academic research or notes and ideas about the buildings of Devon.

Please do get in touch with me, Lizzie Induni on 07747 031036; I shall be very happy to hear from you.

December 2019

Lizzie Induni

Dawn Honeysett

Secretary's Report 2018–2019

Last year's AGM was held in the Charter Hall, Okehampton Town Council Offices on 21st October 2018. It was attended by some 50 members and guests. Jo Cox chaired the meeting. As usual, it commenced with my own report of the Group's activities during the last year. Mark Stobbs followed with his report as Treasurer, confirming that it had been a steady year financially with currently £9600 in the bank. Paid-up membership was now at 138. Five committee members who had served their three year term were re-elected. Lizzie Induni reported that the Newsletter was intended to be published before the end of the year. Members were as usual exhorted to write contributions for it and for our Twitter and Facebook pages. The 2019 summer conference was to be on Devon plasterwork. Under AOB, a discussion was held as to the merits of holding DBG meetings on Sundays (as this AGM) rather than the traditional Saturdays; the majority consensus was to keep to Saturdays. A forthcoming open day at Winslade Hospital was raised, as was the possibility of a cider-making working party near Christow next year through the Historic Farm Buildings Group.

Bob Higham then gave us a brilliant talk on medieval castles which I will not reiterate fully here since he subsequently published a summary in the 2018 Newsletter which you will all have seen. In brief, he first gave us an overview of castle building in the South West and then followed it by a description of Okehampton Castle itself and its development over the centuries within this regional context. After an excellent buffet lunch, we all reassembled at the Castle where Bob guided us round, starting at the western bailey bank and ditch, and going from there up into the keep on the motte with its originally fine first floor room. Next, we saw the kitchen east of the keep with its enormous oven; the kitchen was linked to the castle's hall by an external corridor under a pent roof. The hall was originally divided from a single service room by a now lost screen; chases for aisle posts can be seen in the gable wall. Opposite the hall was the chapel with built-in stone supports for the altar and for a rood. East of the chapel were guest apartments with their own garderobes and with picture windows looking over the deer park. Finally, we ended the perambulation at the gatehouse with its stone vaulting at the east end of the site. Bob expertly illuminated this complex site for us and we had a really interesting and enjoyable afternoon for which we owe him many thanks.

Bob Higham and DBG members at Okehampton Castle.

The 34th Annual Conference took place in at the Mint Methodist Centre in Exeter on June 8th 2019; it was on the subject of Early Devon Plasterwork. John Thorp opened the day with a review of the county's plasterwork from 1550 to 1660. He started by pointing out that fine plasterwork in Devon was not confined to greater houses; it occurred even at relatively low social levels. It derived ultimately from Gothic vaulting, especially fan vaulting with its ribs and pendants. The earliest plasterwork in Devon is at Holcombe Court of circa 1550 where one moulding used is identical to one at Haddon Hall in Derbyshire; other such instances showed that plasterers at this time travelled widely. The first ceilings of the 1560s were characterised by single rib patterns to which cast fleur de lys bosses were added. These ceilings were in solid lime—later plasterwork has a mud base. By the early C17, decorative plasterwork had descended the social scale to be found at farm house level. As well as ceilings, overmantels were popular, often using cast ornament, as well as being modelled on timber or metal armatures. Printed pattern books were much used to provide motifs; the Pentecost of 1640 in Dartmouth was based on an Antwerp print of 1583. Plasterwork was rarely painted in colour but was left white. John showed us various examples including the magnificent ceiling of 62 Boutport Street, Barnstaple, which with its menagerie of animals and its biblical scenes makes it one of the finest in Devon. Some local schools of plasterwork can be recognized by the particular angle sprays used, as these came from moulds owned by one plasterer. The original single rib ceilings are complemented later by double rib ceilings; subsequently trailing tendrils instead of ribs appear, as for example at Rashleigh Barton in 1634. Some later ceilings are relatively crude, as for instance at Higher Rixdale, Dawlish but the use of ribs continues through the C17.

John was followed by Mike Baldwin, author of "Graviti in Public Places and yet inwardly Licentious: the Custom House Exeter" published in our 2006 research papers and which describes the plasterwork by the Abbott family in the Custom House and elsewhere in Devon. The Custom House was built in 1681 when it must have seemed startlingly classical in its design. The contract with John Abbott of Frithelstock said that the plasterwork should not exceed £20 but it eventually cost £35. It included a circular wreath over the stairs and, on the first floor, elaborate ceilings over the Surveyor's Room and the Long Room, the latter incorporating grotesque masks and eels, inter alia. Mike had identified nine elements in the plasterwork which could be matched in other smart buildings of this period in Devon, particularly in the area around Frithelstock, as for instance at Great Potheridge and the Royal Hotel in Bideford. Portledge House has an overmantel identical to one shown in the Abbotts' pattern book, while the nut husk and guilloche mouldings of the Custom House have been found at Youlston Park (north of Barnstaple), at Downes (Crediton) (both c1695), and at Marhayes (west of Holsworthy) among other places. The Abbotts almost certainly

Elaborate plasterwork in the Custom House, Exeter.

One side of an oval plaque from the Abbott Pattern Book. Devon Archives.

also carried out the plasterwork at Dunsland House—now sadly lost—of 1692–5. Overall, Mike has positively identified the work of the Abbotts across north Devon and extending south as far as Exeter's Custom House.

The final talk of the morning was given by Jenny Saunt of the V&A who has intensively researched the Abbott's pattern book, a manuscript volume in the Devon Heritage Centre with a small format but containing 300 pages of drawings and notes, predominantly of plasterwork details. The Abbott family came from Frithelstock in north Devon and, on the strength of this book, had been credited with much Devon plasterwork although in fact the only firm documentary evidence for their activity is at the Custom House and in Frithelstock Church (but of course see Mike Baldwin's research as described above). It is likely too, that various examples of the plasterwork Royal Arms in churches around Frithelstock, which are all an identical size, are by the Abbots. The book has been much studied in the past but only 10% of it has actually been published. Digital examination of the book has also revealed new detail. The Abbott family had C16 origins and her research in the Frithelstock parish records had clarified which were the most likely members to have been involved in plasterwork and in the compilation of the book; confusingly, all three were called John. They were active from the early C17 to the early C18. Jenny classified the book as a commonplace book containing a disorderly compilation of drawings of both 16th and 17th century plasterwork. Watermark research has advanced recently and the earliest drawings in it are on paper now dated to 1611–1630. She believes that the earliest entries in the book are of circa 1611; these include copies of rib patterns from printed sources. Subsequent entries include other material copied from printed originals, particularly from a treatise on ornament of 1635. A substantial part of the book is from the period around 1665 (a date inscribed in the book) and entries from this period include designs like those employed in the Custom House ceilings. Blank pages left in the book in the earlier section are filled in at this date and such gap filling occurs again later, which makes creating an orderly chronological sequence very difficult. The latest entries are from the late C17 or early C18 and are looser and more fluid in style, as of the work in the Royal Hotel in Bideford. This short account does not do proper justice to the tale of fascinating detection carried out by Jenny Saunt which we hope will be published in due course. She concluded on the warning note that by no means all

DBG members appreciating the quay frontage of the Custom House, Exeter.

St Nicholas Priory, Exeter. The parlour, above, retains its late C16 plaster ceiling with single rib quatrefoils and Tudor roses. The Great Chamber, below.

South West plasterwork was the work of the Abbott family—proper material evidence as elucidated by Mike Baldwin had to be found to be certain that work was actually by them.

After lunch, we visited the Custom House on The Quay to see the ceilings which we had heard about in the morning; we are grateful to Exeter City Council for allowing us access. The ceilings are all on the first floor with that over the Long Room being the most impressive with the detailed high relief moulding of its central wreath. As Mike says in his article: "the ceilings exhibit a rare combination of technical skill and stylistic formality with wit, vitality and exuberance" and it can only be a pleasure to be able to see them. After the Custom House, we proceeded to St Nicholas Priory which is now

managed by the Exeter Historic Buildings Trust to whom we are most grateful for allowing our visit. Part of the priory became a private house after the Reformation and a late C16 plaster ceiling with single rib quatrefoils and Tudor roses survives from this period in the parlour—this is one of only a few surviving examples of historic plasterwork in the city. The room also contains a plaster overmantel which has been moved from 220 High Street. Even without this apposite plasterwork, the Priory is a wonderful building to visit and it provided a fine end to an outstanding day.

The committee has met six times during the last year. As usual, much discussion has taken place over the organising of the summer conference and the AGM. It is difficult to find places and topics that we have not covered before. This year's summer conference was in fact the second held on plasterwork, as the first ever conference in 1986 was on this same subject—still, 33 years is a good long time to develop a subject. Perhaps there are other topics we could revisit. A memorable and very professional Newsletter (number 36) was produced by Lizzie Induni and Dawn Honeysett covering a wide variety of interesting building subjects. We have struggled without enthusiasm and belatedly to cover the requirements of GDPR and hope that we are now legal in its terms. A new Register of Members is currently being compiled. We have expressed concern over various planning applications, in particular the rebuilding of Blackborough House on the edge of the Blackdowns as a hotel with adjacent 'enabling' housing. Although we supported the repair of the house, we felt that the parallel new development was excessive and would have detracted from the house's setting. Although the application has been in for months, it has still yet to be resolved; planning authorities no longer have any financial incentive to make decisions within a reasonable time so let difficult ones moulder unresolved. We objected to an overbearing new block of flats in Fairpark Road in Exeter's St Leonard's conservation area abutting Bull Meadow (this is also undetermined) as well as to the proposed demolition for redevelopment of the Sorry Head pub at the bottom of Blackboy Road in the Belmont conservation area. Although not listed, the pub is a good urban building, possibly 18th century in date with a fine ground floor frontage and we were amazed to find that Exeter City Council had accepted an application for its demolition without any heritage assessment. Better news from Exeter was the reappearance of the extraordinary mace rack which had been removed illegally from the chapel attached to Wynard's Hospital; the fate of chapel itself is unresolved. Less positively, the cupola over Exeter Central Station has yet to be put back although we have been badgering the City to achieve this. Disappointingly, we failed to persuade Historic England to list St Matthews Church in Newtown, Exeter, probably Fulford's largest surviving church and consecrated in 1891. Historic England did not believe it met their criteria for listing; something with which we disagree. We contributed £100 toward the purchase by the Museum of Barnstaple and North Devon of a 16th-century table from the Feoffees Room in Landkey after the feoffees had sent it for auction. We would rather it had remained in the room but at least it will be available to see in the museum in due course. Finally, Dawn Honeysett achieved the compilation of a complete set of our Newsletters and Reviews for deposit in the British Library; this is as near as the Group will get to immortality!

Peter Child

Treasurer's Report for Year ending 30 September 2019

Presented AGM Paignton, 19 October2019

I believe that Devon Buildings Group continues to be very good value for individual members at £15 per annum.

Summary
As with last year, this has been a steady year financially. It began with £9600 and ended with £9890 credit at the bank. ie £290 surplus.

This summary is subject to the following points:

- Membership arrears of £340 to be rectified. I hope the bulk of this should be received by the end of 2019.

- Anticipated expenditure incurred or agreed during this year of perhaps £250. ie to repay postage costs of Newsletter 36 and donations to Exeter Custom House and St Nicolas' priory as part of the Summer Conference.

Membership
We have four new members. We have also lost five by lapse or resignation. The current total of 150 paid up members (138 last year) comes out of 168 on the membership list.

Thus 18 memberships are currently in arrears, mostly by one or two years subscription amounting to the £340 above. There are still three members underpaying by outdated standing order. I have included them as paid up, but they too are clearly in arrears!

I do thank those members who are prompt in paying their subs, nearly all by Standing Order (SO) but some by cheque. For those who forget these things, and need to be reminded, it really would help if you signed up to Standing Orders!

I wish to thank Dawn Honeysett for helping me with Google Sheets and Tony Elston who continues to check the books.

Mark Stobbs, October 2019

A Revised Interpretation of the Great East Window of Exeter Cathedral

Many members of the Devon Building Group will be familiar with the brilliant study of the glass of the Great East Window of Exeter Cathedral, carried out by Chris Brooks and David Evans in the 1980s, which overturned the previous interpretations of its complex structural history.[1] They showed that the progressively more complicated accounts of the window's structural history which were proposed between the late 18th and the early 20th century had been based on some fundamental misconceptions, and serious mistakes had arisen in the association of medieval documentary references relating to the window with particular styles of work. They went on to show that important 18th-century documentation relating to the window had been missed by earlier writers, and this material proved fundamental to their new account.

Since Brooks and Evans wrote their account 30 years ago, the development of photogrammetric techniques and the introduction of digital graphics have made it possible to generate precise, measured records far more easily; they greatly aid consideration of a subject such as this. Images which draw together extant and lost evidence can be compiled, greatly aiding the process of expressing the different stages of development which are represented.

The opportunity to improve our records and understanding of the Exeter window arose when scaffolding was erected on its outer face in the course of the repair and conservation programme on the east gable in 2015–18. This provided a rare opportunity to examine the glass over a prolonged period and in varying light conditions (for example in low winter light, when the setting sun shines through the cathedral's west window and lights up the eastern one with unusual effects). Our initial intention was to provide accurate graphics showing the development of the window at different stages, as understood by Brooks and Evans, based on a detailed archaeological record. The process of making these records, however, showed that, brilliant though their work was, it was capable of further refinement and modification. This brief account will indicate the main changes of interpretation; the detailed evidence for this reappraisal will be presented elsewhere. Figure 1 shows a measured record of the current state of the window.

Brooks and Evans concluded that three components of the original window of circa 1300 survive today: the groups of three main (lower) lights on each side of the window; the canopies of the three central lower lights, and the group of three Old Testament prophet figures at the top of the three central lights.[2] This interpretation was questioned by Richard Marks, who pointed out that the varied subject matter of this grouping of figures was unlikely in a single window.[3] Re-examination of the glass supports their conclusion that the groups of three lights on the north and south sides are primary features, but the panels of three prophets high in the central lights, and the three central canopies, are different and come from elsewhere. The latter can be identified in a document unearthed by Brooks and Evans: the list of panels of glass assembled by the glazier Joseph Tucker from other parts of the eastern limb of the cathedral in 1751/2.[4] Tucker recorded that he removed glass from the Lady Chapel and retrochoir as well as the Chapter House to carry out his improvements, and gave their descriptions and dimensions, some of which correspond to panels of the central prophets and canopies. These panels, therefore, can be dated to the years shortly before the major commission of Walter the Glazier in 1301–4, under which he provided glass for the presbytery windows and its aisles; the windows further east had presumably been completed by that stage. It follows that the panels can no longer be identified as documented work of Walter the Glazier, although he may of course have provided glass for the cathedral in the years prior to the fabric roll of 1299/1300. Figure 2 shows the revised interpretation of the extent of his original glass in the window, with a conjectural reconstruction of the tracery of the primary stonework, based on some archaeological evidence which shows that the window had a central circular element and intersecting tracery with mouchettes above the side lights.

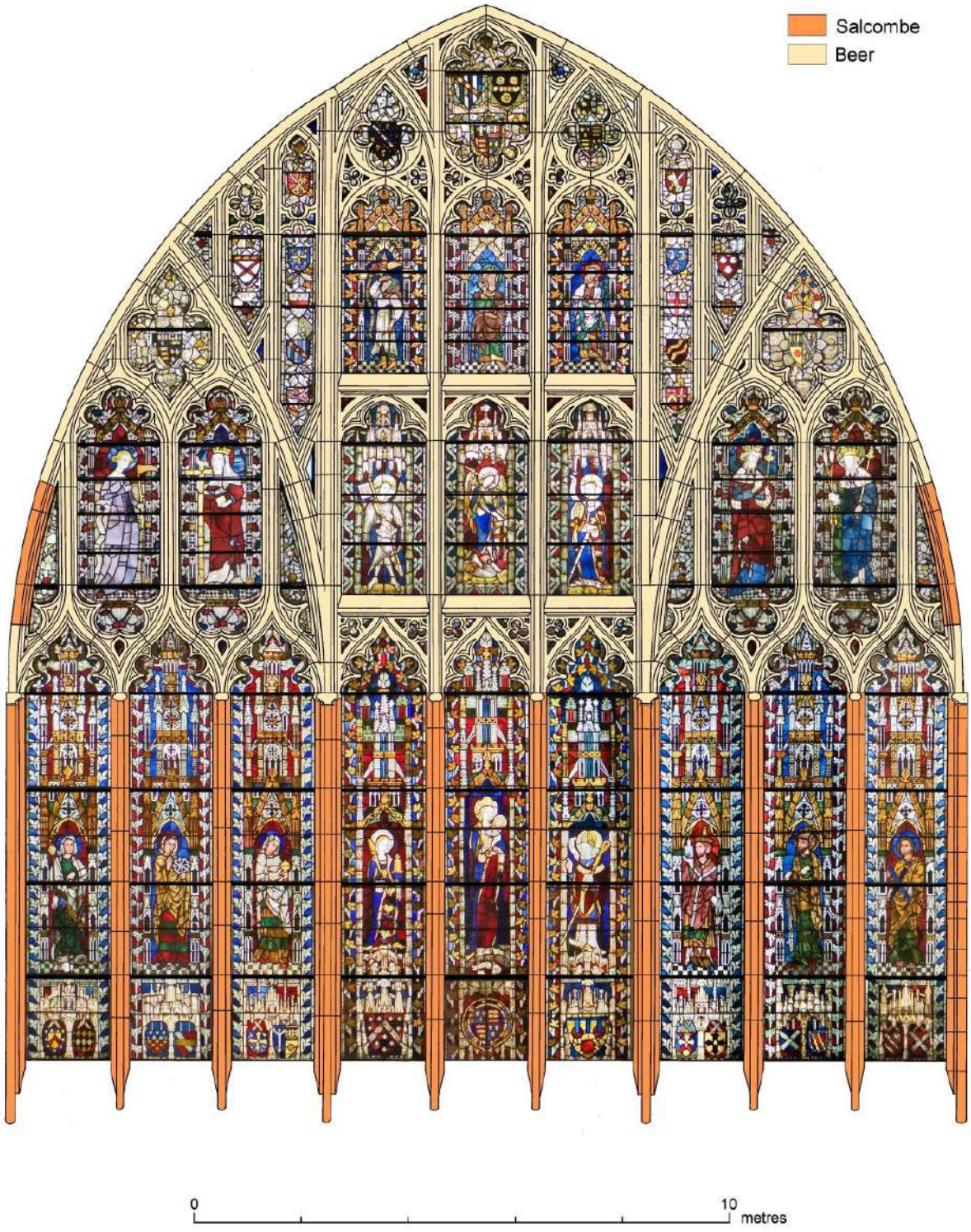


Figure 1. Great East Window: measured record of its current state (*graphic G. Young, © The Dean & Chapter of Exeter Cathedral*).

