

**Historic Building Recording
at
Veryards, 4 Fore Street
Cullompton, Devon
in 2017**



**by
Stuart Blaylock**

August 2018

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Cover Illustration: No. 4 Fore Street, Veryards, looking south-west on 1st September 2015
(photo ref: SRB/2825, cropped).

Contents

Introduction	1
Statutory protection: Designated Heritage Assets	2
Historical and archaeological background	2
Aims, scope and methodology of the work	4
Documentary and cartographic sources	5
Description of the observations	7
Fore Street (east) elevation	7
Side (south) elevation	10
Rear (west) elevation	11
Manor House Hotel (No. 2 Fore Street), miscellaneous observations	13
Veryards interiors, miscellaneous observations	13
Discussion and conclusions	14
Survival of early 17th century fabric	14
The plan of the early building	14
The process of conversion in the 19th century	14
Recent (20th century) alterations to the building	15
The value of archaeological recording	15
Acknowledgements	16
Bibliography and sources consulted	16
Unpublished documentary and cartographic sources	16
Published sources	16
On-line sources	18
Appendix 1: Measurements of key details of the street elevation	19
Appendix 2: Description of mortar types observed and recorded	21
Appendix 3: Catalogue of the photographic archive	22

List of illustrations

Cover illustration: No. 4 Fore Street, Veryards, looking south-west on 1st September 2015 (photo ref: SRB/2825, cropped).

Fig. 1 Location map showing the general location of Cullompton in South-West England (above, author) and the location of No. 4 Fore Street (circled) in relation to the historic town plan (below, extract from the Ordnance Survey six-inch map, first edition sheet Devonshire LVII NW, 1888).

Fig. 2 Extract from the 1633 map of Cullompton showing the town centre with the row of early 17th century houses depicted schematically centre right. The Walronds is the one with the blue (=slate) roof. (SHC DD\WY/9/3/1).

- Fig. 3 Westerns, The Walronds, Veryards and the Manor House in George Sydney Shepherd's watercolour, mid. 19th century (after Bonham's 2004, 38).
- Fig. 4 Cullompton town centre as depicted on the 1831 insurance map by R.P.Davy, church in lower left Nos 2–8 Fore Street, centre (DHC ZAHS/MP/1).
- Fig. 5 Detail of the same, showing No. 4 Fore Street (nos 57 and 58) flanked by The Walronds (no. 56) and the Manor House Hotel (no 59).
- Fig. 6 Detail of the Cullompton Tithe Map, 1841 showing the town centre.
- Fig. 7 The detailed inset plan of the town centre from the Cullompton Tithe Map, 1841; Veryards/No. 4 Fore Street is numbered 2238 (centre); the Manor House, No. 2 Fore Street, 2236 to the north, and The Walronds, No. 6 Fore Street, 2239 to the south.
- Fig. 8 Extract from the first edition Ordnance Survey 1:2500 map, sheet Devonshire LVII.2 surveyed in 1887 and published in 1889.
- Fig. 9 Extract from the second edition Ordnance Survey 1:2500 map, sheet Devonshire LVII.2 surveyed in 1903 and published in 1904.
- Fig. 10 Undated postcard view of Nos 2–8 Fore Street, Cullompton, showing the facade of No. 4 without the oriel window; perhaps *c.*1910 (author's collection).
- Fig. 11 Postcard of 'Old Manor House, Cullompton', dated 1911, showing Veryards, No. 4 Fore Street, to the left, again in its unaltered form (author's collection).
- Fig. 12 Fore Street (east) elevation, annotated with observations (based on Barry Honeysett drawing no 14179/45 with additions, with kind permission).
- Fig. 13 Side (south) elevation, annotated with observations (based on Barry Honeysett drawing no 14179/48 with additions, with kind permission).
- Fig. 14 Rear (west) elevation, photograph annotated with observations (photo ref: SRB 7502).
- Fig. 15 Fore Street (east) elevation, coloured up with phasing of observations (based on Barry Honeysett drawing no 14179/45 with additions).
- Fig. 16 Side (south) elevation, coloured up with phasing of observations (based on Barry Honeysett drawing no 14179/48 with additions).
- Fig. 17 Scale drawing of the corbel mouldings of the south wall of No. 2 Fore Street, The Manor House Hotel, with detail of the frieze ornament. Scale 1:10.
- Fig. 18 Nos 2 and 4 Fore Street in August 2015, with works in progress on the Manor House Hotel, showing Veryards pre-works (photo ref: 2115).
- Fig. 19 The same view in November 2015, with works coming to an end on the Manor House and an inspection scaffold erected on No. 4 (photo ref: 8239).
- Fig. 20 Fore Street frontage fully scaffolded in July 2017, before commencement of works (photo ref: 5411).
- Fig. 21 Fore Street frontage with rendering removed in October 2017 (photo ref: 7072).
- Fig. 22 Southern quoin, detail of rusticated quoins and cornice at wall top (photo ref: 6872).
- Fig. 23 Southern quoin, detail of rusticated quoins and plat band, looking south west (photo ref: 6908).
- Fig. 24 Detail of plat band stepping out beneath windows and bracket beneath (photo ref: 6916).
- Fig. 25 Detail of console bracket of late 19th century doorway to the side passage, partially stripped, showing the clarity of detail beneath layers of paint (photo ref: 7528).
- Fig. 26 Northern first floor window, showing improvised 1980s brick repair of decayed lintel (photo ref: 6997).
- Fig. 27 Southern and central first-floor windows, showing brick aprons beneath and original lintels to ground-floor windows below (photo ref: 7028).
- Fig. 28 Central ground-floor window, with blocking of earlier doorway beneath (photo ref: 7064).

- Fig. 29 Oblique view along first floor at window sill level, showing repairs in progress after inserted of new concrete lintels (photo ref: 7522).
- Fig. 30 Masonry walling north of the oriel window, showing the SE quoin of the 17th century building, upper stage (photo ref: 6984).
- Fig. 31 Masonry quoin, middle stage, showing the base of the oriel and top of the ground-floor doorway (photo ref: 7019).
- Fig. 32 Masonry quoin, ground floor stage, showing also brick north pier of late 19th century doorway (photo ref: 7055).
- Fig. 33 Masonry pier on the south side of the original side entrance, abutting the quoin of The Walronds, looking south west (photo ref: 7051).
- Fig. 34 South elevation, oblique view looking west along the wall in the narrow gap between Veryards (left) and The Walronds (right), showing condition before stripping in September 2017 (photo ref: 6868).
- Fig. 35 The same, once lath and plaster had been removed in October 2017 (photo ref: 6979).
- Fig. 36 Same, during repair in December 2017 (photo ref: 7545).
- Fig. 37 South end of the south elevation, between the corner and the oriel window, showing original mid.-19th century framing (left) and blocking of a first-floor window (centre), note two phases of lath and plaster (photo ref: 7016).
- Fig. 38 Rear (west) elevation, showing rubble masonry fabric with south-west quoin (in line with the scale), and brick filling around the window (left) (photo ref: 7495).
- Fig. 39 Rear (west) elevation, showing mid-19th century timber framing (right) and inserted late 20th century door/window (left) (photo ref: 7501, cropped).
- Fig. 40 Rear elevation, detail of timber framing, looking east (photo ref: 7489).
- Fig. 41 Rear elevation, detail of cob filled partition of south wall, seen here in section in the west, looking south east, note plaster on inside face (photo ref: 7486).
- Fig. 42 Details of the Manor House Hotel facade, showing billet ornament and scroll brackets in Bay xx (photo ref: 6920).
- Fig. 43 Early 18th century shell hood over the front door, detail before restoration (photo ref: 6922).
- Fig. 44 Inscribed plaque at the top of the south wall, with the triad of initials for Thomas Trock and (presumably) his wife (photo ref: 6814).
- Fig. 45 Masonry at the junction of Nos 2 and 4 Fore Street, showing blocks running across the line of the junction (photo ref: 6969).
- Fig. 46 South wall of Manor House, showing corbelled stage (photo ref: 6842).
- Fig. 47 South wall showing plaster rusticated quoins in section against the south face and abutted by the masonry of No. 4 (left) (photo ref: 7533).
- Fig. 48 Chimney of south gable, note brick repair of upper nine courses, with chimney of The Walronds to the south (photo ref: 0064).
- Fig. 49 Chimney of north gable, showing top eleven course rebuilt (photo ref: 0062).

Introduction

The Manor House Hotel, Nos 2–4 Fore Street, Cullompton, Mid.-Devon, EX15 1JL (NGR ST 02045 07343; Fig. 1), together with the adjoining Walronds (No. 6), and No. 8 Fore Street, sometimes called Westerns (or ‘The Merchant’s House’), forms one of Cullompton’s distinctive collection of early 17th century grand town houses, described by Pevsner as ‘the show houses of the town’ (Cherry and Pevsner 1989, 305). Although built within a few years of each other in the first decade of the 17th century, after a fire, the three buildings are nevertheless surprising by their variety of form and construction: the Manor House is perhaps the most typically urban, with stone end/side walls and consistent timber-framed construction between them, and roofed with four gables facing onto the street frontage (Laithwaite 2001, 111). The Walronds (itself recently the subject of detailed study: Cox 2010; *eadem* 2011; 2014), on the other hand, is a much more traditional house plan, of stone (or cob) construction throughout and with its main entrance approached by a forecourt flanked by projecting wings.