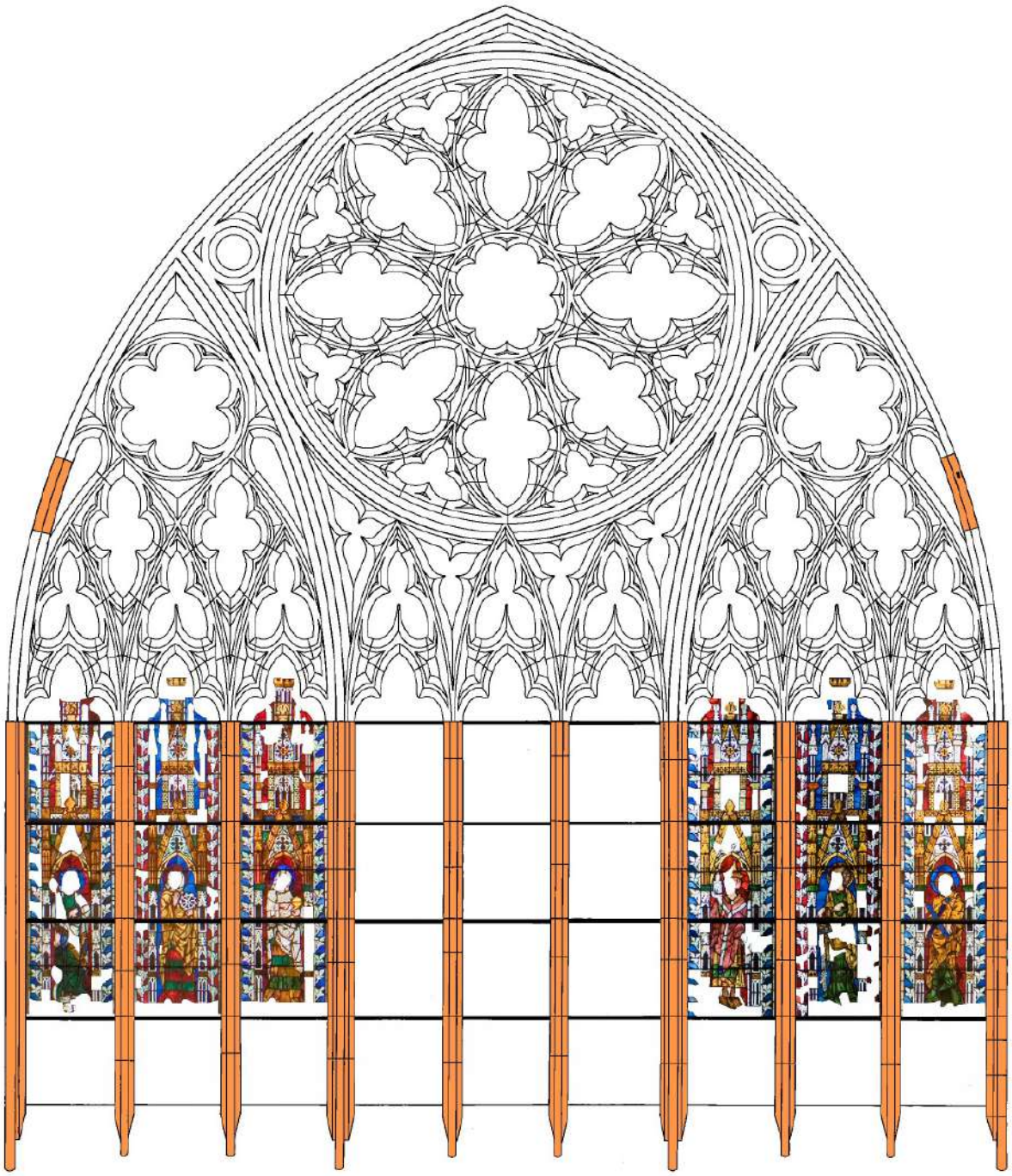


Figure 2. Great East Window: surviving glass of circa 1300 with conjectural reconstruction of the original window head (*graphic J. Allan/T. Ives, © The Dean & Chapter of Exeter Cathedral*).

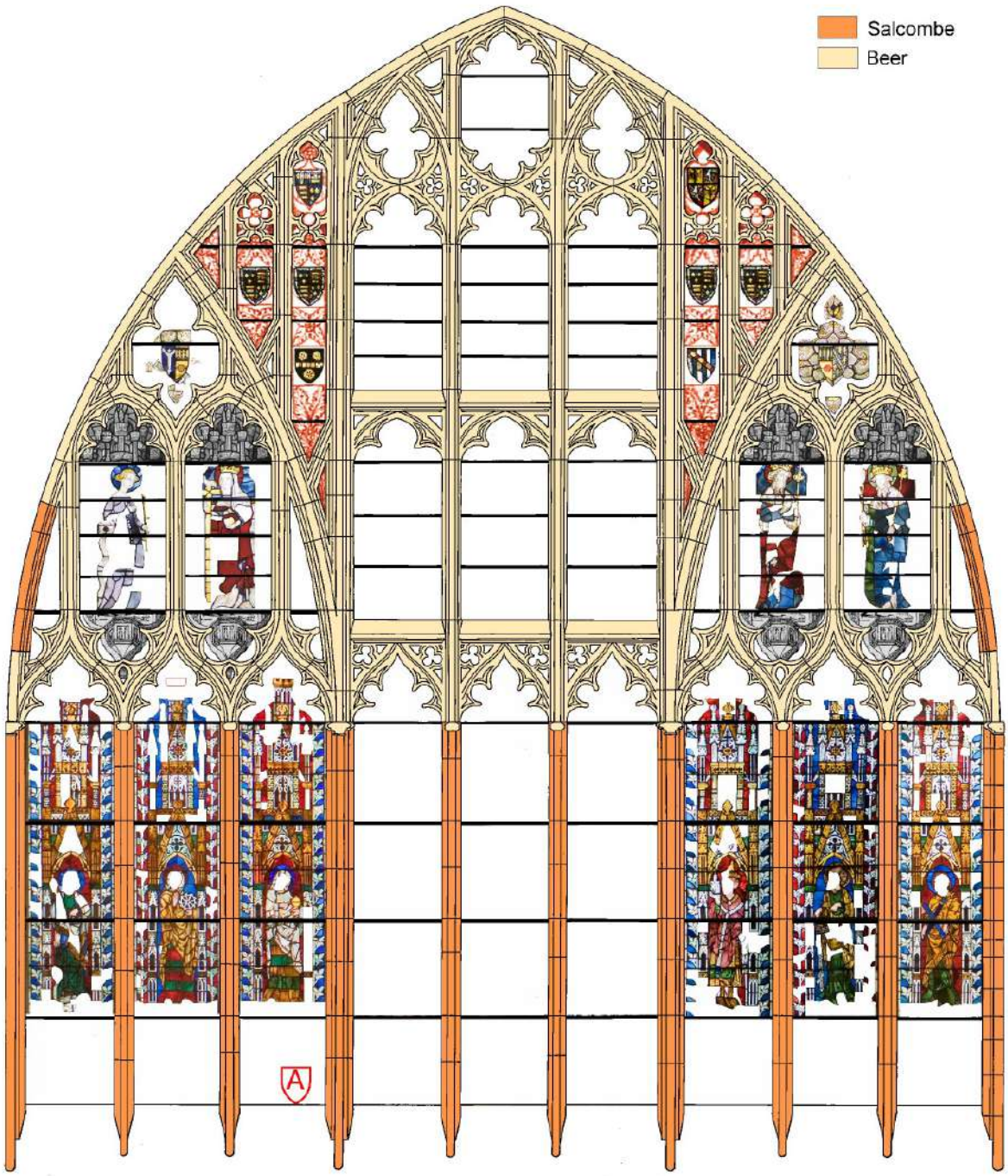


Figure 3. Great East Window: revised interpretation of the medieval glass which originated in the window, with elements removed by Drake in greyscale and portions.

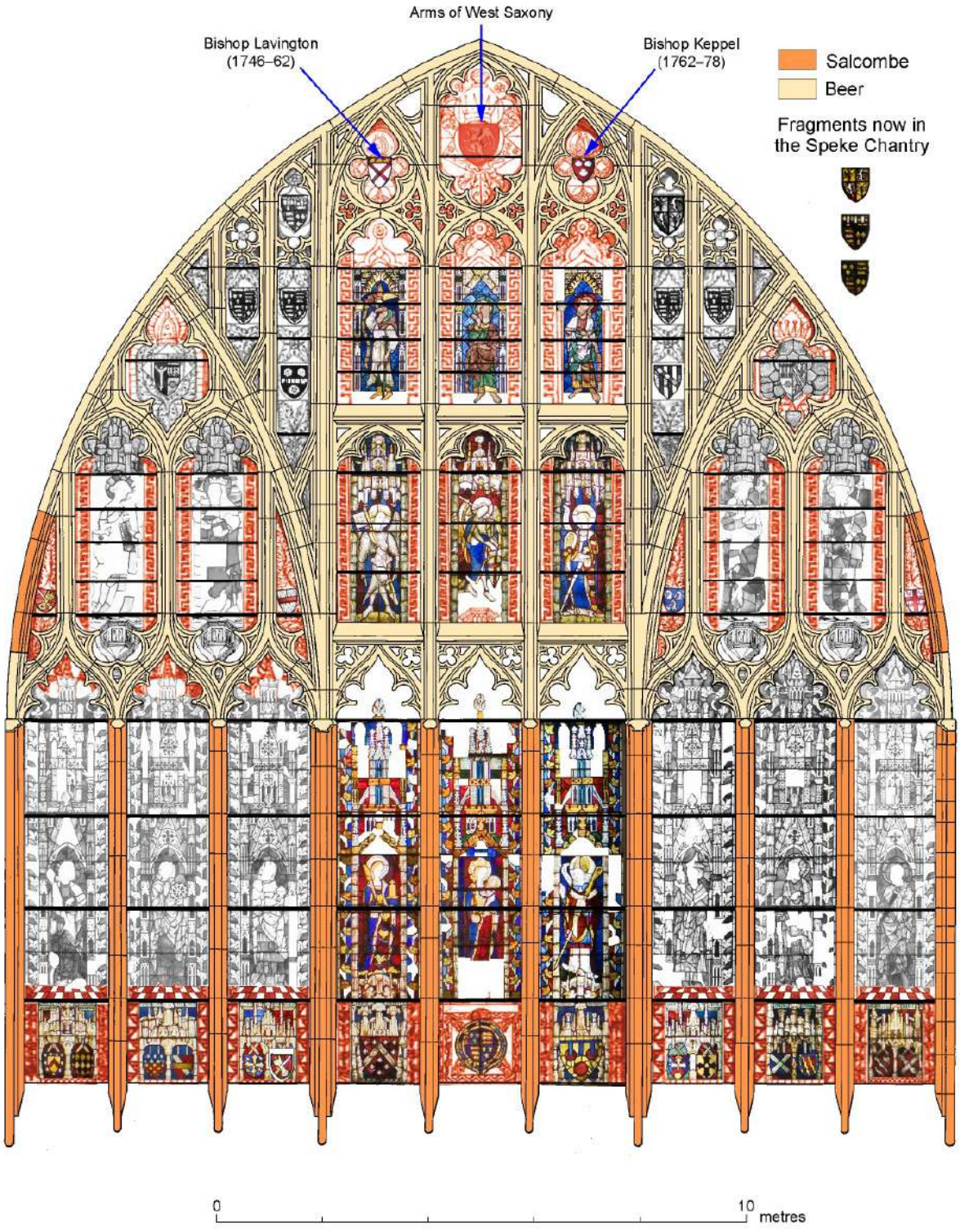


Figure 4. Great East Window: interpretation of interventions of 1751–70, showing surviving medieval glass in greyscale and insertions in colour (*graphic G. Young/T. Ives; © The Dean & Chapter of Exeter Cathedral*).

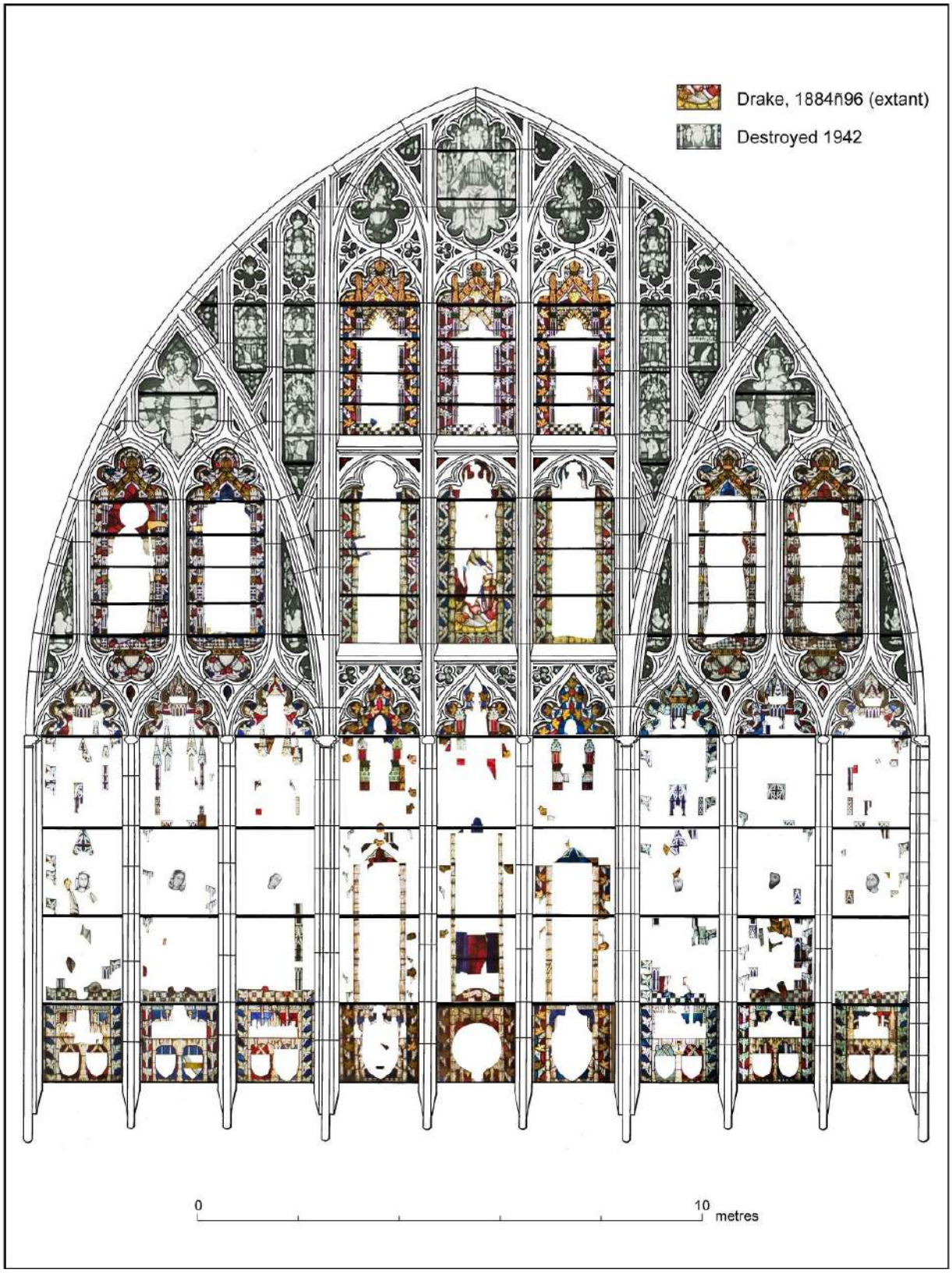


Figure 5. Great East Window: interpretation of interventions of 1886–94, showing insertions surviving today in colour and insertions destroyed in 1942 in greyscale (*graphic J. Allan/G. Young/T. Ives; © The Dean & Chapter of Exeter Cathedral*).

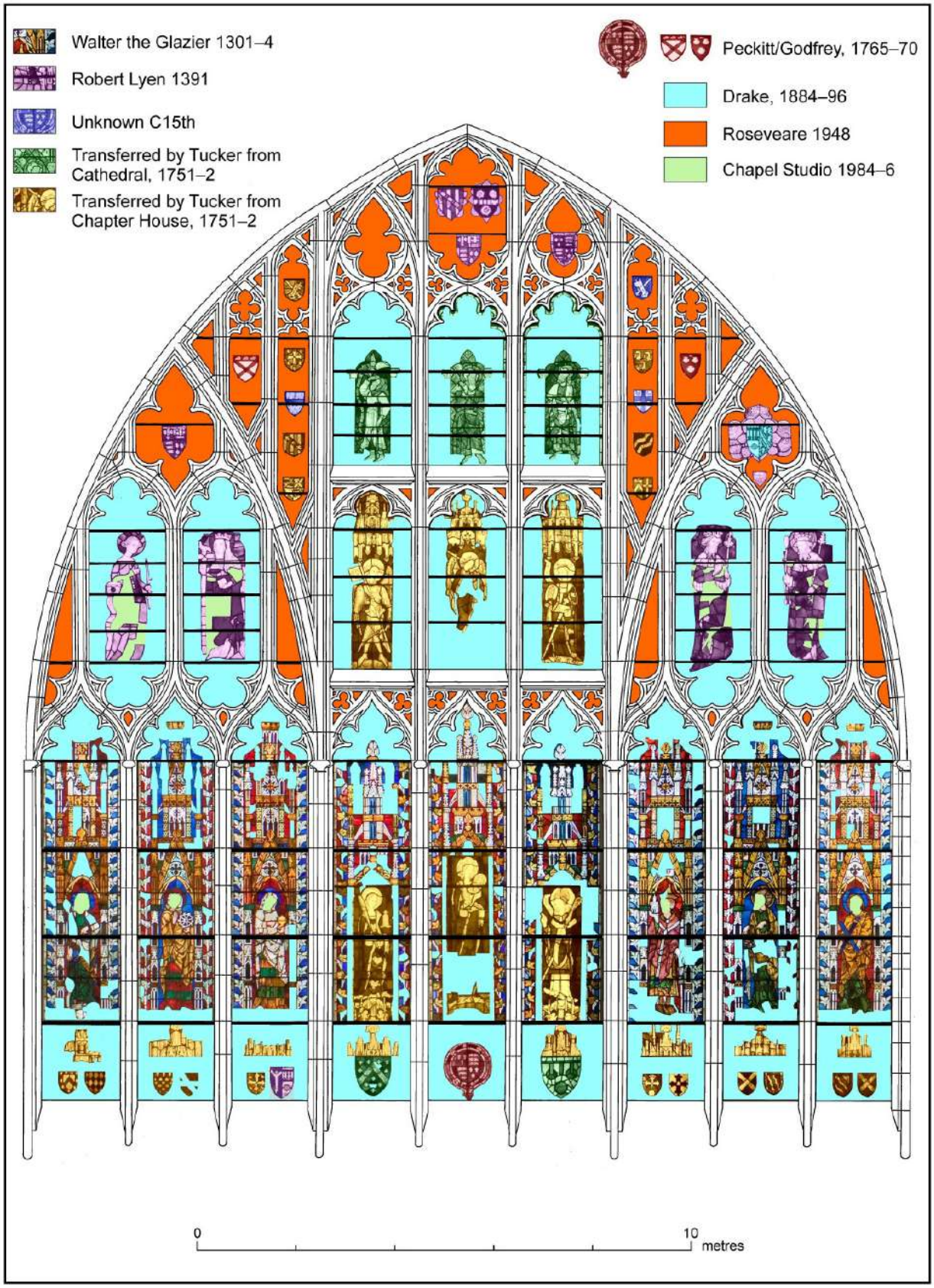


Figure 6. Revised interpretation of structural history (*photogrammetry: Downland; graphic: J. Allan/T. Ives; © The Dean & Chapter of Exeter Cathedral*).

The re-examination also proposes changes to the identification of some of the glass attributed to Robert Lyen and his successors. Brooks and Evans showed that the upper pairs of standing figures in the flanking lights represent his *in situ* work of 1391, and that the two shields above them belonged to the same scheme. Their intricate explanation of the group of six early 15th-century coats of arms of members of the royal family, now partly in this window and partly reset elsewhere in the cathedral, is perhaps less convincing. They proposed that they had been transferred from another part of the cathedral (perhaps the nave) in the 18th century. Reconsideration suggests that it is more likely that they were in this window until dispersed in the late Victorian restoration. Figure 3 shows the revised interpretation of the survival of the cathedral's glass by circa 1420, with medieval glass formerly in the window in greyscale.

Brooks and Evans made the important discovery that a large quantity of glass had been taken from the windows of the Chapter House in 1751/2 to repair those parts of the great East Window which had been destroyed at the Reformation or in the Civil War. Figure 4 shows the revised interpretation of the insertions of 1751/2; its key elements are first that the three central lights were entirely destroyed by the iconoclasts whilst most of the flaking lights survived, and second that some of the glass installed at that stage was taken from the Lady Chapel and retrochoir rather than the Chapter House. The figure also shows in amber the Georgian borders introduced in the 1750s to fill the spaces around some of the medieval figures but removed in the Victorian restoration.

It is well known that the window underwent a major programme of restoration by the Exeter glazier Frederick Drake in 1884–96. The full extent of his work will be seen in Figure 5, which shows in colour the portions of the window attributable to Drake which survive in the window today, with those lost in 1942 but recorded in earlier photographs in greyscale. Although his approach sometimes entailed the needless removal of original elements of the medieval work, Drake's skill as a craftsman, providing convincing settings for the surviving medieval work, was of a high order.

Finally, Figure 6 shows the different phases of work represented in the window today. Its complex mix of medieval and later work, with their differing colours and styles of painting, make it a particularly rewarding window to anyone interested in the history of stained glass.

John Allan[5]

Allan, J.P. 1991 'The masonry of the east window' in Russell, G. 'Some aspects of the Decorated tracery of Exeter Cathedral', *Medieval Art and Architecture at Exeter Cathedral,* Brit. Archaeol. Ass. Conference Trans. for 1985, (ed. F. Kelly), 89 and 91–3.

Allan, J.P. 2013 2013f 'Revised readings of Exeter Cathedral's façade, throne and setting', *Medieval Archaeol.* **57**, 287–91.

Allan, J.P. 2015 'Preliminary report on the eastern gable and Great East Window of Exeter Cathedral', unpub. report to the Dean & Chapter.

Allan, J.P. 2018a 'An Archaeological Record of the High Eastern Gable of Exeter Cathedral, 2015–18: Part 1: The Masonry', unpub. report to the Dean & Chapter.

Allan, J.P. 2018b 'An Archaeological Record of the High Eastern Gable and Great East Window of Exeter Cathedral, 2015–18: Part 2: The Glass', unpub. report to the Dean & Chapter.

Brooks, C. & Evans, D. 1988 *The Great East Window of Exeter Cathedral* (Exeter: Exeter University Press).

Erskine, A.M. 1981 *The Accounts of the Fabric of Exeter Cathedral, 1279–1353, Part 1: 1279-1326*, Devon & Cornwall Rec. Soc., New Ser. **24**.

Marks, R. 1987 'The prophet Isaiah' in Alexander, J. and Binski, P., *Age of Chivalry: Art in Plantagenet England 1200–1400* (London: Royal Academy of Arts), 532–4.

Endnotes

[1] Brooks and Evans 1988.

[2] B&E 162–9.

[3] Marks 1987, 534.

[4] B&E, 171–6.

[5] Exeter Cathedral Archaeologist. c/o 2 The Cloisters, The Close, Exeter. john.p.allan@btinternet.com

Crediton Cemetery Chapel Ancient & (Relatively) Modern

Figure 1. The Cemetery Chapel, 2019 (photo: Tony Gale).

One of the oldest buildings in Crediton is overlooked in most histories of the town—for understandable reasons. The chapel in the town cemetery dates from the fifteenth century, but it has only been in its present location since the 1920s.

An article in Felton Smith's religious history of Crediton tells us that the chapel was built in 1425, when Thomas Walys and his wife Isobel were granted a licence to build a chapel dedicated to St John the Baptist at East Raddon, near Thorverton.[1] The chapel was built alongside an ancient highway—the Anglo-Saxon *herepath* running east from Crediton to ford the Exe north of Brampford Speke—and on the southern boundary of the parish of Thorverton.[2]

Records of the chapel over the next four centuries are scant. There is a reference to a chapel "at Raddon" in Bishop Lacy's Register (1420/1455). When the manor of East Raddon changed hands in 1656, the schedule of properties included, "one messuage and cottage and orchard called Nomans Chappell".[3] Two leases dated 1664 and 1674 relate to nearby property identified as being near, "a house called Noeman's Chapple within the Manor of East Raddon".[4] These references all suggest that it had been de-consecrated by the mid-seventeenth century. The Tithe Apportionment records (1841) also show it as a house, leased by Richard Prowse and in the occupancy of George Hunt.[5] The location is named, "No Man's Chapel" on the 1904 OS map.

In 1937, the local Diocesan Architectural Society commented that, "for many years, possibly from the period of the Reformation, it had been desecrated, and for a long time was inhabited as cottages".[6] Their report reveals that a nineteenth-century vicar of Thorverton, Rev. S. Childs-Clarke, was responsible for restoring it to be used as a chapel. It was re-dedicated in 1896. There are no records as to how much of the original fabric remains, and what might have been added or altered in Childs-Clarke's restoration (but see notes on the Historic England listing, below).[Editor's note.

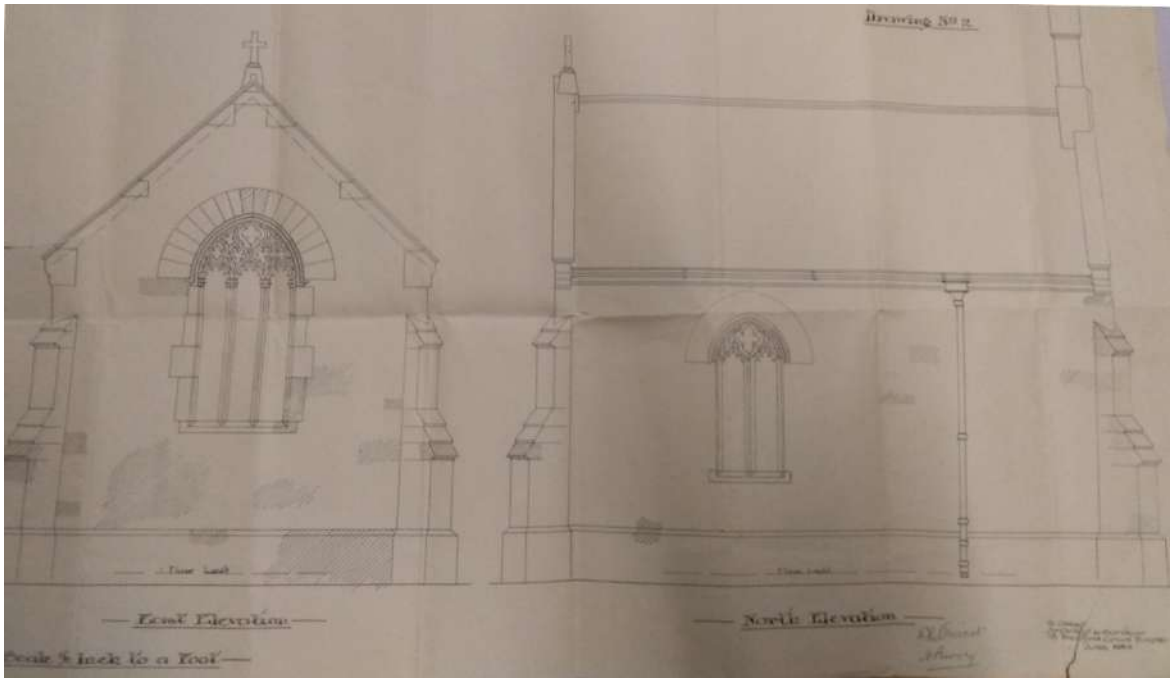


Figure 2. Architect's drawing, S.Dobell, Architect & Surveyor, Exeter, 1924 (by courtesy of Credition Area History and Museum Society).

DBG published an article by Martin Cherry, *The Origins and Early Years of the Exeter Diocesan Architectural Society (1837–47)* in Newsletter 32].

The chapel was put into the hands of two trustees, Sir John Shelley and the Earl of Iddesleigh. The trust deed specified that if it was unused for a prolonged period, the trust could be wound up. By 1905, the chapel had "fallen into desuetude" and the trustees sought to find ways to make better use of the property. This proved problematical, and after some considerable time it was proposed that the site should be sold, "the glazed windows and the bell were to be removed and the walls reduced to the level of the window-sills".[7] At this point, the Diocesan Architectural Society stepped forward to prevent this catastrophe and formed a new trust which took possession of the freehold.

Co-incidentally, the Burial Board at nearby Crediton were planning to create a new cemetery in the town in the years after the First World War. They needed a chapel for their cemetery; and being aware that the chapel at East Raddon was lying unused, approached the trustees with an offer to purchase, remove and re-erect it at Crediton. The Board's architect submitted plans which were approved by the Society in 1924.[8] The drawing of the north and east elevations is included here as Figure 2.[9]

When members of the Society visited the site shortly before the works commenced, they photographed the interior (Figure 3).

The contract for the removal and rebuilding (in the sum of £1,197) was awarded to Messrs Berry & Vincent of Crediton. The works were to be completed by March 1925. [Editor's note. DBG published an article by Christopher Powell, *An 18th Century Building Firm: John Prawl* in Research Papers Volume 2, 2006. John Prawl evolved into Berry and Vincent. The building firm finally ceased trading in the early 21st century].

The chapel is a Grade II Listed Building. Historic England's official listing records that it is built of "local volcanic ashlar, some volcanic, some Bathstone dressings, slate roof". It also notes that it has been re-orientated on its new site, with the ritual east end to the north. The listing suggests that the windows at the (ritual) east and west ends are "probably nineteenth century".[10] It seems likely that the nineteenth-century work dates from Childs-Clarke's restoration.

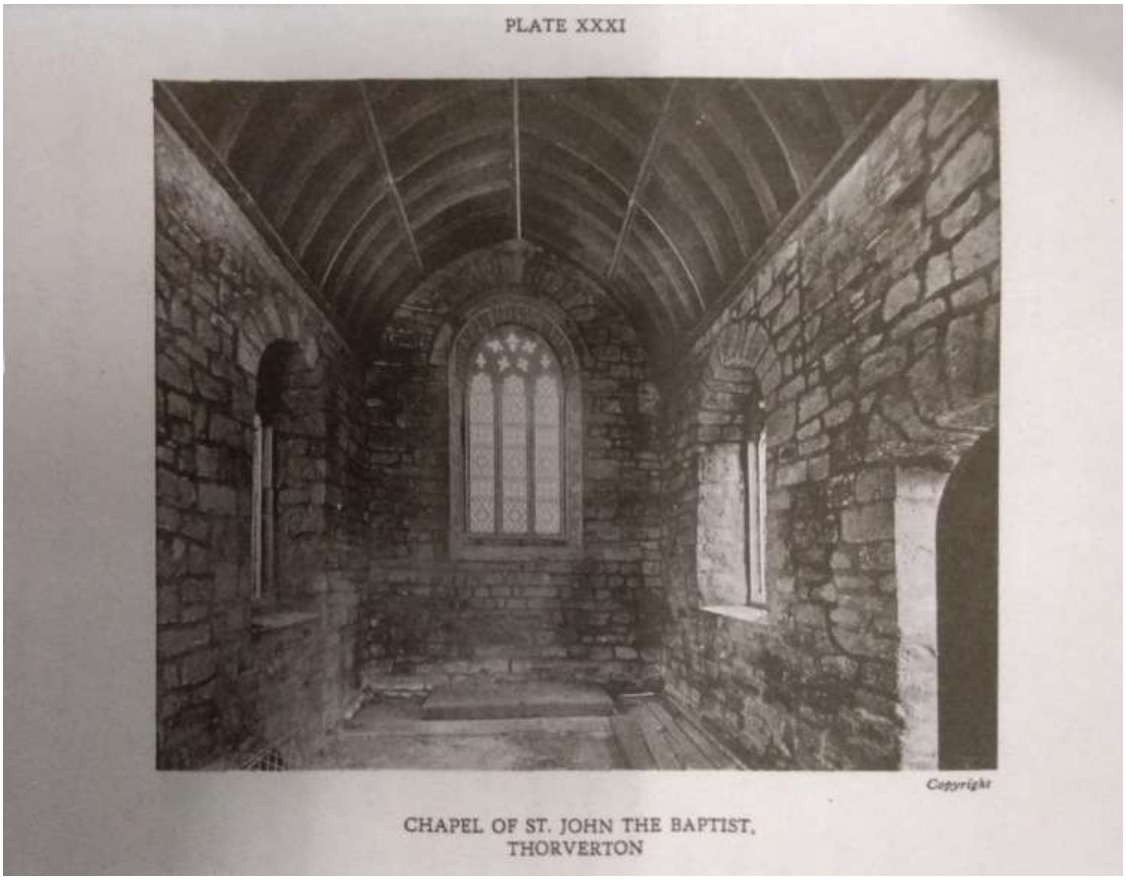


Figure 3. Chapel interior, photographed at Raddon shortly before re-siting (from Diocesan Architectural Society report).

Felton Smith[11] reports that the chapel was re-opened for use in May 1925—exactly 500 years after its original licensing at East Raddon. Given its history, it is a remarkable survival.

Tony Gale, Crediton, 2019

Endnotes

1 Rev. C. Felton Smith and Rev. W.M. Smith-Dorrien, *Records of the Church and Parish of Crediton from the Earliest Times* (Barnes, Crediton, Third Edition, 1928). This article, written by Lt Col Montague, must have been a recent supplement to Felton Smith and Smith-Dorrien's text in earlier editions..

2 The route of this *herepath* is discussed in the Crediton Local History layer of the Know Your Place : Devon website, maps.bristol.gov.uk/kyp/?edition=devon.

3 Devon Heritage Centre, ref. Z1/33/30.

4 Devon Heritage Centre, ref. Z1/33/14/1 and Z1/33/14/2a-b.

5 https://new.devon.gov.uk/historicenvironment/tithe-map/thorverton/.

6 Exeter Diocesan Architectural & Archaeological Society, *Transactions* Vol. IV Part III pp. 126, 127 (Exeter, 1937).

7 Idem.

8 Idem.

9 This drawing is held by the Crediton Area History & Museum Society (CAHMS), along with a copy of the contract and specifications for the work.

10 Historic England, https://historicengland.org.uk/listing/the-list/list-entry/1292619.

11 Felton Smith and Smith-Dorrien, *Records of the Church and Parish of Crediton*.

That Rising Architect, Mr. W. F. Cross[1]

Early Life

Like any city of any size, Exeter has been the home of innumerable architects, ever since the profession of architect became distinct from that of master builder. One of the most promising and unfulfilled careers must be that of William Francis Cory Cross.

He was the son of Francis Cross, joiner, and Mary Cory. Francis was born at Chudleigh in 1805, the son of Joseph and Elizabeth Cross, and Mary was born in the same year at Calstock in Cornwall, the daughter of Robert and Anne Cory. They married at St Sidwell's Church, Exeter, on 23 March 1836. Their union was speedily blessed, for William was born on 16 January 1837, and baptised at the Mint Wesleyan Church on 23 April. He was followed in due course by Eliza Mary (1841) and Ellen Mary (1845). At the time of the 1841 census the family was living in what seems to have been a rather modest house in Poltimore Square, between Longbrook Street and Sidwell Street, an area that has since consummated its destiny as a multi-storey car park.

I have not yet found any information on William Cross's early education, but he seems to have become a student at the Exeter School of Art soon after its inauguration on 4 December 1854.[2] He was presented with medals for mechanical drawing (machine and architectural detail) and linear perspective in 1856,[3], and awards for mechanical, architectural, and perspective drawing; shading, ornament, models, and objects from the flat; and painting ornament from the cast in monochrome the following year, when it was also reported that during 1856 he had been appointed as a pupil teacher.[4] The School of Art ran separate classes for different social groups: Gentlemen and Ladies were catered for during the day at one guinea a quarter, while Artizans (sic) and Females were taught in the evenings at two shillings per month. Pupil Teachers were charged only a shilling a month, so Cross benefitted not only from the status of pupil teacher, but also a fifty per cent reduction in fees.

At the Great Exhibition in 1851 it had been realised that although Britain was perhaps a leader in manufacturing, the standard of design of these manufactures was considerably inferior to that of France and other European countries. Thus Schools of Art, under the aegis of the Department of Science and Art, were established all over the country during the 1850s to improve standards. Some of these flourished; that at Barnstaple was intimately linked with the remarkable flowering of the applied arts in that town later in the century, of which William Lethaby was but one product. Exeter School of Art became one of the constituents of what eventually became the University of Exeter.

It is likely that about this time Cross was articled to the architect David Mackintosh (who one might expect to have encouraged or even required William's attendance at evening classes). Mackintosh was of Scottish ancestry, the son of David and Christina Mackintosh, and born in 1819 (possibly in Greenock), but baptised in the parish of St Pancras, London in 1825. He moved to Exeter early in his career, and built up a substantial practice including church, institutional and domestic work, and became an honorary member of the Exeter Diocesan Architectural Society. His mother Christina, by then a widow, moved with him to keep house. He worked from his home at 12 Verney Place, a spacious property with front and back parlours, large drawing room and three bedrooms.[5] This no doubt is where Cross was trained in the mysteries of the profession.