No. 4 Fore Street, commonly known as Veryards, although now part of the Manor House Hotel is, in one sense, the exception in the middle of this row of three early 17th century houses. Superficially it looks like a mid.-19th century house (Fig. 18; cover illustration), with regularly-spaced sash windows, false ashlar quoins, a plat band (Figs 22–24), and other architectural details appropriate to this date; and it has frequently been described as just this. Until it was incorporated into the Manor House Hotel in the 1980s, this house enjoyed a separate history and pattern of ownership (below). Somewhat eclipsed by its grander and earlier neighbours, the house receives no notice in ‘Pevsner’ (*The Buildings of England: Devon*: Cherry and Pevsner 1989, 305–06). But the frontage has proved to contain fabric of an earlier building, which will here be interpreted as the remains of the fourth early-17th century house in the row.

In the summer and autumn of 2017 a programme of conservation works was initiated to repair the front (east) and side (south) elevations of No 4 Fore Street, following deterioration in the condition of the cementitious render on both elevations, giving rise to various other structural concerns. The work included structural repairs to window lintels and associated masonry, and to the framing and infill of the south wall, together with the wholesale replacement of cement rendering of exterior elevations with lime rendering. An ‘appropriate programme of historic building recording and analysis [...] in accordance with a written scheme of investigation’ was one of the conditions of the Listed Building Consent (LBC) granted by Mid.-Devon District Council under the *Town and Country Planning Act, 1990* (reference no: 17/01000/LBC, dated 8th August 2017: ‘for structural repairs to the east and south elevations including replacement of existing cement render with lime render’). This is in accordance with current government planning policy as now laid out in *Planning Policy Statement 5: Planning for the Historic Environment* (DCLG 2010a, especially policy HE12) and the associated *Practice Guide* (DCLG 2010b, e.g. paragraphs 126–140); plus the latest (2014) *Planning Practice Guidance/NPPF*, accessible online, via: <http://planningguidance.planningportal.gov.uk/blog/guidance/conserving-and-enhancing-the-historic-environment/>.

A method statement was prepared by the present author for [REDACTED], the owner of the property, to describe a programme of archaeological work in the course of repairs (Blaylock 2017). The method statement constitutes the ‘Written Scheme of Investigation’ (WSI) required by the planning condition (above); it was informed by inspection of copies of

the proposal drawings supplied by the project engineer (Tom Bell of Barry Honeysett Consulting Structural and Civil Engineers), with input from the Conservation Officer from Mid.-Devon District Council (Susan Warren), and the owner of the property, [REDACTED]; and by a site visit on 14th July 2017. The structure of this WSI follows the general specification for such works issued by Devon County Council Historic Environment Team, adapted to suit the details of the particular case (accessible online at: <https://new.devon.gov.uk/historicenvironment/development-management/specifications/historic-building-recording/>).

Statutory protection: Designated Heritage Assets

No. 4 Fore Street is a Designated Heritage Asset (DCLG 2010a, 13) by virtue of being listed as a building of special architectural or historic interest at Grade II. Listing is the form of protection given to standing buildings of significance under the *Planning (Listed Buildings and Conservation Areas) Act 1990*, along with a variety of other regulations and guidance notes (DCLG 2010b, 9; see also DoE/DNH 1994 for a summary). Grade II is the normal grade of listing, applying to the 94% of listed buildings not assigned to the two higher grades (II* and I). This status accurately reflects the building's importance and significance in national terms. The listing description reads as follows:

'CULLOMPTON FORE STREET (west side), ST 00 NW Cullompton 10/93 No. 4 - GV II Former private house, now part of The Manor House Hotel to which it stands adjacent. Mid C19, although part of a building of 1703 may survive concealed. Cob, stone plinth, plastered, under gabled-end slate roof. Axial stack with brick shaft. 2 storeys. Front: 4-window range; the left-hand window bay with late-C19 oriel (1:3:1, all with transom), panelled below and resting on the cornice of the main entrance, dentilled with frieze, console brackets, pilasters, panelled reveals; the door, panelled, with glazed surround; otherwise all 2-pane hornless sash windows with margin panes, moulded architraves, bracketed sills; plat band, dentills below moulded gutter box; rusticated quoins. A small opening to the extreme left-hand side gives access to the rear of the tenement. Some interesting C19 interiors including a front room with C17 style plaster ceiling. No. 4 occupies a key position between the Manor House Hotel (q.v.) and The Walronds (q.v.). Listing NGR: ST0204307329.' (extracted from the listing description, UID: 95283; ref. no: 1326169 accessible online, via: <https://www.historicengland.org.uk/listing/the-list/list-entry/1326169>).

Historical and archaeological background

The listing description for the building (quoted above) contributes to the understanding of the house as it stands at the outset of this work, albeit with the correction of certain details (e.g. in line 3 for '1703' read '1603'; for 'Cob' read 'rubble stone'). The original listing dates to 1951, but the full description will have been compiled during the revision of the listing for most rural areas and small towns that took place in the late 1980s.

The Cullompton tithe map of 1841 (Figs 6–7) shows a courtyard building on this site, and clearly this antedates the rebuilding of the house (and contributes to the refinement of its dating). The neighbouring houses were all built in the first decade of the 17th century, in a context that probably arose after their predecessors were damaged or destroyed by a fire in

1602 (Blaylock 2016, 2; Cox 2010a, 22, citing DHC Quarter Sessions [QS] 1/2 [research by Drs Anita Travers and Jo Cox]). This provides a plausible context for the repairs to and rebuilding of Nos 2, 6 and 8 Fore Street (some surviving earlier fabric is known in Nos 2 and 6 at least: Blaylock 2016, 2; 16). Against the background of a fire destroying the whole row of houses, it would be surprising if Veryards had not also been rebuilt in the early 17th century, and it may be presumed that the quadrangular building shown in plan on the tithe map was this building, or at least incorporated aspects of it. No illustration(s) of the house are known and, given the variety of design and elevation represented in the other three houses, one would give a good deal to know what No. 4 looked like at this stage.

The form and nature of this predecessor house was one of the questions to which it was hoped the observation and recording involved in the phase of works of 2017 would be able to provide some answers. The limited amount of fabric exposed in the front wall by initial targeted stripping for exploration purposes permitted several relevant observations at the planning stage of the works: the embrasures for the sash windows had been cut into earlier masonry fabric, and made up in brick: thus they are clearly features inserted into an earlier wall of rubble stone masonry. Tracing this rubble fabric northwards it could be seen to be of continuous construction with the masonry of the frontage of No. 2 Fore Street, the Manor House Hotel, i.e. there is no clear break between the masonry of Nos 2 and 4. It was concluded, therefore, that the basic masonry fabric of No. 4 was likely to date to the early 17th century. Although this observation remained to be proven when full stripping of render took place, this was the preliminary conclusion resulting from the initial limited exposure of the fabric.

The tithe apportionment accompanying the map lists the owner of the property in 1841 as Elizabeth Bilbie, a member of the noted family of bellfounders and clockmakers of that name, originating in Chewstoke in Somerset, who operated in Cullompton for just over a century, from c.1745 until c.1850 (Foster 1910, 168–9; Moore *et al.* 1995, 65–70; 118–19). Elizabeth Bilbie herself occupied the house on the street frontage and the garden and orchard immediately behind it, listed as no. 2238 in the apportionment (Fig. 7). The garden plot to the rear, no. 2237, also owned by Elizabeth Bilbie, was occupied by William Gabriel in 1841. By 1870, when the property was sold at auction, the occupant of the main property had been Miss Christian Bilbie, deceased (DHC 74B/MP 115) and the occupant of the rear property the same William Gabriel (*ibid.*). The property was purchased by Thomas Turner, J.P., who lived there until his death in 1910, whereupon there was another sale (DHC 74B/MP 114). Successive editions of *Kelly's Directories* show Turner in occupation from 1883 to 1910, but in 1919 list a Mrs Bromfield as the occupant, and from 1923 onwards Edwin Lawrence (below).

The Lawrence family owned the house for a large part of the middle of the 20th century, from the 1920s to the 1980s. The first generation was Mr Edwin Lawrence and his wife Bessie (*Kelly's Directory* 1923; 1926). They died in 1932 and 1938 respectively (dates from their headstone in Cullompton cemetery, where Edwin is styled 'of Veryards, Cullompton'). Their son, also Edwin Lawrence was a missionary, who from c.1938 onwards let the house while he was abroad (*Kelly's Directory* 1935; 1939, in which a Mrs Lawrence, presumably Bessie, is still listed as the occupant of 4 Fore Street). Edwin Lawrence lived at Veryards himself in his retirement until his death in 1973 (according to his headstone inscription in Cullompton cemetery; see also Morris 2007, 124; 126). After his death Veryards was eventually purchased by Mr and Mrs Ron Peters, the then owners of the Manor

House Hotel adjacent, and incorporated into the hotel during the alterations of c.1984 (anon. 2001, 41; 78).

Information from a chance conversation with [REDACTED], a plasterer who has worked on the Manor House Hotel and Veryards on various occasions since he moved to Cullompton in 1985, provided an outline sequence of events under the ownership of Ron Peters and later owners. Mr and Mrs Peters sold the hotel to a company called Buccaneer Inns (also known as West Country Inns), who also had hotels in Bath and Jersey. Steve Hardacre was manager for West Country Inns, who did an enormous renovation of the building in the late 1980s at the high cost of £1–1.5m(?), including new electrics, new plumbing, heating, etc., the Veryards extension was built, the kitchen was re-done (I just remember the old back bar when I moved to Cullompton in 1987). J.H.[John Hewitt] Building Services of Tiverton was the main contractor (personal communication, [REDACTED], 9.x.17). [REDACTED] bought the hotel in 2000 from Malcolm Powell, who had owned it for four and a half years, so bought it c.1995 from Buccaneer Inns (personal communication, [REDACTED], 10.x.17). The 1989 plan (Blaylock 2016, fig. 14) shows the alterations proposed in the late 1980s and must have been produced for Buccaneer Inns, although the client named on the drawing is 'The Carpenter's Arms, Stanton Wick Ltd'. This shows the disposition more or less as it has survived to the present, as the public bar of the hotel.

Aims, scope and methodology of the work

Particularly in cases where render is to be removed repair works provide an opportunity to see the core fabric of a building in a way not usually possible (and one that is lost again once the building has been re-rendered). The main aim of the investigation was therefore to ensure that the opportunity presented by the removal of the render was utilised by making an accurate record of parts of the building exposed or otherwise affected by the works, and that any hidden historic features that came to light during the works could be observed and recorded. Accompanying analysis aimed to provide dating and context for observed features and to draw together observations into an overview and synthesis of the structural history of the building.

An inspection scaffold was erected in autumn 2015, while work was still in progress on the north wall (Fig. 19). At this time selected areas of rendering were removed towards the north end of the main (street) elevation.

Pre-works recording: The building was fully scaffolded in July 2017 (Fig. 20), and this remained for the duration of the work. Before the commencement of works proper a systematic photographic record was made of the east and south elevations, so far as the scaffolding (which had already been erected), and the confined spaces (particularly on the south elevation) permitted. Although such a record, both pre- and post-stripping, ideally would be done without scaffolding, this is hardly ever possibly logistically; so photography from the scaffolding had to suffice. At the same time observation of existing surface treatments (which were to be removed) was made to record any phasing or technical information that seemed to be relevant (Appendix 1). A rapid search for pictorial and photographic material of use in phasing the building and identifying past alterations was also made in local reference resources (Figs 2–11).

Recording during work: An archaeological presence was established by liaison with the contractor before the commencement of works in order to ensure that opening up works could be monitored and any items of archaeological significance could be recorded on first exposure. Preliminary recording and assessment took place in September 2017. All the surface renders were removed at an early stage of the work (Fig. 21), and this was encouraged in order to facilitate efficient and economical recording of the fabric. During, and immediately after, stripping in October and November 2017 the archaeologist was in regular attendance to compile the basic record (below); thereafter attendance took place on a sporadic basis according to need, with occasional visits during November and December 2017, and occasional further visits to observed specific details thereafter until the final completion of re-rendering and other works and the removal of scaffolding in early September 2018.

Drawn recording: To avoid unnecessary duplication of effort recording aimed to use the existing engineers' survey drawings at a scale of 1:50 wherever possible, as a base for all recording of building breaks, joins, features in the fabric and other observations. The option of resorting to separate drawings at larger scales was retained, should they have been judged necessary to illustrate particular details, but in the end this option did not prove necessary, other than in one detail (Fig. 17). In general the aim was to produce an analytical record of the part of the building affected by the works; a 'Level 3' record in the parlance of Historic England's *Understanding Historic Buildings: A guide to good recording practice* (Historic England 2016). General recording methodology followed this document; as well as generally-accepted principles of good practice in historic building recording, as expressed (for example) in the Chartered Institute for Archaeologists' *Standard and Guidance* (CIfA 2014).

Photographic recording: consisted of digital photography, using a Nikon D7100 digital SLR camera, appropriate lenses, and a solid professional-grade tripod. Diffused natural light conditions were used for optimum results wherever possible, although there were some occasions when the use of flash light was necessary. All photographs employed metric scales of suitable size and visibility (usually a 1m ranging rod for general photographs; a 250mm or 500mm red-and-white photographic scale for smaller areas, and smaller scales as appropriate for details).

After preliminary writing up of notes and compilation of lists and catalogues in January 2018, the bulk of this report was drafted in June 2018, with final editing and compilation of illustration work completed in August 2018.

Documentary and cartographic sources

The earliest pictorial depiction of Cullompton is a bird's eye view of the town taken from the north in an estate map of 1633 (SHC DD\WY/9/3/1; Ravenhill 1996, esp. pl. 3; Fig. 2 here). Although the view purports to represent individual buildings, it is pretty uninformative for Veryards and the Manor House, which are heavily foreshortened and depicted with a single gable apiece; although the view does show The Walronds adjacent to No. 4 in some detail.

A map of the town made for insurance purposes in 1831 provides an important fixed point in the sequence: 'A Ground Plan of the Town and Environs of Cullompton from a Survey made July MDCCCXXXI, Measured and mapped by R.P. Davy, Cullompton, 1831'

(DHC ZAHS/MP/1). References to property destroyed in 'the late fire' centred on the Lower Bull Ring (in the area of Pound Square and Adelaide [now Queen] Square), which must antedate the 'great fire' of 1839 (Foster 1910, 170–71). This is a really nice map of the town (Figs 4–5), with buildings shown in some detail. The urban courts at right angles to the High Street that are such a feature of Cullompton, are shown in some detail, and are usually named. Buildings are coloured according to roofing type (blue for thatch and magenta for slate or tile). Insured properties are identified with a capital letter 'P'. Veryards is depicted as a quadrangular structure (as on the tithe map, below) but here with the additional detail that a gap is shown between the main building and the south range, namely that the building infilling the side passage appears with a visible gap between it and the main range(s). The building is coloured as thatched (except for a small area of outhouse to the rear). So the surviving range of the old building is that marked as 58 on the plan (Fig. 5); the infilling structure is marked 57, is a separate structure, running back in the position of the former side entry. None of these is marked 'P' (for 'protected', i.e. 'insured'). The courtyard is annotated 'Wine Cellars Court', clearly the name by which it was known at the time, although a search for this in documentary sources has turned up nothing further. To each side: The Manor House is coloured magenta for slate roof and marked 'P'. The Walronds is coloured magenta for slate roof and is marked 'P'. Westerns is coloured blue for thatch, and 'P' for protected. There are outbuildings to the rear. The roofing contrasts with that shown on the 1633 map of the town, where only The Walronds is shown with a slate roof, everything else is thatched. But it concurs a little more closely with the depiction in the painting by George Sydney Shepherd (below), except that he depicts No. 4/Veryards with a slated roof; perhaps meaning that it had been re-roofed between 1831 and the date of this painting (itself the subject of some uncertainty).

As has been seen already, the Cullompton tithe map of 1841 (Figs 6–7) shows a similar courtyard plan on this site, albeit in rather less detail than the 1831 map; nevertheless this survey clearly also antedates the rebuilding of the house (and thus contributes to the refinement of its dating).

A watercolour painting by George Sydney Shepherd (1784–1862) forms the earliest at-all-reliable depiction of Veryards, and its adjacent houses: Westerns (no. 8), The Walronds (no. 6) and the Manor House (no. 2). This image has been widely reproduced since its appearance in a sale in 2004 (Bonham's 2004, 38 [lot 79]; Cox 2010a, 27; Fig 3 here). The painting is commonly dated to c.1825, but since it shows Veryards after its rebuilding, and (as has been seen) this probably took place in the 1840s, it is more plausibly dated to c.1850. A map of 1854 relating to the Public Health Act appears to show the house in its rebuilt form (Morris 2007, 48); so the outside limits of the rebuilding of Veryards are therefore established as between 1841 (tithe map) and 1854 (public health map). Early 20th-century photographs of the building appear in various publications (e.g. Taylor 1987, 53; 112; both before the addition of the first floor oriel window at the south end of the facade), as well as in early street and postcard views (author's collection, *inter alia*; see Figs 10–11). Judy Morris publishes a photograph dated c.1928 which still shows the facade without the oriel, suggesting that this feature perhaps dates to the 1930s or later (Morris 2007, 127). It appears in a later photograph dated to the 1950s (*ibid.*, 106).

Description of the observations

Fore Street (east) elevation

Removal of the render confirmed what had been partially visible previously: that the masonry of the south end of the front elevation of the Manor House Hotel was continuous with that of No. 4, and that there was no break or seam in this masonry marking the division between the two buildings (Figs 12; 45). The walling was all of Culm sandstone of varying colour from grey-purple through brown-orange to grey-green in blocks of varying sizes and regularity. The original bonding material was a reddish earth mortar, much as was seen in the north wall of No. 2 (MHH) in 2015 (Blaylock 2016, 8–9; although reddish rather than yellow-brown in colour), with rendering of coarse gritty lime mortar (see descriptions of mortars: Appendix 2). This (as stated previously) was finished/over-coated with cementitious detailing. The continuous fabric immediately suggested that the front elevation of Veryards would prove to contain older masonry and this was confirmed by other observations (namely the putlog holes; the extensive cuts for the 19th century windows and the vertical quoin at the southern end of the main elevation: below).