Exeter was undergoing a considerable transformation during the second quarter of the nineteenth century. Dr Augustus Bozzi Granville, a cosmopolitan and intelligent commentator, remarked of Exeter in 1840:

Exeter is not only a transit *city for the south-west of England, but is itself in a state of transition. Ancient as York or Coventry, it is nevertheless losing, one after another, its characteristic signs of primordial life, and assuming a new character. Whether it be also, and at the same time, emerging from monkish superstition and its attendant darkness, it is not for a mere chance passenger to determine.*

In its exterior, the city of Exeter, from being in a transitive state*, offers some peculiar and startling contrasts as well as features. No one, for instance, can walk along its main street, the ancient way of the place from north-east to south-west, without having his attention attracted, first, by the buildings of a Gothic age, and then by those imitated from the Greeks and the Romans, either opposed to each other, or rising side by side – the one marking the days of yore, the others those that are even now passing. ... Here we have, for instance, the imposing elevation of the Free Grammar-school, with its few yet grand Gothic windows and a fine gateway on the one side of High-street, contrasting with the Corinthian and pretending front of the West of England Insurance Office on the other side.*[6]

The eighteen thirties did indeed see much re-planning of the city; the Iron Bridge, New North Road, Queen Street and the Higher and Lower Markets were all built or at least begun during this decade. The city obviously presented opportunities for an ambitious young architect, monkish superstition notwithstanding, and David Mackintosh was evidently established there by May 1841, when he canvassed support for his appointment as Surveyor of County Buildings, claiming that he had 'a long acquaintance with the local practice of Builders in this County'.[7] Given that he was about 22 years old at this time, this might be something of an overstatement. Shortly afterwards he became architect of the rebuilt Heavitree Parish Church, and went on to design a number of important buildings both in Exeter and beyond. Commissions undertaken during the period of Cross's putative pupillage are indicative of the experience he might have gained, both in terms of architectural style and scale and range of building types. Those documented include rebuilding or restoration of several churches, all in some kind or other of gothic: Mamhead, Kenton, Starcross, Wynard's Chapel, Northam. Secular projects included the enlargement and improvement of house and office at Cornborough, Abbotsham, Bideford; dining hall, dormitory, master's house at St John's Hospital, Exeter; the design and commencement of Sandridge Park, Melksham, and alterations to the London Inn, Dawlish for William Hatcher. Mackintosh seems to have maintained links with Greenock, and in 1850 designed there what was probably his largest work—Sir Gabriel Wood's Mariners' Asylum (Figure 1).

Mackintosh also seems to have had links with craftsmen in North Devon; in 1851 he worked with R. Gribble of Pilton, wood carver, and with W. Parish, stone carver, and at the time of the 1851 census he was staying at the Fortescue Arms in Barnstaple, the landlord of which was William Cory. I have not been able to establish a direct link with Mary Cory, but both families came from Cornwall.

David Mackintosh died unexpectedly at his house on 14 August 1859, aged 40 (or 42 according to the newspaper announcement), leaving an estate valued at less than £5,000.[8] The contents of his house were auctioned on 3 October; the furnishings of the drawing office were listed as: 'a thirteen feet six inches deal-top drawing board, eight feet ten

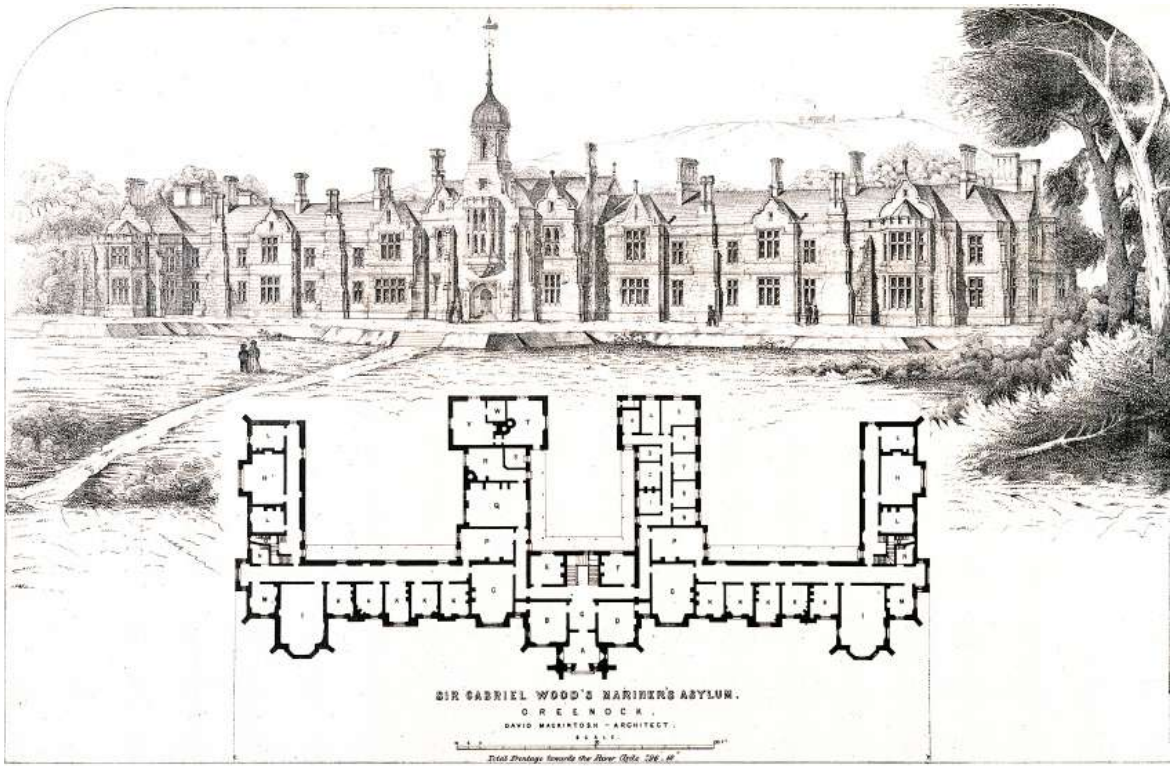


Figure 1. Sir Gabriel Wood's Mariners' Asylum, Greenock. Contemporary lithograph reproduced with thanks to the Wellcome Collection.

inches deal table, with drawers, large drawing board and trestles, deal painted bookcase, 8-day timepiece, copper coal scuttle, map of England, map of Devon, fender and fire set, washstand, pair of steps, sundries'.[9]

Thus was William Cross suddenly propelled into independent practice as an architect.

Career

He set himself up at 6 Queen Street, and advertised in October 1859 as 'from the late Mr. Mackintosh's'.[10] He took over Mackintosh's uncompleted contracts, including Northam Church (a protracted scheme of restoration)[11] and Sandridge Park, and his first recorded invitation to tender was for a dwelling house and shop, probably for William Hatcher, landlord of the London Inn and property developer.[12] Sandridge Park, a medium-sized gentleman's residence in a simple Italianate style, was completed towards the end of 1860, and Cross took the rather unusual step of announcing in the press that builders, J. Grant & Son of Exeter, had completed the house in a sound and workmanlike manner.[13] This was perhaps by way of a plug for Grant. The client was Ralph Ludlow Lopes, younger brother of Sir Massey Lopes of Maristow.

Over the next eight years William Cross designed a considerable number of buildings, although unlike Mackintosh he seems to have done relatively little in the way of church work. Among designs for villas and other minor works three projects stand out. The first was the new pannier market and assembly room at South Molton. A competition was held in 1860 for designs for the new market, and Cross was awarded a premium of £25 for the winning entry; J. and A. Walters were placed second with a premium of £15.[14] The purchase of the land and the raising of finance for the project then took some time, until tenders were invited for construction in November 1862 (closing date 8 January 1863).[15] The assembly

room opened in January 1864 with a performance of Handel's *Messiah*,[16] and final payments to contractor and architect were made in the following August.[17] The building was described in detail in *The Builder*:

South Molton.- The new market here has been opened. It has been erected at a cost of something over 10,000l., of which 5,000l. has been raised by the sale of corporate property. The market adjoins the town hall, and is situate in the principal street. The site, purchased from the late Mr. J.E.Cutcliffe, cost 1,600l., and the building contracts amount to 6,667l.; while the extras are estimated at 100l.; the architects charges, 350l.; premiums for plans, 30l.; and the legal expenses, 1,393l.6s.6d.; - thus making a total of 10,140l. The building is in the Italian style of architecture, and the material brick and stone combined. Over the market is a large assembly-room. The market is flagged, at a cost exceeding 700l. Mr. W. F. Cross, of Exeter, was the architect; and Mr. J. Cock, jun., of South Molton, the builder. The sub-contractors were Mr. Horne, of Barnstaple (who executed the masonry), Mr. Willshire, of Barnstaple (the iron-work), and Wigery, of South Molton (the glazing). The market is situate on an irregular piece of land, sloping towards the south. The ground has been raised so as to bring it nearly level with the front street, supported by walls. The extreme interior dimensions of the building are 320 feet long and 150 feet wide. The principal front is towards Broad-street, and almost entirely of Portland stone, the entrance being effected by means of three archways. Above the arches are the windows of the assembly room. Above the side windows are circular ventilators, festooned with fruits and flowers. The whole is surmounted by a cornice and an open parapet of square balustrades. The roof is of wood and wrought iron, lighted from the top by skylights, supported by cast-iron ornamented columns, with brackets and girders; and divided into a nave 45 feet span; south aisle, 35 feet; north aisle, 24 feet.; the width of each regulated by the form of the site The height of the roof of the nave is 40 feet to the ridge, and is raised above the roofs of the aisles by a clerestory, filled with Hartley's patent glass in the louvre form. The walls are built of stone found in the locality, relieved with brick piers and courses. The dressings of the windows are also brick, to correspond with the rough-faced keystones of the arches, the openings being filled with rough glass louvres, except the windows of the south end, which have iron frames and plate glass. The assembly-rooms are approached by a separate entrance in Broad-street, by an oak staircase. The room is 63 feet by 33 feet. The roof is formed by five circular ribs, springing from corbels, enriched by festoons of flowers carved in stone. The walls are stuccoed with tinted grey.[18]

This was a remarkable achievement for a 23 year old architect, and the building remains relatively unaltered.

Meanwhile he had embarked on the largest project of his short career. Since the mid-1850s the Visiting Commissioners in Lunacy had been urging the Governors of the St Thomas's Lunatic Hospital to acquire more land for the exercise of the inmates ('lunatics' were the mentally ill, in contrast to those with learning difficulties). This proved impossible to achieve, and in 1863 about 20 acres of land was acquired for a new hospital near the Topsham Road barracks. Cross drew up plans which were approved by the Commissioners in Lunacy in 1864. Work began with the construction of a limestone wall to enclose the whole site, tenders for which were solicited in January 1864.[19] Tenders for the hospital itself were invited in May (closing date 13 June 1864),[20] and tenders were received from Pollard (£32,945), Spiller (£28,830), Finch (£27,844) and Moass (£27,820).[21]

The final building agreement with the chosen contractors, Samuel Moass and his sons John

and William of James Street, Exeter, is dated 14 August 1866, by which time the foundations had been excavated. By this time labour costs had risen sharply, and the contractors had been given permission to use Westleigh limestone instead of the more expensive Berry Head or Chudleigh limestone to offset this increase.[22] The total contract price is noted as £28,210, with a completion date of 29 September 1868.[23] The agreement was signed by Cross, the Moass family and T W Gray, treasurer to the Committee (Figure 2).

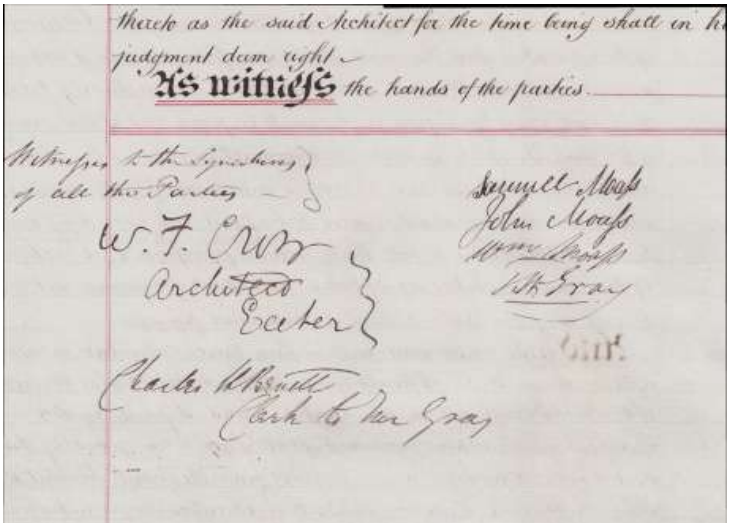


Figure 2. Building agreement signatures, with thanks to the Devon Heritage Centre.

The original plans do not seem to have survived, but from the very detailed building agreement it is clear that the hospital contained six large sitting rooms in the wings of the building, dining and drawing rooms, billiard room (for gentlemen), music room (for ladies), superintendent's sitting room and dining room, and matron's sitting room, as well as kitchen offices, attendants' rooms, and rooms and wards for the patients (1st class patients had rooms and attendants, and paid fees which subsidised the 2nd class patients who were admitted free). The details of construction are minutely detailed according to trade; inter alia:
Freestone Mason: the carved work was to be of Coombe Down Bath Stone, the principal staircase of Portland stone, and the basement staircases and paving of York stone.
Slater and Plaisterer [sic]: the roof was to be covered with Delabole Duchess slates, and the public rooms to have a plain cornice.
Carpenter and Joiner: The timber for carpenters' work was to be best quality Memel deal or American red pine. Joiners' work in yellow deal. (Carpenters would normally handle large-scale on-site construction such as roofs, floor joists etc; joiners would make smaller items in a workshop, such as doors and windows.) The padded rooms were to have double doors (i.e. inner and outer doors). Dormers were to be provided to give access to the gutters, and the doors to the violent patients' pleasure grounds were to be a reassuringly robust. All the locks were to be openable with a master key, and six of these keys were to be provided.
Smith and Ironfounder: There was to be some use of structural cast iron girders, and the windows in the bedrooms and padded rooms were to be operated by lines carried on pulleys and through the walls into the corridors.
Plumber: A number of storage cisterns were to be provided in the building (all except the largest made of wood and lead-lined). The outlets from these were to be via small cisterns adjoining or inside, the connection between them being controlled by a valve so that in the case of the breakage of a pipe that part of the water system could be isolated.

It is apparent that a great deal of care went into the planning of this building, and its provision of billiard and music rooms and spacious grounds is typical of improvements in the care of the mentally ill that characterise this period. Under the direction of an enlightened and compassionate superintendent care could be very good indeed, within the limits of what was understood about mental illness at the time. The encouragement given to the artist Richard Dadd at Broadmoor (built at about the same time) during his incarceration there is a case in

Figure 3. William Cross's house at 24 St Leonard's Road, with thanks to Estella Browne.

point. It is worth noting that the male wing is referred to as the 'Gentlemen's side'.[24]

Cross's third major work, at least in terms of its elaboration and prominent position, is the County Chambers building in Queen Street, Exeter. It was commissioned in 1865 by the owner of the site, Richard Sommers Gard, M.P. for Exeter 1857–64, who had donated the adjoining land in 1862 for what became the Royal Albert Memorial Museum. Tenders were advertised in July 1865 (closing date 17 August, extended from 10 August).[25] The building was completed by March 1867, when the carving was noted as being by Mr. Boulton of Worcester.[26]

Alas, by this time William Cross was dead. From about 1864 he had lived at 12 Lower Mount Radford Terrace (now 24 St Leonard's Road; Figure 3) with his sister Ellen as housekeeper. This was and is a quite substantial Italianate villa, with 'dining and drawing rooms, three bedrooms, two large attics, kitchen, housekeeper's rooms, and other offices; front and back gardens'.[27]

And it was here that he died on 14 February 1867. His sudden death occasioned an inquest, which was reported:

THE SAD DEATH OF MR. W. F. CROSS
CORONER'S INQUEST
The death of Mr. Cross, the Queen-street architect, last week, at the early ago of 30, was heard by the whole city with regret. The works which were growing up under his hand bore those unequivocal marks of professional genius and skill as made the death of their author a public loss. The regret in this case has been shadowed by a doubt which has greatly deepened the sad feeling which previously existed. Deceased was attended in his last fatal illness by several medical gentlemen but it appears that none of them would give such a certificate of the cause of death as the law makes necessary previous to interment. The consequence was an inquest was obliged to be held, in order to clear away the suspicions as to the cause of death, or to find evidence to confirm them. An inquest was accordingly held on Tuesday, at one o'clock before R. R. Crosse Esq county coroner at the late residence of the deceased, 12, Lower Mount Radford-terrace. An unusually respectable jury was summoned of whom Colonel Edwards was the foreman. On the jury being sworn, the Coroner *said that grave doubts and suspicions had been aroused as to the cause of death; and, the medical officers refusing to give a certificate, he had thought it his duty to summon a jury.*
Miss Ellen Mary Cross*, sister of the deceased, who was in a very excited state, said—"My brother was first taken ill about a fortnight ago. He complained of weakness and pain in the chest. I first sent for Mr. Farrant on Monday, the 11th inst., who attended him the day of his death—on the following Thursday. On that day Mr. Farrant told me my brother was much*

worse, and recommend further advice. Dr. Drake was sent for, but not feeling satisfied I sent for Dr. Budd. Dr. Drake recommended me to have a nurse from the Institution for Training Nurses, which I did. The nurse came about noon the same day as my brother died. I have not the slightest suspicion but that he died from a blow he received whilst out skating. He made no complaint of it to me, but I have since heard of it. There were two bottles labelled "poison" in my brother's room. They were marked poison to prevent the servants meddling with the contents. One was wash for the face; the other was cantharides, which was used for the hair. None of the contents of the bottles have ever been taken by my brother as medicine.

Mr. H. W. Fuller*, articled pupil to Mr. Cross, went skating with deceased on the 17th and 18th January, on a pond near Cowley Bridge. Deceased had never put skates on before. Whilst skating Mr Cross had several falls; two in particular—one on the back of his head and the other on his thumb. At the time of the latter fall he complained of being faint, and I gave him some stimulant I had in my pocket. Both of those falls occurred on the second day.*

Ellen Summersford*, who had been a nurse ten months in the Institution for training Nurses, said - I was sent by Mrs. Tyndal (the Lady Superintendent). I remained with Mr. Cross six hours during the whole time I was with him he was very calm, except when his father and mother came into the room, when he went into convulsions. That did not excite my suspicion, but he died very differently from any person I had ever seen die. The countenance of deceased wore a terrified appearance: and the body was in a sort of twitching motion up to the time of his death. He died about half past nine in the evening. About eleven o clock in the morning of the next day, the servant girl (Mary Williams) brought two bottles into the kitchen containing liquids, three packets of powders, and three pill boxes, and said, "I am to destroy these bottles of stuff, for Miss Cross said it was rank poison." She also said they were locked up in a drawer. I remarked to the girl that it was strange she should bring down these bottles containing poison, and that they should be locked up. I took one of the bottles into my hand, and drew out the cork and put to my nose, but there was no smell with it. It was of a pale colour, with a little white sediment at the bottom. I also examined the powders, and returned them to the girl and told her to throw them into the fire, fearing that they also might contain poison. They were a rough sort of powder, of a reddish brown colour. These circumstances made me feel uneasy, and on my return to the institution I communicated the facts to Mrs. Tyndal, who afterwards informed me that she had spoken to Dr Drake on the subject. Deceased took some tea while I was there, which I brought from the kitchen. I did not tell the superintendent that he had been poisoned ; I told her exactly what I am now telling the coroner.*

Mr. Mark Farrant*, surgeon, St Thomas, said - I attended deceased; I had attended him before the late occasion. I first attended him on Monday, 11th instant. I found him a highly nervous and excited state. He said even my appearance made him tremble all over. I advised him to go to bed,. and gave him a little medicine. The following morning I found him better. The next day (Wednesday) he was much worse; he was extremely shaky, and showed symptoms of brain affection coming on. The following morning I found he had unmistakeable symptoms of tetanus, and recommended further advice, which was immediately acceded to by his sister, and I brought Dr. Drake to see him. He agreed with me that the case was tetanus. Dr. Budd was then sent for by Miss Cross's desire; be also agreed with us. Deceased told us of the falls he had had on the ice, and the injury to his thumb. I visited him four times in the course of the day. He got rapidly worse towards the evening, and died about half-past nine. I declined to give a certificate to the registrar. I have made a post-mortem examination of the body in the presence of Drs. Drake and Budd. My opinion is that deceased died of*

tetanus, and that this might have been produced from the falls on the ice which I have heard-described. I have not the slightest suspicion that death was the result of strychnine, or any other poison. Dr. Drake and Dr. Budd both concur with me in this opinion. The symptoms described by the nurse are those usual in death from tetanus.
Mary Williams*, the servant, said Miss Cross gave her two bottles containing liquids and some powders to throw away saying they were poison. They had no labels on them. She had not destroyed them, and would produce them. On the bottles being produced, Mr Farrant said they contained lotions he had let deceased have some time ago. They were not poisonous. The bottles were also produced that Miss Cross had mentioned in her evidence, marked "poison."*
The jury said there could be no doubt but that deceased had died from tetanus, and returned a verdict of "Died from natural causes."[28]

Cross's use of cantharides 'for the hair' suggests premature baldness, but I have discovered no portrait or other description of him.