The main section of the elevation was 10.75m long (north-south). This terminated at the south end in a well-built masonry quoin running from ground to eaves, just north of the present entrance (Figs 12; 30–32). This was finished in large well-squared blocks of Culm sandstone, and was more or less continuous, with just an occasional intrusion of later brick. Everything to the south of this quoin was later or modern, except for a masonry pier at the very south end abutting the north-east quoin of The Walronds (Figs 12; 33). The gap between the quoin and the masonry pier to the south, some 4.40m wide, represented the position of an original side entrance to the plot (as is also seen in the case of The Walronds itself), and its infill represented part of the re-construction of the house in the 19th century. The masonry pier may have represented an original gate pier for the side entrance (and even this had some brick in it, and may have been rebuilt in the C18th).

Surviving original 17th century fabric in this elevation consisted of four 'piers' of masonry between the intrusions caused by the insertion of the later windows which were visible cut into the rubble masonry (Figs 12, 15) and whose filling contained some brick, which the original masonry did not. The rubble masonry contained three tiers of putlog holes (representing the positions of beams for the support of scaffolding during original construction) at vertical intervals of 1.6–1.7m (Fig. 12). The top row of was approximately 1.30m beneath the cornice, invariably filled with brick. The presence of putlog holes established beyond doubt that the fabric between the window must be of 17th century date. The top tier of putlogs was pretty clear. Further close examination of the fabric succeeded in detecting putlogs lower down in two further tiers approximately at first-floor level and mid-way on the ground-floor (Fig. 12).

The later windows in the south elevation were visibly cut into the surrounding masonry fabric. Although the seams were sometimes hard to trace, convincing cuts for the windows were located in all three 'bays' (dashed lines in Fig. 12). The cuts continued between the ground and first floor windows, where the facework was entirely of coursed brick (Figs 27, 29). All the windows had brick filling beneath their sills (i.e. in their 'aprons': Fig. 28). Most had some brick among the stone of their inserted reveals. Detecting the cuts or seams in the masonry was not easy; the presence of brick was invariably the key factor. In cases that were entirely of masonry, the reveals could have survived from earlier/pre-existing openings. The first-floor windows, similarly, had brick 'aprons' over the ground-floor lintels

and timber sills (decayed in places). Largely decayed timber lintels were seated in undisturbed masonry either side of the present ground-floor windows (Fig. 27), suggesting that these may have been original 17th century lintels and that the surviving window embrasures represented the positions of earlier openings in some way.

On the interior the windows had splayed embrasures (although on the ground floor these stop at sill level, so do not supply an immediate explanation for the brick aprons), but it was clear that the windows had been inserted by cutting into the masonry over the full height of the walling. A series of vents at street level fell within the brick filling (Fig. 12) and indicated suspended floors within; these alterations are therefore consistent with a date in the mid.-late 19th century (before which suspended floors are unlikely). It may be that it was easier to cut the window openings all the way down and then build them up again? The first floor internal equivalents were not seen, but the explanation here must be that the superincumbent masonry had to be taken down in order to insert lintels and create new window embrasures.

This raises the question of the status of the window openings: There was a clear seam where the north window has been cut in, and reasonably clear cuts elsewhere (Fig. 12), but the facing up of the reveals were broader than was strictly necessary just for facing up a cut into pre-existing walling, and suggests that the north and south windows, at least, may represent the positions of earlier window openings that were narrowed and adapted to accommodate the present windows in the 19th century. The long lintel scars/sockets above probably related to those earlier windows (Figs 12, 26, 27, 29). Whether the same can be said for the central narrower window is less clear, since there is less scope in this position for a wider opening.

If the middle window did contain an earlier opening, then this must mean that the rhythm of wide-narrow-wide in the windows is replicated from the 17th century building, perhaps this was expressed as three-light, then two-light, then three-light again. In turn, this might suggest/imply that the narrower, central, aperture at ground floor level contained the front door of the 17th century house (Figs 12, 28). The window frames recorded in the north wall of the Manor House Hotel in 2015 included original early 17th century windows of both two- and three-light form (Blaylock 2016, figs 20–22), which would provide prototypes for such windows; the three-light windows were typically about 1.60m wide and 1.20m high, which would fit the wider apertures north and south; the two-light windows were about 1.35m wide and 1.10–1.20m high, which would also fit the central aperture. The Walronds retains timber three-light windows facing into the entrance courtyard and two-light examples in the attics gables on the street frontage (with four-light windows below). For comparison the extant three-light timber mullioned windows at the Walronds are typically rather larger: 2.10m wide and 1.50m high; the four-light windows in the front elevations are about 2.45m wide and 1.50m high.

The brick 'aprons' were bonded with the same pink-red speckled earth-based mortar as the bulk of the masonry. One possible explanation for the similarity of mortars is that the whole front elevation was heavily repointed at the time the windows reached their final form. Otherwise one has to invoke the ultra-conservatism of local building practice as the reason (not at all impossible, it has to be said), and the previous work on the north wall of the hotel in 2015 also noted uniformity of mortar types across phases (Blaylock 2016, 8). Similar red-pink speckled earth mortar was still being used in Cullompton houses of the late 19th century

(sometimes also associated with ultra-conservative [for the date] ovolo-moulded windows and other archaic features).

The bricks measured 9" x 4½" x 2½" and resemble the bricks of the south-eastern pier (south of the quoin of the building proper and abutting the corner of The Walronds: below) which I assigned to the 18th or early 19th century. This would account for the fact that inserted fabric and indubitably 17th century masonry adjacent had the same (or very similar) mortar. Later work in the infilling of the south end of the elevation, such as the piers north and south of the main doorway, employed highly fired bricks which go with the ensemble here, and which must date to the mid.-late C19th. This suggests that there is a case to be made here for a later 18th or early 19th century phase of work in which the present fenestration was achieved (sash windows; which were then modernised in the late 19th century) when the southern bay (strictly two bays) was enclosed and incorporated into the building (Fig. 15).

On the south-facing wall of No. 2 Fore Street, the Manor House Hotel, the remains of three rusticated quoins made up in mortar survived at the top of the wall; these were abutted by the fabric of the east wall of No. 4 Fore Street and are therefore stratigraphically earlier than the fabric of No. 4 (Figs 12; 47; sketch in author's notes of 10.x.17). In turn, the quoins were also abutted/concealed by the rendering of No. 4, removed in October 2017. In total they survived for 950mm below the eaves. They must be interpreted to indicate that there was a stage when the south wall of No. 2/the Hotel stood above the front wall of No. 4, even if only temporarily. This does not fit well with the position observed lower down, that the blocks span the transition/position of a straight join between the south end wall of No. 2 and the street elevation of No. 4 (unless these have been pieced in later, which seems unlikely). It is possible that the front wall of No. 4 had been heightened at some point, perhaps by a similar margin of 950mm or so, but no sign could be detected in the exposed fabric that this was so and the significance of this observation remains uncertain as a result.

The south end of the elevation, the infill of the former side entry consisted of timber framed and brick fabric probably of at least three phases (Fig. 15). The earliest fabric was the masonry pier at the south end, which probably survived from the original side entrance (Fig. 33). This was abutted by a pier of early 19th century brickwork (9" x 4½" x 2½") supporting the timber framed walling forming the south-east corner of the building above (Figs 33, 37). This framing incorporated the south side of a window embrasure, presumably the southernmost window of the elevation that was still present in the early 20th century (see Figs 10–11; 12 & 15). The brick surround of the main doorway (abutting the 17th century masonry quoin to the north: Fig. 32) was made of hard, machine-made brick 9" x 4¼" x 2¾", and looked later, perhaps of late-19th century date.

At first floor level much of the space is occupied by the mid. 20th century oriel window and associated framing filling the former window embrasure to the south (Figs 12 & 15). The pre-oriel photographs (Figs 10–11) show two windows in this position, a wide one to the south and a narrow one to the north (positions dashed on Figs 12 & 15), thus continuing the rhythm established by the windows further north. The surviving framing of the south-east corner (as well as much of the south wall) suggests that this was all constructed of timber framed partitions. This was therefore of mid.-19th century in origin, modified by the addition of the oriel in the 1930s. This was confirmed by the observation of two phases of lath and plaster, representing the original framing with windows (Fig. 37), then the blocking of the south window by the construction of the oriel, with the oriel occupying the

space of two windows at the south end of the elevation: see early photographs, e.g. Figs 10–11 (compare Fig. 12).

Precise dating of all these developments derives from the comparison of the map and pictorial sources. This structure is deemed to post-date the 1831 map (Fig. 5), on the grounds that the surviving structure abuts the quoin of the 17th century house rather than leaving a gap. The frontage conforms to the plan shown on the tithe map of 1841 (Fig. 7), although the plan to the rear differs from this. Nevertheless, if the basic infilling had already taken place by 1841, it would explain the representation of a continuous range along the street frontage on the tithe map. The fenestration broadly corresponds to that of the Shepherd watercolour, although this appears to show a doorway in the middle at ground-floor level (Fig. 3). It therefore seems likely that the construction of the southern end took place in the mid-19th century (after 1831 and probably after 1841, but before *c.*1850), with the initial retention of a doorway in the position of the north-central window, and perhaps with sash windows; this was then modified by the blocking of this doorway, and possibly by the insertion of the present large-paned sash windows perhaps in the late 19th century (the position at the time of the early large-scale O.S. maps: Figs 8–9), and certainly by *c.*1910 (Figs 10–11). The creation of the present doorway to the south (with bricks of a later character employed in the frame, above, and elaborately-carved brackets: Fig. 25), may have been rather later: late 19th century? The final stage, with the addition of the oriel window filling the position of the two southern windows of the first floor, dates to after *c.*1928 (if the date of a published photographic image, Morris 2007, 127, is reliable; although this looks very much like the image here dated to *c.*1911: Fig. 11).

Side (south) elevation

Access to the south elevation was difficult, possible only from the extremely narrow gap between the standing walls of Veryards to the north and The Walronds to the south (Figs 34–36). In places this was as little as 250–300mm, or a single scaffolding plank's width, and conditions were very inclement (smelly from accumulated guano, slippery when wet, and prone to assault by live pigeons). The restricted access meant that only very oblique and/or close-to photography was possible, and this meant that the photographic record of this part of the work is considerably less than ideal (Figs 34–35). In consequence the recording of this elevation was more than usually reliant on drawings (Figs 13; 16).

Much of the surviving form of the wall is of mid.-19th century date and coeval with the construction and present layout of No. 4 Fore Street (see description of the east elevation above). Two elements appear to be earlier (Fig. 16): the chimney stack towards the front and an area of cob-filled timber framing to the west at first floor level (underpinned by later brickwork beneath). Both of these elements could be 18th century or early 19th century survivals; and thus represent parts of the building shown on the 1831 map.

The south elevation consisted broadly of brick fabric at ground-floor level and timber framed fabric with lath and plaster infill at first-floor level (Figs 13; 16). The chimney stack was built of quite early (i.e. crude) looking brick, 9 x 4½ x 2½" (230 x 115 x 65mm), not conventionally bonded. This is perhaps of the same date as the southernmost pier of brick in the south elevation (above and Fig. 33), which was tentatively assigned to the 18th century in phasing that elevation. The top of the chimney above is of later-looking brick, presumably rebuilt in the later 19th or early–mid. 20th century. To either side of the chimney stack is a brick wall 14" thick (360mm) built of 9 x 4¼ x 2¾" (230 x 110 x 70mm) brick. To the west, as far as the south-west corner of the building the wall narrows to 10"/260mm, and

accommodates an inserted doorway of late 20th century date giving access from the side service passage of the hotel to the drang (narrow gap) between Veryards and The Walronds (Fig. 16). At the west end of this the standing wall running west from the south-west corner of the building, plus a section cut into the ground-floor section of the main wall (Fig. 16), is a rebuild of later 20th century date (perhaps belonging to the 1980s phase of refurbishment: some of the older drinkers in the pub reminisce about formerly having been able to walk from the car park through to Fore Street via this passage). This is of 9 x 5 x 2¾" (230 x 125 x 70mm) modern looking brick, hard fired with crisp arrises.

At first floor and roof levels nearly all the timber framing was mid.-late 19th century timber framing with nailed-together studs and rails, strengthened with diagonal braces. A number of older timbers were cut-up and re-used in this framing, notably reused oak timbers, one with bead moulding, the other a section of moulded architrave, and several sections of studs from earlier timber framing with drilled holes for ladder laths (asterisked on Fig. 13). These were typical of early 17th century timber framing, and were similar to timbers seen in the front wall and interior framed partitions of the Manor House Hotel (both *in situ* and in re-used contexts) in 2015 (see Blaylock 2016, fig. 38 for an example).

There were two exceptions: the area of timber studwork with cob filling at the west end of the elevation at first-floor level, (mentioned above). This probably represents the isolated survival of a remnant of earlier wall, perhaps of the 18th century building. At the east end of the elevation, east of the chimney stack, the more recent timber framing had been applied to an area of earlier (mid. C19th) framing to the north, with surviving lath and plaster surface on its south side (Fig. 16). This probably represented an improvised repair of the mid. or late 20th century.

The windows seemed to be integral to the main run of framing, and help to date it. The tall round-headed light with large panes and marginal lights ought to be mid.-19th century in date, so therefore contributes to the dating of the whole assemblage. Occasional later repairs were noted, notably an area of later 20th century plasterboard repair to the interior of Room 10 (south-west corner); the insertion of the doorway (presumably to permit access once the western end of the drang was blocked by the extended brick wall (above); etc. (Fig. 16).

Rear (west) elevation

Part of the rear elevation was stripped of its rendering and external lath coating, for repair, and this had been covered with temporary sheeting, and had been inaccessible at the time of previous recording visits. I arranged to have it uncovered for a recording visit on 5.xii.17. No drawing was prepared of this elevation, so recording consisted of written notes and photographs; the two are combined here in an annotated and phased photograph (Fig. 14). Obtaining good photographs of this elevation was problematic, mainly because the only available points yielded oblique angles. The best available view, used here for the base photograph for Figure 14, was obtained from the north-west, from the roof/adjoining valley of Veryards (see photograph nos: 7491–504).

The rear elevation exactly mirrors the dimensions and structural sequence of the front elevation, whereby the main part of the elevation is of rubble stone with a finished masonry quoin to the south (marking the south-west corner of the older building; Fig. 38), but that all the fabric to the south is of a variety of 19th and 20th century fabric, mainly in timber-framed construction (Fig. 39), some with brick infilling, some with lath and plaster. The

southernmost section is 4.80m wide (from the stone quoin to the south-west corner post of the timber framed section). The full width of the rear elevation, from the south-west corner to the step out in the elevation, is 7.64m. The rubble fabric to the north is bonded in pale yellow-brown earth mortar and must represent the back wall of the 17th century house, although what becomes of it further north is unclear (Fig/ 14). To the north the facade steps out to the west (in an area that was not stripped in 2017); this may be the remains of the north-west range projecting from the rear wall in the 1831 map (Fig. 5). No further fabric was exposed here in 2017.

The window lighting the 19th-century stair (rising from south to north within at this point) is cut into this rubble masonry fabric, with brick facing up the reveals, contemporary timber lintel, and brick over the lintel (Figs 14; 38). The window is a horned sash with 'stuck-on' marginal panes, i.e. moulded timber glazing bars stuck onto the interior surface of the single glass pane (a piece of *trompe-l'oeil* that may have been part of the 1980s alterations for the hotel?). All that can be seen of the rear elevation to the north of the window (not visible in the slightly oblique view used for Figure 14) is an inserted brick reveal, so the extent to which further original rubble masonry of the rear wall survived here remains unclear. The north reveal of the window had one perforated brick at the top, so this side may be later than the mid.-19th century date proposed for most of these refurbishments.

The timber framing was a hotch potch of different phases, containing large (230 x 140mm/9 x 5½") timbers at the top and in the middle (Fig. 40), with nailed-on studding forming the basic frame, and with lath and plaster cladding on both internal and external surfaces. Below was an area of 20th-century brick repair. This had an integral sash window (to the south) with plate glass and horned sashes (Fig. 39): therefore of mid.-19th century date. To the north was a more modern opening, perhaps occupying the position of an earlier window, but now a door in its present incarnation, although blocked by the construction of the western extension to Veryards of c.1989. This looks like a mid.- or late-20th century fire escape, predating the addition of the rear bar of Veryards in the late 1980s, and with its lower half obscured and blocked in with timber framing at that time (the lead flashing of the 1989 guttering runs against this: Figs 14; 39).

The doorway was faced with modern brick below (Fig. 14). This probably related to the first fitting out of the hotel in 1983, after the acquisition of No. 4, and the extension of the hotel into this building. N.B. that the brick rose to the full height of the door on the south reveal, but only the lower half of the north reveal was of brick, hence the suggestion that there might have been a window in this position before. Although it was sealed and painted over, the door remained in position. It too had the stuck-on marginal panes/moulded glazing bars noted for the stair window to the north.

At the south end of the west elevation the cob-filled timber framed partition seen in the south elevation appeared in section (compare Fig. 14). This was rendered in haired earth plaster typical of a rather earlier phase than the 19th century. This sliver at the extreme south-west corner (Fig. 41) was probably all that remained of the late 18th or early 19th century phase in the west elevation. This fragment is abutted by the timber framing (see photos, Fig. 41). Otherwise, little of the timber-framed structure is likely to be earlier than the mid.-19th century here. In addition to the various structural features mentioned above, much of the finishes are likely to be 20th century, e.g. the lath and plaster and plasterboard on the interior wall faces of the hotel bedroom (Room 10).

Manor House Hotel (No. 2 Fore Street), miscellaneous observations

Some observations on the main Fore Street elevation of the Manor House Hotel were made in passing, since it was accessible from scaffolding. These are set down here 'for the record'. A detail of the moulded corbel stage and cornice (Figs 17; 46) was drawn here to match up/complement/provide a record of the equivalent at the northern end of the building (Blaylock 2016, fig. 18). Several blocks above this are misaligned and/or displaced and need re-pointing at a minimum, if not taking out and re-setting. The southern inscribed stone bearing the initials 'T.' and 'T.' with 'A,' beneath was photographed (Fig. 44). This triad of initials presumably stands for Thomas Trock and his wife (as opposed to 'T.T.' and the date '1603' on its counterpart at the north end of the building). Such a triple grouping of initials was often used to commemorate a wedding, and appears on plasterwork, cast bronze cooking vessels, and in numerous other contexts of the time. The initial 'A' remains elusive, no wife is mentioned in Trock's will (TNA PROB 11/157/490), perhaps because she predeceased him, and no record survives in other readily available documentation (such as parish register transcripts or listing of marriages). Trock's memorial inscription in the parish church was recorded in 1843 by James Davidson (Davidson n.d., 426), although this, too, is uninformative on the matter of a marriage, mentioning only that the grave also was used to bury Thomas Atkins, Gent., who was named as Trock's cousin in his will, in 1655.