His brief obituary in the *Building News* gives a succinct summary of his career:
Mr. W. F. Cross, of Exeter, an architect who was rising in his profession, died at the early age of 30 years last week. From his designs, and under his superintendence, the handsome Queen-street Chambers, belonging to Mr. Gard, were erected; Scotland House on Fore-street-hill, was built from his plans; and of the extensive Asylum at Wonford he was the architect. These edifices, and several others in course of construction, were under his personal supervision until within ten days before his decease. Mr. Cross was formerly second master of the Exeter School of Art, and was a pupil of the late David Mackintosh, Esq., of that city. He was very highly respected by an extensive circle of friends and acquaintances, and his untimely removal is much deplored.[29]

He left an estate valued at under £1,500 (re-sworn in June 1870 at under £2,000; possibly ongoing fees from the building of Wonford House Hospital) in equal shares to his two sisters.[30] He was succeeded by his pupil George Packham, who inherited some earlier clients such as Mr. Hatcher of the Royal Hotel, Dawlish, which he extended in 1868–9, together with adjoining shops. Packham became a Liberal city councillor, representing St. Sidwell's ward, but died suddenly of a chill in April 1885 at the age of 40, leaving a widow and six children. Some years before (circa 1877) he had taken into partnership William Croote, who also followed the firm's tradition by dying prematurely in 1898 aged 44. Packham's successor Alexander Stuart also passed untimely, dying of typhoid at the age of 35 in 1891. Architecture was not for the faint-hearted.

William Cross was buried in the St Leonard's section of the Higher Cemetery; his mother was buried there in 1868, and his father ten years later. His elder sister Eliza married three times; the 1901 census shows her, widowed for the third time, sharing a house with her unmarried sister Ellen in Ilford, Essex.

Apart from the major works described above, there is information about many smaller contracts, of which the following is a summary, divided into public and commercial buildings, domestic buildings, and ecclesiastical buildings. The list includes projects for which tenders were invited in the press with the date of advertisement or other notice, but there were undoubtedly smaller jobs which received no publicity. Not all the buildings listed can now be identified with confidence.

Public and commercial buildings

15/2/1862 – Assembly Room, Budleigh Salterton, 'in the Italian style'.[31]
4/4/1863 – The foundation stone laid of a schoolroom at Maristow for Sir Massey Lopes.
22/7/1863 – engaged to prepare plans for the proposed new Lunatic Asylum on the St. Thomas'-Road [sc. Topsham Road]
13/1/1864 – engine house in Okehampton Street, Exeter
3/2/1864 – opening of South Molton market and assembly room.
9/3/1864 – opening of woollen drapery and outfitting establishment at 20 New Bridge-street for Messrs. Tuckwell and Son. The design of the front was furnished by that rising architect Mr. W. F. Cross ... The shop presents a handsome appearance ..
4/5/1864 – tenders for Erection of a New Lunatic Hospital on a piece of land near the Topsham barracks, in the parish of Heavitree.
19/4/1865 – refreshment rooms near the railway station, Dawlish, for Mr Hatcher.
26/7/1865 – block of chambers between the proposed Museum and the post office, Queen Street, Exeter.
18/10/1865 – House and shop, 69 High Street, Exeter.
9/5/1866 – Scotland House, Fore-street, Exeter, for Mr J Badcock (Figure 4). Survives, minus all detailing, as Langan's Foam and Rochelle's Blinds.
29/8/1866 – Sunday School House in the Parish of St Paul, Exeter.
24/10/1866 – laying of foundation stone of Wonford Asylum. Description of proposed buildings.
14/11/1866 – new Dining Rooms in St Stephen's-street, Exeter, for Eyre Kingdon.
13/11/1867 – Opening of St Paul's Sunday School

Domestic buildings

18/8/1860 – Villa residence for sale or to let, Budleigh Salterton, 'having been recently built from plans supplied by an eminent architect'.
20/2/1861 – To Builders. Persons desirous of tendering for the erection of Two attached Residences on the West Cliff, Dawlish .... W.F.Cross, Architect, 6, Queen-street, Exeter.
1/5/1861 – [similar] - Farm House, Thorne Farm, Bridford.
17/7/1861 – tenderers for joinery and plastering for a villa at Sidmouth for L H Braham. Louis H. Braham was a solicitor of Furnival's Inn, London who seems to have been involved in property development in Sidmouth. He sold the newly-built St Kilda on Salcombe Hill together with a large partly-built house by auction in May 1861, and Cross did further work for him in 1864.
7/5/1862 – to be sold or let, an excellent villa residence at Sidmouth, containing three sitting-rooms, nine bedrooms ...
2/7/1862 – enders for two semi-detached Villas ... near Heavitree, for Mr. George Dale.
13/2/1863 – Scheme to lay out the site of the Blue Maid's Hospital, Mary Arches Street, as building plots for cottages. Does not seems to have been executed.
22/4/1863 – Two dwellinghouses, with shops and offices, near the railway station, Dawlish, for Mr W Hatcher.
24/6/1863 – entrance gateway, gardener' cottage, carriage drive at Duryard Park House, Cowley Road, Exeter; - Four dwellinghouses in the parish of St David for Mr George Sclater.
9/12/1863 – Villa residence near the railway station, Topsham. Probably Parkfield House.
20/1/1864 – Villa residence on Salcombe Hill, Sidmouth, for Lewis H Braham
20/4/1864 – two semi-detached dwellings in the parish of Heavitree.
13/7/1864 - residence at Topsham for Edward Burton Penny (Altamira;Penny was a translator of Theosophist texts).
15/2/1865 – Topsham National Schools - Residences for the Master and Mistress adjoining the Schoolhouse at Topsham. A pair of simple brick Tudor cottages (Figure 5).
21/6/1865 – entrance gateway, stabling, coach house, cottage at Topsham for Mr E B Penny (Altamira)
12/7/1865 – ten blocks of semi-detached villa residences, Pennsylvania, Exeter. Possibly Devonshire Place, where at least three blocks survive which could be by Cross. Two have bargeboards identical to those on a pair of villas in St James's Road (see below) (Figure 6).
6/12/1865 – rebuilding Green Warren House, Beaford.
16/5/1866 – new road, drains, footpaths etc near St James's Road, Exeter. The eastern end of Oxford Road. A site plan survives showing five pairs of semi-detached villas fronting St. James's Road, and smaller plots lining the new Oxford Road and also fronting on to Well Lane (now Well Street).[32] The Oxford Road plots were developed as terraced housing according to the plan (some at least possibly by Cross; a preponderance of arched openings); of the villas one pair possibly by Cross survives (Figures 7, 8).
8/8/1866 – alterations and additions to Shillingford Rectory for Rev H Palk.

Figure 4. Scotland House, Fore St, Exeter, 1923 (building on extreme right). With thanks to David Cornforth/Exeter Memories.

Figure 5. National School houses, Topsham, with thanks to Wilkinson Grant & Co., Topsham.

Figure 6. Devonshire Place, Exeter, with thanks to Estella Browne.

Figure 7. Terraced cottages, Oxford Road, Exeter, with thanks to Estella Browne.

Ecclesiastical buildings

28/2/1860 – Communion table, chairs and stools, St. Margaret's church, Northam.

17/4/1861 – Two new windows at St Stephen's church, Exeter, north and south sides of the chancel (Figure 9).

5/4/1862 – Congregational Chapel, Whimple, a simple essay in 'Early English'

9/1/1863 – Design for new church of St. John, Exeter – not executed.

10/4/1863 – Laying of the foundation stone of Crediton Congregational Church. Designed by Thomas Oliver of Newcastle (a stock design also used elsewhere) and superintended by Cross.[33]

19/2/1864 – plan to re-pew St Thomas's church, Exeter, and remove gallery. Possibly not proceeded with; the gallery was demolished in 1871.

8/6/1864 – To builders and gothic carvers - reseating and making various alterations to the Church of St Mary the Virgin, Northam.

17/8/1865 – Northam church re-opened. Pulpit designed by Cross.

16/3/1866 – new organ case, St. Stephen's, Exeter, fronting an organ by W H Hawker (Figure 10).

26/10/1866 – new organ case, St. Margaret's, Northam. Organ by J.W.Walker, decoration of front pipes from designs furnished by Rev. Charles Boutell (Figure 11).[34]

Figure 8. Semi-detached villas, St James's Road, Exeter, with thanks to Estella Browne.

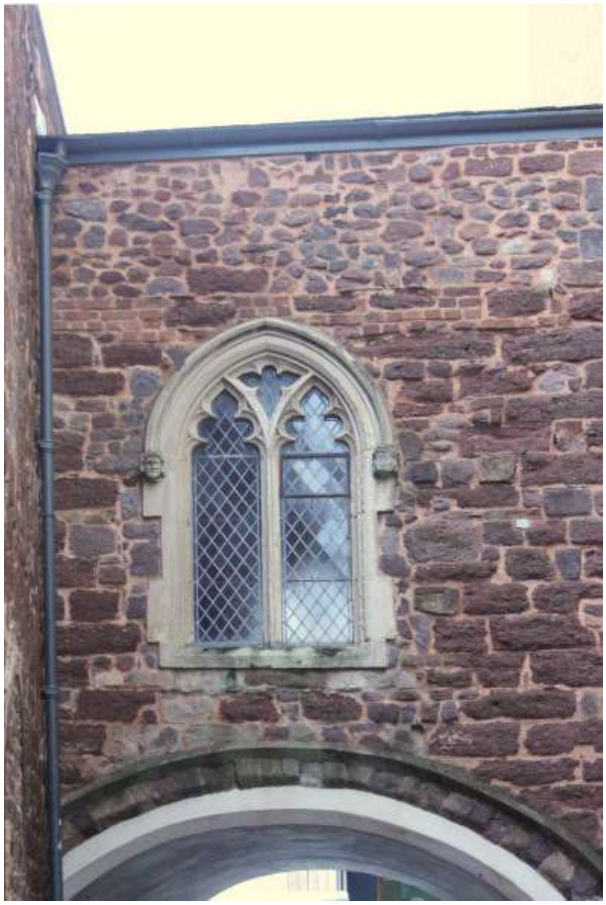


Figure 9. St Stephen's church, Exeter. North chancel window, with thanks to Estella Browne.

Figure 10. St Stephen's church, Exeter. Organ Case.

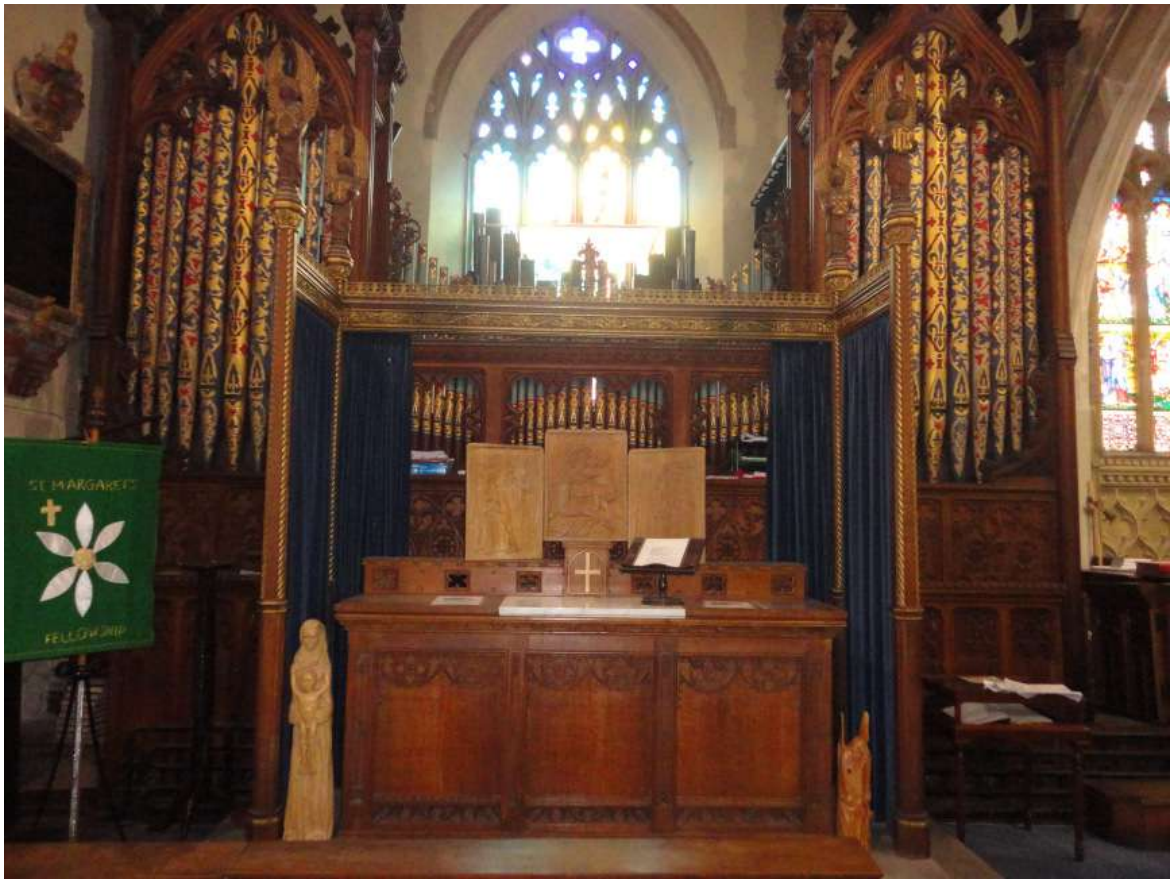
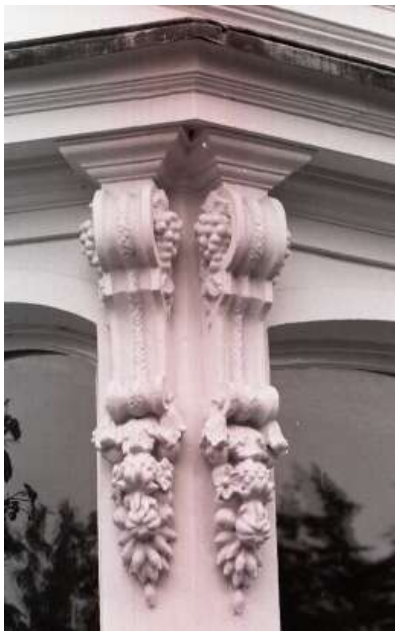


Figure 11. Northam church. Organ case.

Some aspects of architectural style

William Cross's default style, at least for domestic buildings, seems to have been Italianate, with more or less detailing according to use and budget. This ranges from the simplicity of the surviving Duryard Park Lodge (if indeed it is by Cross; stylistically it seems likely; Figure 12) to the relative opulence of the more pretentious villas, such as Altamira (Figure 13) and Parkfield House in Topsham (Figures 14, 15) and Victoria Villa in Pennsylvania Road, Exeter (Figure 16) . Characteristic of these larger buildings (almost invariably stuccoed) is the use of more or less elaborate brackets between window openings, quoins at the angles, and curved heads to window openings, either segmental or semi-circular. The rural houses, such as Thorne Farm and Green Warren House, adopt a simpler style, but still stuccoed Italianate.

Figure 12. Duryard Park Lodge, Exeter, with thanks to Estella Browne.



Clockwise from top left. Figure 13. Altamira, Topsham. Figure 14. Parkfield House, Topsham, entrance front. Figure 15. Parkfield House, Topsham, detail. Figures 13-15 reprodued with thanks to Topsham Museum. Figure 16. Victoria Villa, Exeter reproduced with thanks to Estella Browne.

Figure 17. South Molton Pannier Market and Assembly Room. Copyright The Francis Frith Collection.

Figures 18, 19 & 20. South Molton assembly room doorcase (left), roof (right) and corbel (below right).

The public and commercial buildings show a wider range of styles, from the lush Italianate of the South Molton Assembly Room with its rusticated arcade and rams-head keystones to the 'Jacobethan' of the Wonford House Hospital and the cast-iron frontage of Tuckwell's in New Bridge Street, Exeter. The South Molton complex shows an interesting gradation in architectural 'significance', from the imposing frontage (which, although lying further back than the eighteenth-century Town Hall, contrives to be rather taller) to the much more utilitarian market hall, which still manages to have an arched window in the centre of the rear wall and attractively-detailed cast iron columns (described by Pevsner as 'elegantly minimal'). The Assembly Room has dignified classical fireplaces and doorcases, with elaborate carved brackets, and the top-lit roof is supported by segmental roof-trusses, the spandrels filled in with cast-iron scrolls and supported on corbels carved with flowers (Figures 17–21).

Wonford House Hospital is Cross's largest work, and possibly takes some inspiration from Mackintosh's Sir Gabriel Wood's Mariners' Asylum at Greenock, a large building of comparable type to Wonford House, opened in 1854 (Figure 1). Although Cross was not old enough to have been involved in the project, he will no doubt have seen the drawings in Mackintosh's office (and may have inherited them). Like Wonford House, it is built in

Figure 21. South Molton panier market.

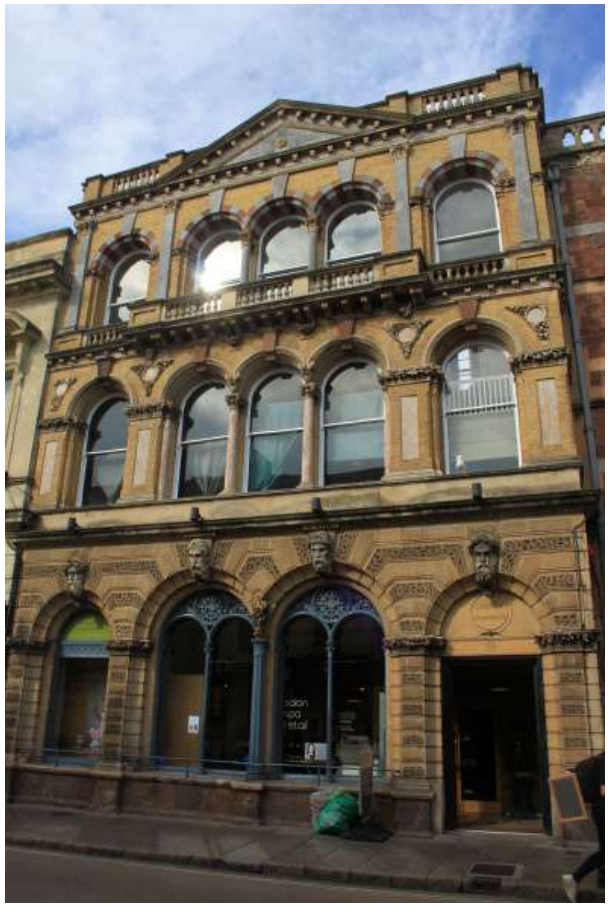
a somewhat ‘Jacobethan’ style, with a long frontage articulated by projecting bays, bay windows and gables, and with a projecting centre block featuring a large oriel window above the main entrance. Wings run back from the front range to form courtyards behind. Wonford is larger and somewhat more elaborate, with a polygonal pavilion at each end of the main front, and a substantial entrance block projected forward with Flemish gables on three sides, and a porch of ashlar stone surmounted by a pierced parapet, and above that a bay window and clock. The whole building is also made more imposing than the Mariners’ Asylum by being raised on a semi-basement (Figures 22–24).

Figure 22. Wonford House Hospital, with thanks to Estella Browne.

Figure 23. Wonford House Hospital corner of front, with thanks to Estella Browne.

Figure 24. Wonford House Hospital entrance, with thanks to Estella Browne.

Figure 25. County Chambers, Exeter (right), with thanks to Estella Browne.
Figure 26. Detail of decorative cast iron in the ground floor windows of the County Chambers (below), with thanks to Estella Browne.



County Chambers in Queen Street, Exeter is quite different in style; a Ruskinian essay in structural polychromy combining yellow brick, stone and coloured marbles in a Venetian palazzo frontage topped with a balustrade and central pediment. One might almost fancy oneself on the Grand Canal. The windows, all of which are arched, are grouped as though to light central porteghi with flanking apartments (Figure 25).

Perhaps the most interesting, or at least 'forward-looking' (if that is not an anachronistic view) aspect of his work is his use of decorative cast iron. Apart from the spandrels of the roof trusses at the South Molton assembly room already mentioned, examples survive in the ground-floor windows of the County Chambers (Figure 26), and in the decorative elements in two organ cases, at Northam and St. Stephen's, Exeter (now at St. Mary Arches) (Figures 27, 28). The County Chambers windows form a pair of semi-circular headed openings set in a heavily rusticated wall with carved heads of bearded gentlemen on the keystones. Each opening is occupied by two semi-circular-headed lights,

Figure 27. Exeter St Stephen, organ case cast iron detail.

Figure 28. Northam Church, organ case cast iron detail.

with elaborate iron grill-work above, and divided by slender cast-iron columns. The two organ cases have cast-iron 'carving', grained or painted to resemble the oak which one would normally expect in this context, but rather more slender. But the most significant example, long since disappeared, was the ground-floor frontage of Tuckwell's outfitters in New Bridge Street, completed in 1864 (Figure 29). The *Western Times*, which seems to have particularly favoured Cross, rather incoherently reported:

"Sensation" Shop.—Let not High street think it is going to have a monopoly of smart shop fronts. The higher regions have set the example which in due time may pervade the lower. Time was when the Bridge and "The Island" had buildings bearing a brighter relation to the more elevated parts of the city than in subsequent years. It has, however, been long picking up, and means to go ahead. For several weeks the public were somewhat inconvenienced by a barricading in New Bridge-street, the late residence of Mr. K. Worthy. Many were the surmisings as to what was going forward; the mystery, however, was cleared up the other

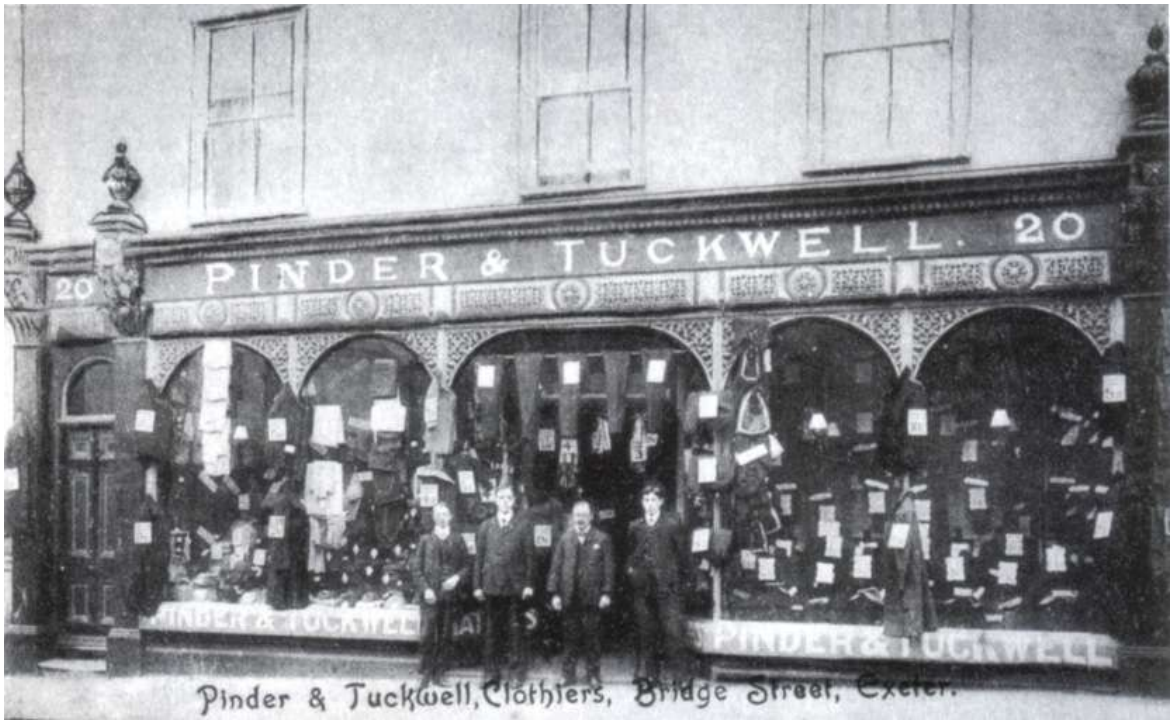


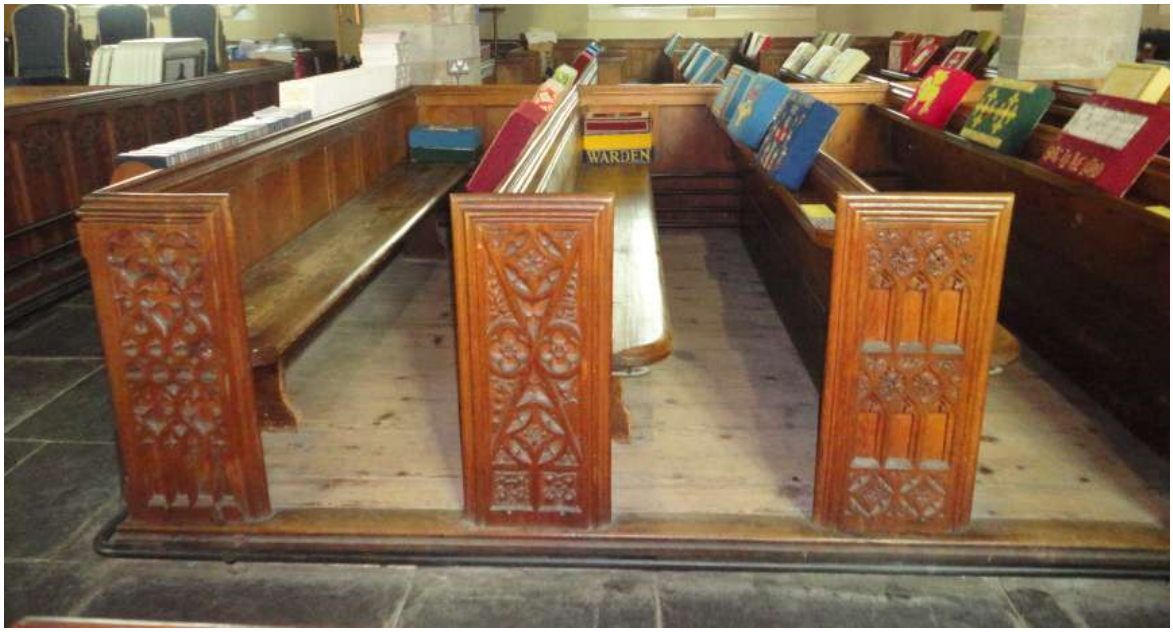
Figure 29. Tuckwell's outfitter shop, New Bridge Street, Exeter,with thanks to David Cornforth/ Exeter Memories.

Figures 30, 31 & 32. Northam Church, pulpit (left), altar (above) and organ case (below). All photographs with thanks to Dr Richard Parker.

day by the removal of the barricading, when a handsomely-fitted-up woollen drapery and outfitting establishment revealed itself belonging to Messrs Tuckwell & Son. The design is at once chaste and ornate, enough to move the emulation [sic] without confounding its neighbours. Those who wish to appreciate the structure fully must look within as well as without, for, taken altogether, it is somewhat unique—has nothing like it for a very long way, not between this and the moon at all events. The front was designed by Mr. W. F. Cross, architect, Queen-street, and framed by Mr. James Stocker, builder, St. Thomas. The Messrs. Davey, of Southernhay, did the painting and the glazing—not the least noticeable part of the work! The chaste and handsome gas-fittings were furnished by Mr. Rouse, of St. Sidwell.[35]

The shop frontage was composed of five openings, four with semi-circular heads and the central entrance bay stretched in width, supported by slender cast iron columns and with pierced iron spandrels, the whole surmounted by a frieze of pierced panels and roundels. Only the plinth was made of stone.

Cross's ecclesiastical commissions were relatively few. His only known complete Anglican church design, for St John's, Fore Street, Exeter, was not executed, and the only other complete building seems to have been the modest Congregational Church at Whimple, now converted into a house. However, St Margaret's Church, Northam, although inherited from Mackintosh who had planned and completed much of the structural work before his death, allowed him the opportunity to design sumptuous Gothic



Figures 34. Northam Church. Pews (above) and Glastonbury chair (below) with thanks to Dr Richard Parker.

furniture and fittings (Figures 30–34). It is not certain which aspects Cross took over from his predecessor, but the pulpit, altar table and organ case are his, and probably the Glastonbury chair in the chancel (one of an original pair) and the pews, of which it is claimed that no two ends are alike.[36] They all show a delight in and mastery of small-scale detail, perhaps learned at the Exeter School of Art, and form a counterpoint to his handling of large-scale architectural form at Wonford House.

William Cross's brief career sets him firmly as a mid-Victorian architect, but it should be remembered that in happier circumstances he might still have been practicing into the early twentieth century. His stylistic versatility suggests he would have taken Queen Anne, Arts and Crafts and Edwardian Baroque in his stride. Given what he achieved in eight short years one can only regret that he was not able to fulfil his early promise.

Nigel Browne

(Endnotes)

1 *Exeter Flying Post*, 9 March 1864, p. 5.

2 See the *Western Times*, 9 December 1854, p.6 for an account of the opening, and a description of the original premises over the Western (Lower) Market.

[3] *Exeter and Plymouth Gazette*, 29 March 1856, p.7.
The *Western Times* (same date, p.6) reported 'Mr. Cross, Mr. Bayly, and Mr. Stafford, were then presented with their medals. The President remarked to Mr. Cross that the government had combined economy with liberality, and had only presented him with one medal, whereas he had earned two - (laughter).'

[4] *Exeter and Plymouth Gazette*, 18 April 1857, p.5.

[5] *Western Times*, 23 November 1839, when the freehold was offered for sale by auction.

[6] A.B.Granville, *The Spas of England*, Vol. II (London: Henry Colburn, 1841), pp 461-62. The 'Corinthian and pretending front of the West of England Insurance Office' was designed by Andrew Patey, and built in 1833 of Portland stone, then an unusual building material in Exeter.

[7] *Exeter and Plymouth Gazette*, 22 May 1841. Samuel Grieg was elected Surveyor.

[8] *Western Times*, 20 August 1859, p. 5; National Probate Office. His mother Christina was his executor and was bequeathed a life interest in his estate, after which it was to be divided between his brother and sister.

[9] *Western Times*, 1 October 1859, p. 4.

[10] *Western Times*, 8 October 1859, p.4.

[11] The extent of Cross's design input, as opposed to the carrying out of Mackintosh's plans, would repay further investigation.

[12] *Exeter and Plymouth Gazette*, 22 October 1859, p. 8.

[13] *Exeter and Plymouth Gazette*, 9 November 1860, p. 1.

[14] *Exeter and Plymouth Gazette*, 18 August 1860, p. 7.

[15] *The Builder*, 29 November 1862, p. ii.; *North Devon Journal*, 27 November 1862, p. 4.

[16] *Exeter and Plymouth Gazette*, 29 January 1864, p. 6.

[17] *North Devon Journal*, 11 August 1864, p. 5.

[18] *The Builder*, 6 February 1864, p. 104.

[19] *Western Times*, 1 January 1864, p. 1.

[20] *Exeter and Plymouth Gazette*, 20 May 1864, p. 8.

[21] *The Builder*, 16 July 1864, p. 536.

[22] Devon Heritage Centre, 3992F/H12.

[23] The hospital seems to have been completed in late 1870, with a final payment on 16 November 1870 and a total cost of £31,898/1/7.

[24] See *Exeter and Plymouth Gazette* 7 May 1869, p. 9 for a detailed description of the building shortly before opening, and the *Western Times* 9 July 1869, p. 6 for an account of the formal opening.

[25] *Western Times* 4 August 1865, p. 4; *Exeter Flying Post*, 16 August 1865.

[26] *Building News*, 1 March 1867, p. 168.

[27] Exeter and Plymouth Gazette, 8 July 1864, p. 1: to be sold by auction. It is not clear whether Cross rented the property or bought it.

[28] *Western Times*, 22 February 1867, p. 3.

[29] *Building News*, 22 February 1867, p.157.

[30] Will dated 14 February 1867 (the day he died); proved 20 March 1867.

[31] *Building News*, 7 March 1862, p.171.

[32] Devon Heritage Centre 3429A/2/PZ/1.

[33] *Western Times*, 10 April 1863, p.3; *The Builder*, 27 May 1865, p.379.

[34] Cherry and Pevsner, *The Buildings of England* – Devon (London: Penguin, 1989) state that the pipes were painted by Boutell and his daughter (p. 598), but this is not corroborated by contemporary reports. Boutell also provided designs for decorating bosses and shields. It is perhaps appropriate to correct other details here: on p. 105 it is stated that Cross left Exeter in 1867 to establish a London practice; he of course left for a far better place. On p. 936, Index of Artists 'Cross (of Exeter)' is listed; this reference is also to W. F. Cross.

[35] *Western Times*, 11 March 1864, p.6. He was referred to elsewhere as 'Architect Cross' in a rather jocular fashion.

[36] *Tiverton Gazette*, 28 February 1860, p.4; *North Devon Journal*, 17 August 1865, p.8; 1 November 1866, p.8.

Plaster and Dartmouth Guildhall in 1614

Dartmouth has long been known for having notable early seventeenth-century plasterwork. Its 'Tree of Jesse' became the port's best known plaster ceiling when a print was published in the mid nineteenth century.[1] This work is situated in what is now the town museum in The Butterwalk which had been erected in 1634. Modern visitors are now equally familiar with the Pentecost overmantel which can be seen by patrons of the Sloping Deck restaurant in the same building. No individual has yet been identified as the creator of either of these but a recently discovered earlier plaster account sheds light, or at least raises some questions, into Dartmouth's ornamental plaster of the early 1600s.

Figure 1. Mid nineteenth century print of drawing of 'Tree of Jesse' plaster ceiling. Devon Heritage Centre. With kind permission.

This document is concerned with recording the expenditure for some eight weeks' work in plastering Dartmouth Guildhall in 1614.[2] The borough spent the considerable sum of thirteen pounds, fifteen shillings and six pence, comparable to a man's annual wages at this time. In the early 1600s, Dartmouth was prosperous mostly due to its merchants having established an extensive network of overseas fisheries.[3] It was during this period that notable plasterwork was created in the port. The earliest reference for plaster appears to be for the purchase of plaster of Paris ('playster of palys') eighty years earlier.[4] The plaster account of 1614 is unique for Dartmouth and unusual for Devon in being particularly detailed.

Thomas Forde was the only plasterer who was identified in the account by name. Four years earlier, he was also recognized in the rates of the parish of Dartmouth St Clement (Townstal) as a plasterer.[5] The plaster account noted one unnamed adult male employee as well as Forde's 'boy'. Both had their wages recorded for 23 and 52 days respectively. In addition to these two, an unidentified 'workman' from Exeter 'wrought' with Forde for 44 days. This comprised nearly six weeks' employment; he was given one shilling and two pence daily while Forde received an additional two pence for a day's labour. The two other males had one shilling or eight pence a day. Forde himself was paid for his labour over 51 days, one day less than his 'boy'. Sixteen years later the port prescribed wage rates for some trades but this did not include plasterers. Their wages are interesting to compare with the prescribed wages in Dartmouth which were set in 1630.

Daily Wages in Dartmouth, 1630[6]

	Without food & drink	With food & drink
Shipwright	20d	12d
Shipwright's apprentice shipwright	12–16d	6–8d
Labourer in husbandry	10d	5d
Master hellier	14d	7d
Master house carpenter	14d	7d
Hellier's and house carpenter's apprentices	8d	4d
Master mason	14d	7d

Other men who were recorded for their work comprised John Colle who was paid for carriage of materials, Edward Breckett, George Juel and one 'Courtis' for sawing timber and Walter Miller for supplying nails. Materials comprised earth, lime, timber and two types of hair, both black (three sacks) and the more expensive white (a sack and more).

At this time, several other Devon towns erected new civic guildhalls or refurbished existing ones. This includes Ashburton, Barnstaple, Plymouth and Totnes. Accounts have also survived for Exeter Guildhall which was a late medieval building and had new plasterwork installed from 1593 to 1595. The account noted the purchase of white hair specifically for plastering.[7]

Forde worked in a building which preceded the current Dartmouth Guildhall, which was built during the mid 1800s.[8] The earlier guildhall had served as the town's second guildhall since the 1480s. This was not a newly built building but one which had been converted. It was situated between Higher and Lower Streets and continued to act as the guildhall for nearly four hundred years. There were two main rooms: the smaller of them was used as the council chamber.[9] The building was demolished in 1864 but parts of the fabric were retained.[10] Some of its timber work is now at the museum and parts of the plasterwork, along with others from adjoining buildings, were re-erected two years later

Figure 2. Newcomen Cottage plasterwork detail.

during the building of Newcomen's Cottage in Ridge Hill at Townstal. This domestic dwelling was built by and for Thomas Lidstone, a surveyor and architect.[11] The Listed Building Survey recorded:

> 'As with the outside the main features of interest are those salvaged from Newcomen House and the other houses on Lower Street. The large open-well stair using early C18 twisted balusters incorporates a carved C17 panel; later C18 balusters on the stair from the first-floor landing to the attics. Oak-panelled dining room with high quality moulded plaster overmantel of c1640, featuring the Pentecost scene. Other C17 plaster, notably the single rib ceiling featuring fleur-de-lys and other motifs in the chamber over the parlour, and the fragments on the first-floor landing (includes a plaque dated 1636). Other reused work includes an oak-panelled overmantel in the chamber over the dining room.'