The top brackets of the first/southern first-floor window are both damaged and are missing the front part of their scrolled sections, and are in need of repair. Everywhere the carved detail is very gummed up with paint (Fig. 42) and would probably show up very nicely if it was stripped down and repainted or oiled (or limed as No. 8 Fore Street was to good effect, some years since).

The plaster soffits of the second-floor oriels are probably secondary, given the fact that the brackets are partly obscured by the plastering. A question arises about the original form of these features, which might be answered if it is possible to see behind these finishes at any point. This in fact also represents a general question about the front elevation: any removal of surface finishes ought to be monitored for observations and information about the original, or past secondary, finishes of the facade.

Chris Flint was working on conserving the shell hood over the main doorway of the Hotel (Fig. 43) in October 2017. He subsequently also made repairs to the timber frame above the hood, and removed the lead covering to expose the extrados of the timber work (August 2018 onwards). This revealed the positions of some of the studs of the timber frame of the front wall of the building (photograph refs: SRB/2715–21, 8.viii.18). He also carried out many of the repairs and refurbishments to the windows, doorframes and other timberwork on the street elevation of No. 4.

Veryards interiors, miscellaneous observations

Recording of the interior details of Veryards was really beyond the brief of the project, but it should be noted that they are very nice, with quality marble fireplaces (grey in the front ground-floor room; white to the rear), door cases with fluted friezes and broken pediments, and the stair, which I had not seen before, is also of high quality, with turned and fluted balusters and scrolled rail over turned and fluted newel posts. The roofs would also repay study, since they may well reflect (and confirm) the structural history of the building posited here.

Discussion and conclusions

Survival of early 17th century fabric

Although the survival of 17th century fabric in No. 4 Fore Street had been postulated before, and had been quite clear from the time in 2016 when test areas of the rendering of No. 4 had been removed, the realisation of the extent of the survival and the concomitant implication that the shell of an earlier building is contained within Veryards has come as something of a surprise. The bulk of the front wall, the presumed south elevation linking the south-east and south-west quoins (presumed because embedded in the standing fabric of the building and not visible), plus that part of the rear wall that has been exposed (and which was seen to tell a very similar story), contribute to the picture of the rectilinear plan of the front range of another early 17th century house between the Manor House at No. 2 and The Walronds at No. 6. This range is probably the building mapped on the street frontage on the 1831 insurance map (Fig. 5). That this was contemporary with the Manor House is demonstrated by the continuous masonry fabric across the junction of the two buildings, revealed on the removal of the rendered finishes of No. 4.

The plan of the early building

The 1831 insurance map (Fig. 5) and the tithe map of 1841 (Fig. 7) both provide information on the form of the building before it was refurbished in the mid.-19th century. The rectangular front range represented by the masonry walling and quoins in east and west walls is distinguishable on the 1831 map, but ten years later seems to have been absorbed into an overall quadrangular structure. The 1831 map shows a central courtyard, albeit not completely surrounded by buildings, and a gap between the east/front range and the south range, showing that this had not yet been completely filled in and implying that the south range was a later structure filling in the original side entrance providing access to the rear of the property (as suggested above); compare the surviving configuration at The Walronds, next door. The later map, by contrast, shows a complete and continuous quadrangular plan, with a gap/entrance through the west range. There was a square projection to the rear of the front range on the 1831 map; which might have accommodated a stair. Nothing more can be said of the remaining ranges, which may have been of later date; pretty certainly so in the case of the south range. On analogy with the plans of the adjoining houses one might expect a kitchen (either attached or detached) somewhere to the rear, and outbuildings, including stables and the like. The buildings around the courtyard shown in 1841 could have accommodated some, or all, of these functions.

The process of conversion in the 19th century

As a result of the recent observations, it now seems likely that Veryards is essentially an earlier building which was converted and modernised in the mid.-19th century, rather than built anew (as has sometimes been suggested in the past). The shell of the building appears to survive, although the roof was replaced, and the front and rear walls possibly heightened (see the relationship with the Manor House adjacent, at wall-top level), and nothing is known of any survival on the interior (in the absence of any exposure of fabric). The present windows can all be shown to be insertions, sitting within cuts in the early masonry and formed wholly, or partially, of brick, although their positions and proportions may relate to earlier window openings (and the ground-floor lintels may have survived from the earlier building/fenestration scheme). The undated (though probably mid.-19th century) depiction of the building by George Sydney Shepherd (Fig. 3) implies that there were two doorways in the front elevation. This may provide an explanation for the narrow window set between wider

windows in the present facade, namely that this bay originally accommodated a door rather than a window (in addition to the door in the current position to the south).

Recent (20th century) alterations to the building

The main alterations of note seem to have been the addition of the oriel to the front elevation (dated to the mid.-20th century by photographic evidence: compare Figs 10–11 with the 1950s photograph illustrated in Blaylock 2016, fig. 9); repairs to chimneys, perhaps in the mid.-20th century (Figs 48–49) and the major alterations associated with the annexation of Veryards into use as part of the hotel in the 1980s. These saw major structural alterations: principally the construction of new bar facilities in a large new extension to the rear; but also the creation of integral bathrooms to bedrooms (with associated new partitioning and windows, and the like); the cutting of a doorway to provide internal access between Nos 2 and 4; and the removal of garden walls, and associated amalgamation of the two tenement plots, much of this large area, alas, being devoted to car parking rather than any more amenable use. There was also a good deal of refenestration at this phase, it seems (Sue Warren, personal communication). These alterations did not all take place at once, since the building functioned as part of the hotel for a number of years after its acquisition by Mr and Mrs Peters in 1983, before the extension was contemplated c.1989 (the present author recalls drinking in the small back bar formerly in this position when first living in Cullompton in 1987).

The value of archaeological recording

If this exercise has a lesson it is surely that the archaeological monitoring and recording of a project like this is justified by the resulting observations and improved understanding of the building that we now possess. Rendering is common, both in the local vernacular and in more polite buildings, especially those of the 18th and early–mid. 19th century. It serves a practical purpose in insulating permeable building materials, such as cob, from the weather, but also permits a smoother finish to be imparted to buildings, as became fashionable in the later post-medieval period, and therefore can serve to 'smarten up' a dull or poor-quality elevation. But rendering also obscures the structural fabric, and its removal therefore presents an opportunity to observe structural details not otherwise visible (as was pointed out in the sections on the aims of this work, above). The report on this work acts as a point-in-time record of the building to record what we could see and observe in 2017, and which has been covered up again by new rendering in spring and summer 2018.

In this case the opportunity presented was seized and significant new understanding of the history of the building and the interpretation of its development has arisen, which would simply not have been there without archaeological observation and recording. It behoves all who are interested in buildings to be vigilant for similar opportunities. The present author, for example, has long kept a watch for rendered and roughcast buildings stripped and undergoing repair, and to record at least by photographic means what is revealed. By this means we know for example that the row of three houses at the north end of the Higher Bull Ring, Nos 40–44 High Street, are of cob. These are early–mid. 19th century houses, listed Grade II, that would otherwise probably have been thought too polite for this material (although it must be admitted that cob is mentioned in the listing description: see List Entry nos 1105911, 1306859, and 13261750). Similarly, the Victoria Hall, one-time Assembly Rooms, former chapel, and soft-toy factory, now a nursery, further up Tiverton Road, is also of cob, notwithstanding the building's neo-gothic (and distinctly polite) appearance. This was not recognised in the listing description (Grade II, List Entry no. 2260845), but was observed

and photographed by this author in May 1996 when the building was undergoing repair and re-rendering (author's photographic archive).

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- DHC ZAHS Cullompton Fire Insurance Map 1831–c.1839.
- DHC ZAHS/MP/1 Ground plan, 'Town and Environs of Cullompton' by R.P.Davey, 1831, scale 5" = 400' [useful for showing the footprint of building and for the dating of alterations].
- SHC DD\WY/9/3/1 'A Plan and description of all the landes belonging to the Barton and Manor of Padbrooke and Paunsford in the parishes of Cullompton and Bradninch in the Countye of Devon the lands of Padbrooke being divided into 4 Tenements...all which are parcell of the possessions of the Right Worshipful Sir William Courten of London, knight'. Surveyor: William Jennings of Evershott. Sections of the parish, highly coloured, woods marked, buildings and trees in elevation. With inset of the town of [Cullompton]. Fields numbered, see DD\WY/1/49/9 for survey. Adjoining landowners named. Decorative cartouches of coat of arms, compass, and illustration of maps makers and their tools. Watercolour on parchment. 112cm x 77cm (Somerset Heritage Centre, Taunton).
- TNA PROB 11/157/490 Will of Thomas Trock, Merchant, of Cullompton, Devon, dated 7th February 1629, proved 4 May 1630 (The National Archives, Kew).

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On-line resources

- Designation descriptions are accessible on-line at: <http://list.historicengland.org.uk/results.aspx>; also via <http://www.imagesofengland.org.uk>.
- Devon Heritage Centre on-line catalogue: <http://devon-cat.swheritage.org.uk/>.
- Historic England archive photographic collections (formerly the National Monuments Record 'Red Box' collection): [https://historicengland.org.uk/images-books/photos/englands-places/results?place=Cullompton, Devon \(Place\)&terms=cullompton&searchtype=englandsplaces&i=0&wm=1](https://historicengland.org.uk/images-books/photos/englands-places/results?place=Cullompton,Devon(Place)&terms=cullompton&searchtype=englandsplaces&i=0&wm=1).