It has not been possible to view the retained plaster but it is understood that it comprises at least seven distinct sections: these comprise a swan, an angel with six wings, a face encircled with shells, a shield with Pegasus on either side, a panel of strapwork with initials TL and EL dated 1635, a panel featuring a man presenting a plate of food to a second seated man and a tableau of the Pentecost similar to that in the Butterwalk.

The plaster account was written on a single sheet of paper.

[endorsed. 'An Account of Chardges Layed oute for plaistringe the Guilde Hall at Dartmthe.

In the year 1614']

A noatte of Chardges layde out bye me John Plumleighe Maior of Dartmouth In *the year* 1614 for plaistringe of the Guildehall of Dartmouthe.

First, p[ai]d for ffyve h[ogs]heads of Lyme at 3s 4d the hhead is £00 16s 08d

pd for a boatte of Earthe and boatte hire 00 01 10

pd for the carradge of Two yards from Bearsco[v]e to brecketts pallace to have them [illegible crossed through] to bee Cutte 00 00 04

pd for bringing in the lasts and heare into the seller 00 00 02

pd to Jn Colle for one Dayes worke and an halfe to [illegible] sawe 00 01 06

pd for a Sack of whitte heare 00 04 00

pd for three Sackes of blacke heare att 2s 2d p[er] Sacke is 00 06 06

pd Edwarde Breckett for sawinge of Tymber 00 02 08

pd for making upe the morter 00 01 10

pd for 2500 of lasts att 6s 4d p 1000 is 00 15 10

pd for 8,000 of laste nailles at 1s 3d per 1,000 is 00 10 00

pd [`Two' crossed through] to Walter Miller for Nealles 00 02 06

pd for 100 & an halfe of boarde Nealles 00 01 09

pd to George Juell for two Dayes sawinge of tymber 00 02 04

pd to Courtis for Sawinge of Tymber 00 03 04

pd for Tymber for the plastringe 01 03 06

pd J[oh]n Pascoe for whitte heare 00 02 04

pd for One fire boarde Cutt upe to beare the morter upon 00 00 09

pd for Two fire boards to macke there morter uppe w[hi]ch beinge ended was shirdrdd to peeces att 8d the peece is 00 01 04

pd to Thomas forde for 51 Dayes worke at 1s 4d p[er] Daye is 03 08 00

pd to a workeman of Exeter which wrought with forde 44 Dayes att 1s 2d p[er] Daye is 02 11 04

pd forde for his man for 23 Dayes worcke att 1s p[er] Daye is 01 03 00

pd forde for his boye for 52 Dayes worcke att 8d p[er] Daye is 01 14 0

The whole Chardges Disburssed amounteth to the some of 13 15 06

p[er] me [signed] Joh: Plumleighe

Todd Gray

I would like to thank John Thorp and the staff of Dartmouth Museum for their help and advice in writing this short account.

Endnotes

[1] It was engraved in about 1850: Devon Heritage Centre, SC0545.

[2] Devon Heritage Centre, DD61880.

[3] Todd Gray, 'Fishing and the Commercial World of Early Stuart Dartmouth', 173-99 in Todd Gray, Margery Rowe & Audrey Erskine (eds), *Tudor and Stuart Devon* (Exeter, 1992).

[4] Hugh R. Watkin, *Dartmouth, Vol. 1, Pre-Reformation* (Exeter, 1935), 341

[5] Devon Heritage Centre, DD61790.

[6] Devon Heritage Centre, DD62420.

[7] Stuart Blaylock, 'Exeter Guildhall', *Devon Archaeological Society Proceedings*, No. 48 (1990), 163-4.

[8] *Dartmouth Chronicle*, 3 March 1871.

[9] Ivor H. Smart, *The Guildhalls of Dartmouth* (Dartmouth Research Group, Paper 5).

[10] Ray Freeman, *Dartmouth and its neighbours* (Chichester, 1990), 117.

[11] Thomas Lidstone, *Some Account of the Residence of the Inventer of the Steam Engine* (1869).

Derby comes to Barnstaple: The Story of a Devon Lace Works

The Importance of the Derby Lace Works

Early in 2017, LHC Design was appointed as architects and heritage consultants for the restoration and redevelopment of the Derby Lace Works, Barnstaple. The initial stages of the project involved undertaking research into the building and its history, which subsequently revealed its historic importance, particularly with regards to Devon. The Derby Lace Works was built in 1825 and was in continual use as a textile factory until 2013, a period of nearly 200 years. It was also the first building in Barnstaple to be powered entirely by steam.

The factory complex is particularly important, as the majority of the buildings that were associated with the various processes of making bobbin net lace are still remarkably intact. Additionally, with the destruction of John Heathcoat's Tiverton factory in 1936, the Derby Lace Works is now probably the only remaining structure associated with the Devon Lace Industry.[1]

Introduction

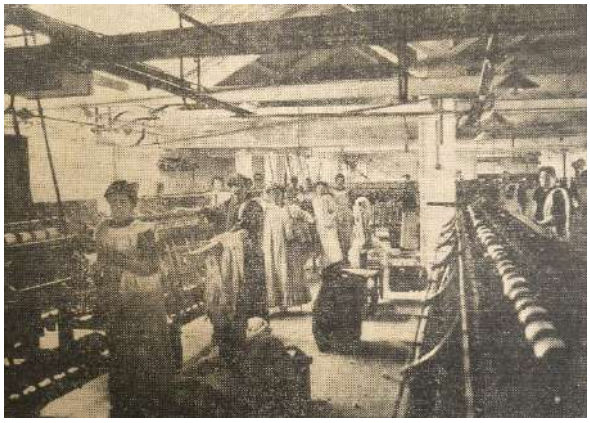
The Derby Lace Works was built by the businessman John Boden in 1825. He was originally from Derby, in the Midlands and was a business partner of John Heathcoat. After John Heathcoat's Loughborough textile factory began to be attacked by Luddites in 1811, John Boden moved down to Devon with John Heathcoat and helped set up a lace making factory at a disused woollen mill in Tiverton in 1816. A few years later, in 1822, John Boden moved to Barnstaple and set up his own textile factory at a disused woollen mill in the suburb of Raleigh. In 1825 he then built the Derby Lace Works, a new state of the art lace making factory on the outskirts of Barnstaple.[2] The factory was the centre piece of the C19 development of this part of Barnstaple.[3] It was named the Derby Lace Works after John Boden's home town, to which he always kept strong connections. Lace from Barnstaple was generally transported back to the Nottingham lace markets for sale and John Boden returned back to Derby in 1831.

Historic Development of Lace in Devon

The lace industry probably found its way to Devon by Flemish refugees flying from the persecution of the Duke of Alva between 1568 and 1577. In 16th century Devon, owing to the high price of pins, lace makers made use of fish bones, which led to the Flemish pillow lace becoming known as Devon bone lace. Lace makers would make a wide variety of ornamental motifs, which were then stitched together to make the finished articles. Honiton became the centre for lace making in the county.[4] Lace making developed in Devon over the centuries, but essentially still continued as a skilled craft until the mid-19th century (Figure 1). Honiton lace in particular was a high valued product.[5]

Figure 1. Traditional Honiton Lace, circa 1930, South West Heritage Trust. With kind permission.

The American War of Independence (1775–1783) had a detrimental effect upon the lace trade, as did the French Revolution (1789–1799),



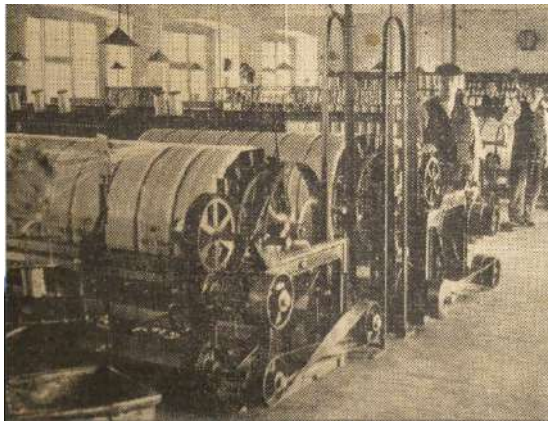
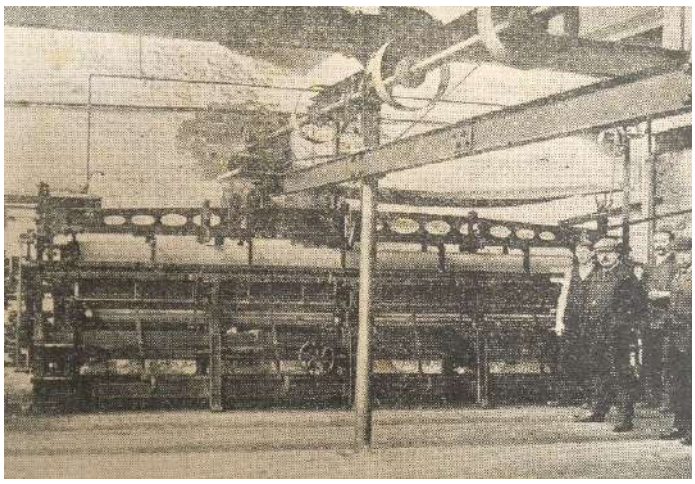


Figure 2, Bobbin Room & Figure 3, Warp Machines, Western Morning News (1884), North Devon Athenaeum.

which was then followed by the tradition of the classical dress. Lace was no longer essential for a lady's wardrobe, due to the change of fashion to muslins and gauzes, and so the demand for lace further declined. Shortly afterwards, machined net was introduced, with John Heathcoat patenting the bobbin-net lace machine in 1809 for his factory in Loughborough. Between 1811 and 1816, John Heathcoat's Loughborough factory was destroyed by Luddites. He subsequently transferred his business to Devon, with the first factory being set up in Tiverton in 1815. The machine-made factory lace was initially used to make plain netting, a far inferior product to the more artisan Honiton bone lace. However, inevitably the vast output and low prices of the mass-produced machine net lace from the factories ended up having a disastrous impact on handmade lace. This in turn had a devastating effect on towns such as Honiton. Palliser cites Lysons from 1822 writing:[6] …

> The manufactory of lace has much declined, although the lace still retains its superiority. Some years ago, at which time it was much patronised by the Royal family, the manufacturers of Honiton employed 2,400 hands in the town and in the neighbouring villages, but they do not now employ above 300.

In 1840 Queen Victoria ordered her wedding dress to be made from Honiton lace in order to help slow the slump in trade. Despite this, by the 1860s the handmade lace trade was back in decline. The outbreak of the American Civil War in 1860 saw the American economy fall drastically, which in turn led to the end of handmade lace exports to the American lace market. By 1887, a parliamentary committee had been set up to look into the depressed state of affairs. At Beer, there had been 400 lace workers when Queen Victoria had her wedding dress made, but a generation later this had been reduced to 60–70, the remaining workers unemployed and knowing no other trade.[7]



During the early stages of industrialisation, decorative lace features still needed to be added by hand to the net lace produced by the steam-powered bobbinet machines (Figures 2 & 3). The further development of the warp frame enabled the yarn to be to be knitted in zig zags along the length of the fabric (Figure 4). This had the advantage of having higher

Figure 4. Lace Making Machine, Western Morning News (1884), North Devon Athenaeum.

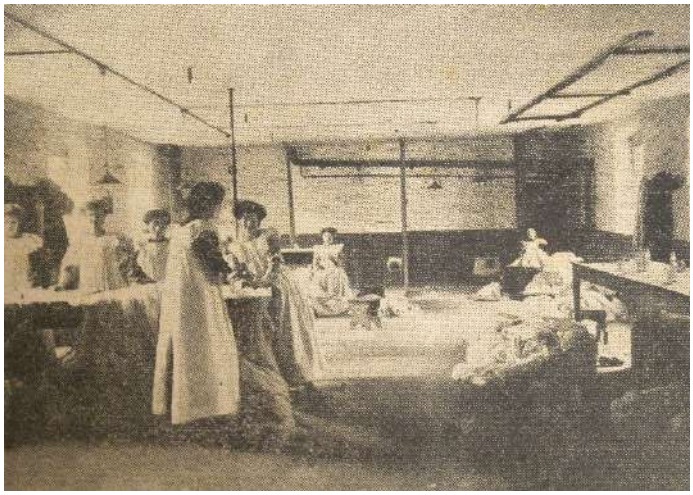


Figure 5. Finishing Room, Western Morning News (1884), North Devon Athenaeum.

productivity rates. Additionally, lace machines became capable of producing wider lengths of lace, as well as patterned lace. This was coupled with advances in thread preparation. Thread was brought in from other mills and then prepared to give it a consistent weight and quality that was needed for industrial manufacture.[8] Barnstaple imported thread first by sea and then by rail. Cotton thread was imported from Lancashire and silk thread was imported from Italy, France, China and India via London merchants.[9] The consequences were an eventual decline in the production of handmade lace. However, there was still a continued importance for outworking, mostly for mending defects in the lace net. As well as hand repairs being carried out in the factory's mending department (Figure 5), much was also done by outworkers' in their cottages close to the site. So successful were the lace factories that by the end of the 19th century, the South West lace manufacturers were transporting their goods back for sale to the Nottingham lace market.

Historic Development of Derby Lace Works

The fortunes of lace making in Barnstaple fared better than in Honiton and Beer. John Heathcoat's main partner, John Boden, first began lace-making operations in the town at the Raleigh Works, a disused woollen mill at Barnstaple in 1822. Following dissolution of the partnership amongst the owners at Raleigh, he then built the new Derby Lace Works in Barnstaple in 1825. The expiration of John Heathcoat's patents at that time generally led to a number of lace factories being built throughout the South West. The first purpose-built lace factories and their associated worker's housing had a big impact in the South West by introducing mill town architecture. In Barnstaple, streets and housing were laid out around the Derby Lace Works to establish a working community (Figures 6 & 7) and by 1840, comprised a suburb of seven streets. Unfortunately, the example of Heathcoat's pioneering social housing at Tiverton was not followed at Barnstaple. Only Boden's Row was built by the factory company itself. It contained some of the worst housing and had no water supply, the rest of the housing provided by speculators.

At the Derby Lace Works, for the first time steam was used to power the lace bobbins, for which a 16 horse power engine was employed. The old handmade method of making lace was finally being replaced with the new methods of the factory system.

Figures 6 and 7. Housing in Derby Suburbs, Barnstaple (1945), North Devon Athenaeum.

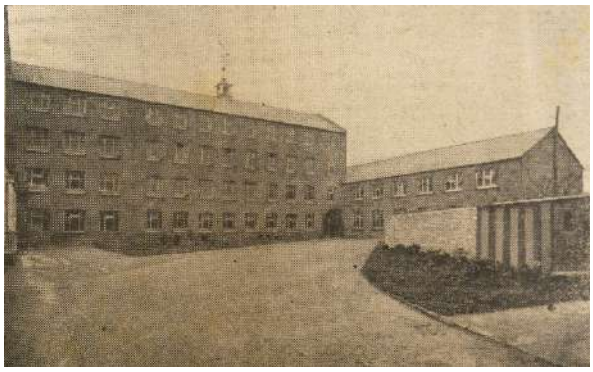


Figure 8. Derby Lace Works, 1884, Western Morning News (1884), North Devon Athenaeum.

Figure 9. Derby Lace Works, 2018, Grant Elliott, LHC Design.

In 1828, John Boden gave up his interest in the Derby Lace Factory to move back to Castlefield, Derby, to manage his far larger cotton factory. John Miller from Loughborough took over as manager, building himself a Georgian mansion, known as Gorwell House, to the east of the factory. He was apparently a person with advanced principles who also took part in local politics. In 1832 he actively supported The Reform Act, and in 1836 was elected an alderman to the new Barnstaple Town Council.

In 1876 John Miller built the factory's east wing. The factory was introducing new 60 horse power lace making machinery and rolling locker machines were installed. The operations caused something of a stir at the time, as oil was discovered when the excavations were dug. The North Devon Journal reported the event and concluded:[10] *"It remains now for a licence holder under the new scheme to visit the neighbourhood of Barnstaple for the purpose of prospecting for a likely oil field. The possibilities are not known."*

The factory, with the new east wing, was illustrated in the Western Morning News in 1884 (Figure 8). The photograph shows the rather imposing nature of the four-storey main block with its cupola. which originally housed a bell. This was rung every morning to call people to work. A typical working day began at 6.00am and ended at 6.00pm. There were fines for workers who were late and a 'knocker up' was employed to go round the town and rouse them in good time to start work. These were considered good hours at the time.[11] The current view (Figure 9) shows the main block in a much diminished state following the fire to the building in 1972.

Upon his death, John Miller was succeeded by his three sons, John M, Alfred H and William W Miller. In the late 19th century, Alfred H Miller established the Miller Institute immediately to the south of the factory. Further development took place on the site, including shops on Vicarage Street and the construction of smiths and fitters workshops to the north of the U-shaped block. The Western Morning News describes the factory buildings and their uses as follows:[12]

> The factory occupies a prominent position at the end of Vicarage Street, the buildings filling nearly all three sides of a square, with an ornamental garden in the front. The offices are on the left hand of the entrance, as are the winding rooms, where the thread is wound on spools. Here are also the finishing rooms, where every yard of lace is examined by experts and all defects are repaired. In the store-rooms were thousands of bundles of yarn or thread of various descriptions used in the variety of lace turned out. Here was a very ingenious machine for testing the breaking strain of any sample of thread submitted, and also another machine which shows any defects and the number of twists per inch in any particular thread detected. Facing the entrance is the main factory of several floors. As the photograph will show, it is an imposing building. Every

> floor is packed full of lace machines of one kind or another, and it is impossible either by description or even by the aid of photography to adequately describe how bobbin machine lace is made…
>
> On the right hand side of the square is the fitting shop, where all the various machines are built. Here are the planning machines, drills, lathes and all the various up to date tools of a high-class foundry. Skilled mechanics were at the machines, and new lace machines were being built in order to compete with the ever-increasing demand for the Derby Lace.

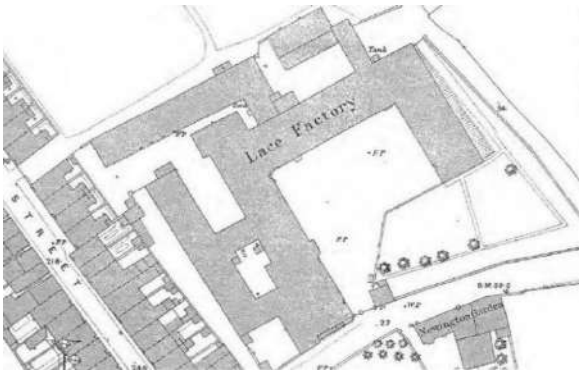
The extent of this development is also captured on the detailed 1885 OS map (Figure 10) and aerial photograph (Figure 11).