Appendix 1: Measurement of key details of the street (front) elevation prior to stripping

Various basic measurements of elements of the plaster/cement details of the front elevation were recorded on 25th September 2017 before stripping, as a precaution against their loss during stripping, and to aid reinstatement; and the measurements were backed up by record photographs. In stripping the main front elevation of its render it proved possible to retain the surrounds of the windows, including their sills and supporting brackets, so worries about correct reinstatement of these were obviated thereby. Nevertheless the measurements are recorded here for reference and archive purposes:

The rusticated quoins (Figs 12; 22–23) were 360mm wide, 285mm high and had a minimum projection of *c.*18–20mm; the gap between them was *c.*30mm. By the time individual 'blocks' have been gummed up with paint they measured more like 370 x 300mm. The quoins began 120mm short of the visual corner of the building in order to allow space for a rain water down-pipe. At the top/second floor level the gap with the jettied-out wall of No. 2 was 150mm. The plat band (Fig. 24) was 240mm deep, projected from the wall face by *c.*20mm; and stepped out another 50mm beneath the first-floor window sills. The brackets beneath the first floor windows were 160mm wide and 160–170mm high, with a maximum projection of *c.*50mm (Fig. 24).

The dentilled cornice was typically 55mm wide by 75 mm high by 50mm deep, with dentils spaced at approximately 40mm intervals, occasionally 41 or 42mm. This sat on a moulding 60mm deep, with a 40mm projection. All these details were in timber (the cornice, eaves and moulding beneath, and so were not disturbed. The cornice continued above the bay/oriel window, although obscured by the flashings associated with it. We know from pictorial sources that the oriel was an addition of the early–mid. 20th century (above and Figs 10, 11).

The rusticated quoins at the south end of the facade, as those at the north end, were 300mm high, 360mm wide, and projected 20mm(+/-) from the plane of the wall. They stopped short of the true corner of the building by 120mm in order to leave room for the rain-water pipe (Fig. 23).

Window spacings: Nothing was regularly spaced or of similar width, except the two windows of wider (1.66m) dimensions (i.e. those with the marginal lights). N.B. that these are said to have been totally replaced in the 1980s (Sue Warren, personal communication). From the N quoin to the N window was 2.12m; the N window was 1.70m wide; from the N window to the N central window was 1.47m; the N central window was 1.32m wide; from the N central window to the S central window is 1.03m; the S central window is 1.70m wide; and from the S central window to the oriel/stone quoin marking the southern edge of the 17th century building was 1.40m: an aggregate measurement fitting the 10.75m width of the original building. The width of the oriel window was *c.*3.05m (not easy to measure, possibly as much as *c.*3.20m) and from the oriel to the southern quoin was 1.13m.

The plinth at ground level (Figs 18; 20) was *c.*500mm high and projected 20mm or so from the wall face. The ground floor windows had projecting sills supported on brackets individually 200mm high. These had stooling for the timber window frames, not well articulated on the drawings and not easy to photograph behind the railings.

Where some of the rendering had been removed previously the fabric could be seen as coarse cement-based render, pale brown to buff in colour with frequent fine, medium and coarse grit, up to 5mm in diameter (Fig. 45). This was probably two-coat work, at least 55mm in total thickness, with a 3–5mm surface skim of neat cement on its exterior surface. In turn, this had been painted up with multiple layers of proprietary paint. At the north corner, where the quoin projects it is as much as 60mm with a flat fillet, 110–120mm wide until the beginning of the rusticated quoin (and the plinth below) begins. This is 600mm south of the equivalent rendered edge of the ground floor of No. 2 Fore Street, the Manor House Hotel. This is an important dimension, and one that was in danger of being lost in the stripping and re-rendering process (this also emphasises the artificiality of the division between the two buildings, in the sense that the fabric is continuous behind the rendering and indivisible in any clear straight join).

There was some discrepancy in the drawings over the number of quoins. There should be 18 in all from plinth to cornice on the southern quoin (there is no means of checking the northern quoin as so much of it is removed already). If one is taken as level with the plat band then there are 7 quoins above this and 10 quoins below it. In fact the drawing does have the correct number of quoins, but they appear as of irregular depth, whereas in fact the individual quoins are pretty much consistent in height. The original drawings (in archive) therefore need a slight tweaking on this point throughout.

Appendix 2: Description of mortar types observed and recorded

1. *Sample of 17th century bedding mortar from East elevation, 9.x.17.*

Pale red or pink soft sandy mortar, with frequent small and medium sized white inclusions, probably unmixed lime particles, plus some other coarse sand/medium-fine grit, and occasional charcoal fragments. No hair is visible, but an occasional chaff cast was observed in the sample retained. This looks like a typical local post-medieval earth-based mortar, combining material from the Permian subsoil and some lime, poorly mixed, but is not especially close to the earth-based bonding materials noted in the north wall of the Manor House Hotel in 2015 (Blaylock 2016, 23–24, especially nos: 2, 6, 14, qq.v.).

2. *Sample of surface rendering from the East elevation, 9.x.17.*

Coarse, off-white, slightly pinkish gritty lime mortar with frequent fine, medium and coarse grit particles. I do not think, on visual inspection under a hand lens, that this contains any cement. It is thus consistent with a mid.-19th century date. The local practice at this time rarely employed artificial cements, even though they had been available for many years (although Roman cement and Portland cement go back at least to the last decades of the 18th century, they were rarely used locally until the later 19th century; see Blaylock 1986, 90; Allan and Blaylock 1991, 109–10). It seems that through parsimony, or adherence to traditional craft practices, or perhaps a combination of both, local builders were slow to take on new materials. On the other hand this is a distinctly different mix from the bedding mortar described above, and which appears frequently in local vernacular building contexts from the 17th to the late 19th centuries (see above), so it might be concluded that a particular (and probably stronger) mix was thought suitable for the stucco surfacing and modelling of rusticated quoins and other features that this facade required. See also photographs of this material *in situ* on the east elevation, nos 6953–55; 6961–66. The bedding (probably applied as two-coat work) was finished with thin surface skim which does contain cement.

Appendix 3: Index of the photographic archive

The record photographs compiled during this work include a group from my initial visit on 25.ix.2017 (167 items covering mainly general and initial views); a group from the main recording phase on 10.x.17 and 5.xii.17 (166 items, covering mainly details); and a group of miscellaneous photographs comprising view loaned by Barry Honeysett, the structural engineer; general views of the building when first scaffolded taken on 14.vii.17; odd shots taken on a site visit on 12.x.17; documentary sources photographed in the Devon Heritage Centre on 12.x.17; photographs of graves of Edwin Lawrence and his family in Cullompton cemetery on 25.x.17; and the like (approximately 50 items).

Preliminary visit, 25.ix.17

<i>Photo no.</i>	<i>Description</i>
6801–02	East slope of roof, looking south along top lift of scaffolding.
6803–05	Same, looking north to Manor House Hotel/No. 2 Fore Street.
6806	South gable, looking west through the narrow gap between Veryards and The Walronds, showing the juxtaposition of the two chimneys of the two buildings.
6807	Detail of the replaced weathering course at the base of the chimney of The Walronds, looking west.
6808	Detail of the southern gable of the Manor House Hotel, showing the inscribed date stone, and the differential eaves level of the two buildings (i.e. No's 2 and 4).
6809	Detail of the northern chimney stack of Veryards, looking north-west.
6810	Same, detail of the base showing brick weatherings, looking north-west.
6811	Detail of the inscribed date stone in the south party wall of the Manor House Hotel, looking north-west.
6812–14	Same, straight-on views of the inscribed stone.
6815	Manor House Hotel, detail of scrolled bracket supporting southern valley in the roof, looking north-west.
6816	Same, detail of Ionic pilaster below scroll.
6817–18	Same, detail of scrolled bracket supporting southern valley, looking south-west.
6819–20	Same, detail of another scrolled bracket supporting central valley of the roof, looking north-west.
6821–22	Same, looking south-west.
6823–24	Same, detail of another scrolled bracket supporting northern valley of the roof, looking north-west.
6825–27	Same, general views of the second floor elevation, looking south.
6828–30	Veryards, detail of dentilled cornice and window surround, first floor and eaves, looking west.
6831–33	Veryards, detail of rusticated quoins at north end of east elevation, looking west.
6834	Same, details looking north-west, showing traces of applied plaster rustication on south elevation of Manor House Hotel.
6835–36	Same, further details, looking west.
6837–38	Manor House Hotel, detail of corbelled stage of south party wall, looking west/slightly north-west.
6839–43	Same, looking west, various details.
6844–45	Same, looking north-west, wider view, including fluted frieze running north.
6846	Manor House Hotel, looking north along facade showing brackets of second floor bay windows.
6847–50	Same, frieze over first floor windows, looking north along facade.
6851	Same, looking south-west.
6852–53	Same, detail of scrolled brackets over first floor window, south.
6854–56	Same, detail of scrolled brackets over first floor window, central.
6857–58	Veryards, detail of first floor window frame and dentilled eaves cornice.
6861–62	Same, detail of moulded frame of first floor window.
6863–65	Veryards, east elevation detail of rusticated quoins at south end. elevation view looking west.
6866	Same, looking north-west
6867–68	Gap between Veryards and The Walronds, looking west, showing poor condition of partitioning pre-works.