In his 'Industries of North Devon', H W Strong describes the state of the factory as it was in 1889. He explains how as a result of the engineering skill doubling or trebling over the previous 50 years, the factory was now five times larger than originally built. The layout of the buildings is described as similar to how it was five years earlier in the Western Morning News. However, by now, none of the lace was embroidered at all and much of it was sold overseas.[13]

In 1892 the business was converted to a Limited Liability Company, but no shares were issued to the public. The business continued to grow and saw further development on the site. In his 'Barnstaple: 1837–1897, Gardiner describes the ongoing development on the site as follows:[14]

> During the past 30 years the extent of the Factory has practically doubled. In 1874 a wing, giving accommodation for a large number of machines, was added, and quite recently a new warehouse and other departments have been erected. The number of labour-saving appliances devised since the industry was introduced into Barnstaple is legion.

The company seems to have prospered as in 1901 Alfred Miller completed his Institute building which was primarily intended for the benefit of the workers at the Derby Lace Factory. The Institute also included 4 acres of pleasure grounds with ornamental beds, bowling greens and a football pitch. Many workers also went to the Institute in the evenings for further education, as many had left school at the age of 14. The Institute has since become the Yeo Valley Primary School.



At the beginning of the 20th century, advances in technology meant that the lace making machines became more powerful. In 1909, Barnstaple Town Council resolved to grant the company the right to draw water from the adjoining leat to power machines of up to 200 horse power.[15] [16] The First World War also saw a brief increase in production but afterwards, the factory declined, and closed in 1920. This led to widespread hardship in Barnstaple and a Distress Fund was

Figure 10 (above) OS Map, 1885, North Devon Athenaeum. Figure 11 (below) early aerial photo, Flukeys Bar, Barnstaple. Permission given.

set up by the Mayor. The factory reopened again in 1921, but by 1925 it had switched to short working, ie reduced hours. By now there was virtually no export market for lace, as most countries had resorted to manufacturing their own.

Small and Tidmas, who already owned lace works in Nottingham and Chard, took over the factory in 1929. They undertook alterations at the rear of the main block, where large workrooms were built to accommodate modern machinery. The blacksmith's shop, pattern-making shop and part of the engineering workshops were demolished to make way for new workrooms and a dispatch bay. As the factory no longer made its own machinery, the engineering workshops were only required to repair or maintain equipment. Net lace manufacture continued at the Derby Lace Factory until 1971, although in smaller quantities. The looms had become power driven and the materials changed to mainly manmade fibres. However, the basic principles remained the same. In his introductory notes to the 1971 reprint of Strong's 'Industries of North Devon', Barry Hughes comments that *"One of the plain net machines still in use at the factory first went into production on the 28 September 1876 and is still in first class condition"*[11]

However, the main purpose of the factory had changed as Small and Tidmas now only sent lace to Barnstaple from their other production plants for mending. Eventually the factory closed, for the reasons outlined by Christie & Gahan in their 'Barnstaple's Vanished Lace industry':[17]

> The increase in production and additional space requirements associated with the new warp knitting technology led to the end of production in Barnstaple when the company (Small and Tidmas) decided to concentrate output at their other two sites at Perry Road in Nottingham and at Perry Street Works in South Chard.

In September 1972, a major fire broke out and caused significant damage, including destroying the cupola and the fourth floor.[18] The original buildings were subsequently reduced from four storeys to three. The factory was taken over by the Heathcoat Group in 2012, who only continued trading there until 2013. The site then closed, with the remaining business transferring to Tiverton and the loss of 35 jobs from Barnstaple.[19] The site was acquired by The Homes and Communities Agency in 2017, who wished to reinstate the fourth floor and convert the factory buildings into much needed housing for the town.

Analysis of Derby Lace Works

As noted at the beginning of this article, the Lee Donaldson Threatened Building Appraisal, 1991 cites three specific reasons as to why the site has historic importance:[20]

> The Derby Lace Works operated continuously as a lace factory in the same premises since 1825 and is particularly well documented during the 1880s.
>
> The Derby Lace Works is the sole surviving textile factory in North Devon since 1850. It is probably the only original structure associated with the Devon lace industry.
>
> The Derby Lace Works is characteristic of the innovation and rapid industrialisation of the textile industry in the early C19. It was the first factory in Barnstaple to be powered entirely by steam. It was one of the first manufacturers of bobbin-net lace, patented by Heathcoat. It was one of the first early fireproof structures.

This is reflected in the phased building plan by LHC Design, which is based on historic maps (Figure 12). The phased building plan shows that the site contains the original factory building, together with later additions through the Victorian and Edwardian eras, up to the modern day. The complex also still retains all the original spaces associated with the process of lace making, including the

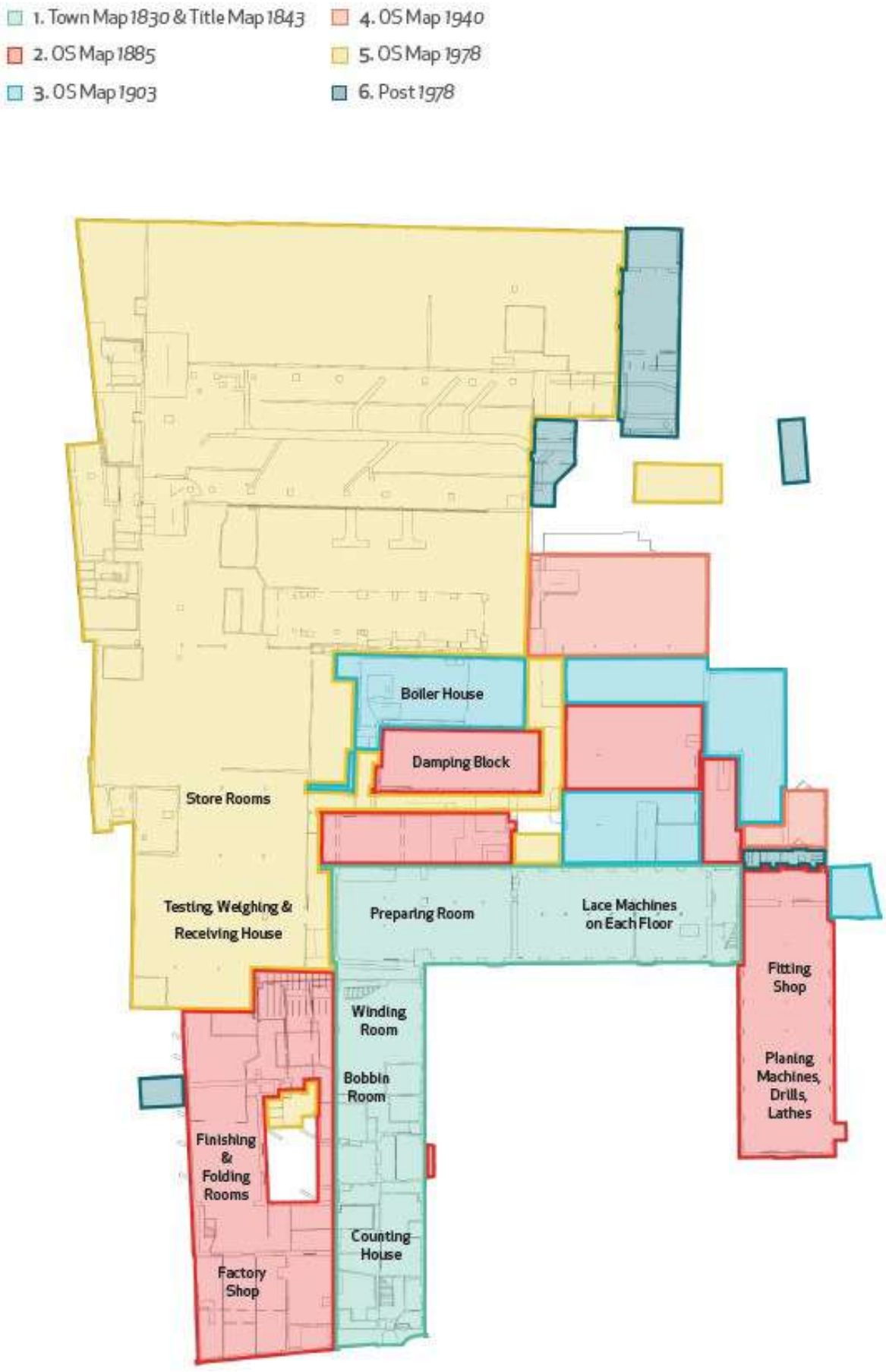


Figure 12. Phased Building Plan based on historical maps, Grant Elliott, LHC Design.

damping, winding and preparing of the thread, the lace making machines, the finishing and folding of the lace as well as the fitting shop and counting house.

The Derby Lace Works is built to a U-shaped plan with a four-storeyed main block, flanked by two-storeyed wings to the east and west. There was also the need for engineering departments in ancillary buildings. These were located in buildings to the north and the rear of the main block and are a later addition following the development of the mill from 16hp to 60hp. Similarly, the east wing is also a later addition, built in 1876 to house the new rolling locker machinery which replaced the original bobbinet machines.

By the mid 1820s textile factories, including the Derby Lace Works, were at the forefront of factory design. This included cast-iron internal frames and roofs to give a fireproof construction (Figure 13). They were also designed to be fully powered by internally housed beam engines. This required a power transmission system of horizontal and vertical shafting, which drove the machinery throughout the mill (Figure 14). Shafting systems were a major influence on the design and construction of textile factory buildings.

The Derby Lace Works was designed to contain the wide range of textile machines in the most efficient layout. The plan is linear comprising a single column line which distinguishes it as the earliest type of 19th-century textile factory. The position of the lace-making machines is evident in the wood block floors on which they stood to deaden noise and vibration and by the structural supports comprising cast iron columns and iron beams supporting brick jacked arched floors. The machinery demanded a wide internal width, tall ceiling heights, large windows and strong floor construction. Not only did the construction need to be able to cope with the weight of the machines, it also needed to be able to cope with the vibration of the machines and shafting system. The Lace Works was also designed to be fireproof using cast iron columns and cast iron beams of inverted 'T' section, instead of timber rafters, to support the brick jack floors. The building is an early example of an extensive use of cast iron architecturally. Heating pipes warmed by the factory steam engine were also contained within these brick arched floors.

External stairs were also commonly used throughout the building, so as to minimise fire spread and maximise the available floor space. The limitation of the 1972 fire to the upper floor is attributed in part to the provisions made against fire damage in the 19th century, as the cast iron features provided some resistance to damage by the fire. Brick and stone were used as the main external material and windows and doors were designed in a similar fashion to the cotton mills.

For all the reasons given above, the Derby Lace Works is a good surviving example of 19th-century textile factory architecture and is a valuable asset to the town. It would be nice to see the factory

Figure 13. Interior of Lace Works, Grant Elliott, LHC Design.

Figure 14. Winding gear, Grant Elliott, LHC Design.

Fig 15. Derby Lace Works, 2018, Grant Elliott, LHC Design.

buildings brought back in to use by 2025, at which time Barnstaple will be commemorating the 200th anniversary of the opening of the Derby Lace Works (Figure 15).

Grant Elliott,
RIBA, LHC Design

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Notes and Queries

Indicator Species and Fulling Mills

***"Indicator species**, organism—often a microorganism or a plant—that serves as a measure of the environmental conditions that exist in a given locale. For example, greasewood indicates saline soil; mosses often indicate acid soil.Tubifex worms indicate oxygen-poor and stagnant water unfit to drink"*

(https://www.britannica.com/science/indicator-species)

But what about plants as indicators of past buildings?

I have been noticing the association between Soapwort (*Saponaria officinalis)* and possible sites of fulling mills. Soapwort leaves crushed in your hands will form a reasonable lather. It can also be boiled up to make a useful washing liquid. It seems it was used in the preparation of wool for fulling. We have it growing along the bank of the River Exe, just south of our mill which we know was used for fulling for part of its life, being just upstream from Tiverton.

Has anyone else noticed this association?

Postscript

Whilst on the recent Historic Farm Buildings Group visit to the Lot region of France, we found Soapwort growing near the communal washing places in some of the villages. It was also growing near one of the mills at Friat in the Commune de Strenquels. The mills here were mostly associated with flour milling, but possibly also used for processing hemp fibre and perhaps that needed washing—or maybe the mill pond was used for clothes washing?

NB. If tempted to try it out as a soap, be careful as it is reasonably poisonous.

Alison Bunning October 2019

THE DEVON BUILDINGS GROUP CONSTITUTION

NAME
The name of the Society shall be **THE DEVON BUILDINGS GROUP**

OBJECTS
The objects of the Group shall be:
To promote the study, wider understanding & appreciation of the historic buildings of Devon.
To liaise between local & national groups & other interested bodies concerned with Devon's historic buildings.
To afford advice to owners & public authorities in regard to the conservation & repair of historic buildings in Devon.
To take an active part in the preservation of historic buildings or groups of buildings in Devon, especially through casework on buildings or groups of buildings under threat.

MANAGEMENT
The general management of the Group shall be in the hands of a Committee, meeting not less than six times a year and consisting of not fewer than ten and not more than sixteen members of the Group, elected at an Annual General Meeting. Any member of the group shall be eligible for nomination for election to the Committee and the invitation to make such nominations will accompany the notice of the AGM at which the election is to be held. Such nominations, signed by a proposer and seconder – both of whom shall be members of the Group – and accompanied by a statement, signed by the candidate, of his/her willingness to serve, must reach the Secretary fourteen days before the AGM at which the election is to be held. If, when nominations close, sixteen or fewer than sixteen candidates have been nominated, all candidates shall be deemed elected.

The Committee will include two officers: a Secretary, to be Secretary of the Devon Buildings Group, and a Treasurer, to be Treasurer of the Devon Buildings Group. These officers will be elected triennially at an AGM. Any member of the Group shall be eligible for nomination for election as an officer and the invitation to make such nominations will accompany the notice of the AGM at which election for officers is due. Nominations – proposed, seconded and agreed in the same way as those for Committee members – must reach the Secretary fourteen days before the AGM in question. Nomination to office automatically includes nomination to serve on the Committee. Election of officers, in the event of there being more than one nomination to each office, shall be by show of hands at an AGM and shall follow the election of the Committee.

The Secretary & Treasurer will serve for three years; elected members of the Committee will also serve for three years, but one third of their number will retire each year by rotation. Officers may resign their post at one month's notice. In the event of a vacancy arising in one of the offices, the Committee may elect a new officer from among its number, to serve until the next AGM, when that officer must stand for re-election to the Committee if he/she wishes to continue. Retiring Committee members & officers will be eligible for re-election.
The Committee may add to its number any member or members of the Group who, in the opinion of the Committee, may help in the furtherance of the aims of the Group. In such instances, the co-opted member or members shall attend in an advisory & non-voting capacity.

The Committee shall have the power to invite any member of the Group to become Membership Secretary.

The Committee may also appoint sub-committees, answerable to the Committee, with such powers & authority as are specified at the time of appointment, as well as advisory 'ad hoc' committees from time to time, if it appears to them that such will assist in furthering the objects of the Group. Membership of such advisory & sub-committees shall not be confined to members of the Committee.

The Committee may, at its discretion, undertake to publish & circulate such material as it deems to be in furtherance of the aims of the Group.

In an emergency, the Secretary – or, in the event of absence, his/her nominee – & any two elected members of the Committee, shall have power to act on behalf of the Committee & the Group, provided that a report of any action so taken is made to the next meeting of the Committee.

At meetings of the Committee a quorum shall consist of the Secretary – or, in the event of absence, his/her nominee - & three elected Committee members.

MEMBERSHIP

The membership of the Group shall consist of those persons or bodies who are sympathetic to the objects of the Group. The Committee shall reserve the right to refuse membership to any person or body.

Annual or other subscriptions shall be at such rates and of such classes as the Committee shall recommend from time to time & which have been ratified by a General Meeting of the Group.

Annual subscriptions will be due each year in January, except that members joining in the last three months of any calendar year will not be called upon to pay a further subscription until January of the second year following that in which they joined.

Bodies wishing to join the Group shall nominate an individual to act as their representative, that representative to enjoy the same status as an individual member of the Group. Apart from this representative, individual members of an affiliated body will not be members of the Group unless separate application for membership is made.

The Committee shall reserve the right to terminate the membership of any person or body who is eleven months in arrears with a subscription, or whom the Committee deems has failed to observe the rules of the Group as defined in this Constitution, or has acted in a manner prejudicial to the interests of the Group.

GENERAL MEETINGS

An Annual General Meeting of the Group shall be held once in each calendar year at a time & place to be fixed by the Committee. The Secretary shall give at least twenty eight days notice of the AGM to all members of the Group. The business of the AGM shall be to agree the minutes of the previous AGM, to receive a report & accounts for the preceding year, to appoint auditors & to conduct such other business as the Committee may decide or

as may be raised from the floor. In addition, the annual election of Committee members & the triennial election of officers shall take place at the AGM as detailed in 3 (i), (ii) & (iii) above.

Special General Meetings to discuss specific topics may be convened by direction of the Committee and shall be convened upon the written requisition of twenty members of the Group. The Secretary shall give at least fourteen days notice of such General Meetings to all member of the Group.

At Special General Meetings a quorum will consist of a minimum of twenty five members of the Group.

The Chairperson of the AGM or other General Meeting of the Group shall be a member of the Group appointed by the Committee.

FINANCE
Primary responsibility for the financial affairs & assets of the Group shall be vested with the Treasurer, while ultimate responsibility shall rest with the whole Committee.

Accounts shall be kept by the Treasurer of all moneys received & expended by the Committee on behalf of the Group; and an annual statement of accounts shall be presented to the AGM after having been audited.

DISSOLUTION OF THE GROUP
The Group may be dissolved by resolution by a three quarters majority of members voting at an AGM provided that, at least fourteen days before the date of the AGM, the Secretary has received notice of the intention to move the resolution to dissolve; having received such notice, the Secretary shall inform all members before the AGM. The Group may also be dissolved by resolution of a three quarters majority of members voting at a General Meeting specifically called for the purpose; any such General Meeting shall be subject to the provisions 5. (ii) & (iii) above.

Any debts incurred by the Group & outstanding at the time of dissolution shall be cleared by the Committee. Any funds outstanding shall be disbursed according to the direction of the Meeting that dissolves the Group.

CHANGE OF RULES
The rules of the Group, as contained in this Constitution, may be altered by resolution by a two thirds majority of members voting at an AGM provided that, at least fourteen days before the date of the AGM, the Secretary has received notice of the proposed alterations; having received such notice, the Secretary shall send details to all members before the AGM. The rules of the Group may also be altered by resolution by a two thirds majority of members voting at a General Meeting specifically called for the purpose; any such General Meeting shall be subject to the provisions of 5. (ii) & (iii) above.

Agreed at the first Annual General Meeting of The Devon Buildings Group
18th October 1986.