- 6869–70 Same, detail of small first floor window (6870 with flash).
- 6871–72 Veryards, south end, rusticated quoins, detail looking south-west.
- 6873–74 Same, with details of dentilled cornice.
- 6875–77 East elevation, looking north along the frontage, with C20th oriel window in the foreground.
- 6878 Same, detail of lead covering of the oriel window, looking north, concealing cornice.
- 6879–80 Veryards, east elevation, first floor, looking obliquely north along elevation.
- 6881–82 Manor House Hotel, first floor, oblique view north, including hanging sign.
- 6883–84 Veryards and Manor House, detail of exposed masonry at junction of the two buildings at plat-band level, as first exposed, joins concealed by RWP, straight-on view, looking west.
- 6885 Same, oblique view, looking south-west.
- 6886–88 Same, looking north-west.
- 6889 Same, looking south-west.
- 6890–91 Veryards, east elevation, apron beneath northern first-floor window, looking west.
- 6892 Same, detail of north side, looking slightly north-west.
- 6893–94 Same, detail looking south-west, note junction of brick and rubble fabric.
- 6895–97 Same, detail of south side of window, where sill had been removed.
- 6898–99 Veryards, east elevation, apron beneath central first-floor window, showing partial exposure of brick fabric on initial stripping, looking west/north-west.
- 6900 Same, detail of plat band and supporting corbel, looking north-west.
- 6901–02 Same, showing wider view with associated fabric.
- 6903–04 Same, northern bay, showing exposed fabric between ground and first floor windows, looking north along facade.
- 6905 Same, central window, partially exposed fabric.
- 6906–08 East elevation, southern rusticated quoin at plat-band level, showing details, looking south-west.
- 6909–10 Same, looking west.
- 6912–13 Details of head of main doorway.
- 6914 Southern windows, ground and first floors, before stripping, looking north-west.
- 6915–18 Detail of brackets and plat band beneath windows, showing how they stepped out beneath the windows.
- 6919–20 Manor House: Detail of billet ornament.
- 6921 Same, detail of billet frieze and coving above.
- 6922–28 Same, details of shell hood to main doorway before repair.
- 6929–30 Same, details of extrados of door hood.
- 6931–35 Junction of Manor House and Veryards at ground-floor level, showing continuous masonry fabric between the two.
- 6936–39 General views of the building from the street, scaffolding in place, various, looking north-west.
- 6940–41 Same, looking west.
- 6942–44 Same, detail of the exposed masonry fabric at the junction of Nos 2 and 4, looking west.
- 6945–47 Same, general views looking south-west.
- 6948–49 East elevation, detail of southern doorway to service passage and junction with The Walronds to the south, looking west.
- 6950–52 Same, view of the two adjacent doorways at the south end and oriel over; looking west.
- 6953 Remains of railing at junction of Nos 4 and 2, looking south along facade.
- 6954–55 Details of exposed section through rendering, showing two-coat work, looking south-west/west.
- 6956 Detail of ground-floor window sill, showing detail of stooling for moulded architrave, view from above.
- 6957–58 Same, elevation views.
- 6959–60 Same, south side, detail looking south-west.
- 6961–66 Detail of exposed section through surface rendering.
- 6967–70 Masonry exposed by initial stripping at north end of Veryards elevation, detail looking west, to show blocks continuous across the junction with No. 2/Manor House.
- 6971–72 Same, detail of junction of railings, etc, looking south along facade.

*Main photographic record after stripping, October/December 2017**10th October 2017*

- 6973–74 East elevation, timber framing to south of oriel window, looking west.
6975 East elevation, looking obliquely north along scaffolding.
6976–78 Same, details of timber framing and lath and plaster facings at south-east corner of the building.
6979–80 View into gap between Veryards and The Walronds, looking obliquely along the south elevation of the building.
6981 Detail of timber frame at the eaves level of the south-east corner of the building, looking west.
6982–84 Masonry north of the oriel: quoin and southern end of the surviving early fabric between the oriel and the southern window, looking west.
6985 First floor level of the elevation, looking north obliquely along the east elevation.
6986 Southern first floor window, detail of scar for lintel and patching over, south side, looking west.
6987 Same, north side, looking west.
6988–89 Same, masonry between southern and central windows, looking west.
6990 Same, central first floor window, detail fo scar for lintel and patching over, south side, looking west.
6991 Same, north side, looking west.
6992–95 Same masonry between central and northern first-floor windows, looking west (and down in the case of 6995).
6996 Same, northern first floor window, brick bodging in area of lintel, south side, looking west.
6997–98 Same, general view over window, looking west.
6999 Same, north side, looking west.
7000 Same, masonry between northern window and northern quoin of the building, looking west.
7001–05 Junction between Veryards and Manor House at second floor level, showing masonry fabric abutting the south wall of MHH, and (partially hidden behind rainwater pipe, remains of plastered quoins, looking north-west.
7006–07 Same, details.
7008–10 Same, details looking behind rain water pipe (as far as possible), looking north.
7011–12 Southern first-floor window: repeat view of lintel, looking west.
7013 Central first-floor window, repeat view of lintel, looking west.
7014 Middle tier of scaffolding, looking north: general view.
7015 Timber framing to south of irel window: south end of elevation, middle tier, looking west (note evidence for former window opening, blocked on construction of the oriel, and oak post/re-used timber at south-east corner).
7016 Same, wider view.
7017 Same, oriel window, detail looking north-west.
7018–19 Masonry wall to north of oriel, central section, looking west, note quoin stones and brick filling over ground-floor window (rhs).
7020–22 Oriel window, detail of base, looking south-west, not (as before) large quoin stones.
7023–24 Brick filling over ground floor south window, looking west.
7026 Detail of first floor window, south, decayed timbers of cill, looking north-west.
7027–29 Masonry fabric between south and central windows, looking west.
7030 Brick filling over ground-floor central window, looking west.
7031 General view of central tier, looking south-west along elevation.
7032–36 Masonry fabric between central and north widows, looking west.
7038–39 Roosting/nesting pigeons, ineradicable.
7040, 7042 Pigeons on brick infilling over northern ground-floor window, looking west.
7043–44 Masonry north of north ground-floor window, looking west.
7045–46 Masonry at north end: and south wall of MHH, looking west (differential colouring as a result of partial earlier stripping).
7047 Detail of squared blocks of south wall of Manor House, looking west.
7048–49 General view along middle tier, over ground-floor windows, looking south.
7050 East elevation, ground-floor stage, detail of masonry fabric of south end: stump to south of service doorway, looking west.
7051 Same, looking south-west.
7052–53 Same, including doorway, looking west.
7054 Main doorway, looking west.

- 7055–58 Brick pier and masonry quoin north of main doorway, looking west/south-west etc.
 7059–60 East elevation, south window, ground-floor stage, looking west.
 7061–62 Masonry between south and central window, looking west.
 7063–64 East elevation central window, looking west.
 7065–66 Masonry between central and northern windows, looking west.
 7067–68 East elevation, northern window, looking west.
 7069–71 Masonry at north end: and south wall of MHH, ground-floor stage looking west (differential colouring as a result of partial earlier stripping).
 7072–74 General view of east elevation, under scaffolding, looking west.
 7075–76 Same, detail of southern half, looking west.
- 5th December 2017*
- 7484 Rear (west) elevation detail showing middle rail of first floor timber framing, with section of cob infilling lower right (with haired plastered face to north/left), looking south-east.
 7485–86 Same, detail of haired plastered face on cob infilling, looking south-east.
 7487 Same, looking east.
 7488 Same, detail of middle rail, studs and lath and plaster inner skin, looking east.
 7489–90 Same, as 7484, looking south-east.
 7491–94 Rear (west elevation), general view of the stripped area from the valley of the new (1980s) roof of Veryards rear extension, looking south-east, various views; north side of The Walronds, visible to right and rear.
 7495 Same, details of masonry facework between windows, looking south-east.
 7496–7504 Same general views, various, looking south-east.
 7505–07 Same, oblique view looking north along west elevation, 1980s valley gutter below.
 7508 Detail of lower part of timber framing, showing two phases of lath and plaster (and cob infil to rhs), looking down and east.
 7509–10 Detail of lintels and brickwork over stair window, looking north-east.
 7511–12 Views west into gardens of The Walronds.
 7513–14 Base of timber framed first-floor section, showing bottom rail and brick infil beneath, looking east.
 7515 Same, wider view also looking east through the side passage of Veryards.
 7516–19 Front (east) elevation, detail of strap repairs to the doorframe of the main entrance, looking south-west/west/north-west.
 7520 Same, detail of brick repair/re-facing over northern ground-floor window, looking south-west.
 7521–22 Same, wider view looking obliquely along east elevation, looking south/south-west.
 7523–24 Same, detail of brick repair/re-facing over central window, looking south-west.
 7525–26 Same, detail of brick repair/re-facing over southern window, looking south-west.
 7527–28 Same, detail of paint stripping of the frieze and bracket of the main doorway, to show the extent to which the carved detail survives beneath layers of paint, and the consequent 'gumming up' caused by multiple paint layers.
 7529 Same, wider view also showing the top of the brick pier associated with the C19th doorway.
 7530–31 Main (east) elevation, south end, with mesh applied over timber framing, looking south-west.
 7532–33 Main (east) elevation, north end; further details to attempt to show the rusticated plaster quoins in section behind the rain-water pipe, looking north-west.
 7534 Main (east) elevation, top stage, oblique view looking south along the elevation showing new work of lintels, superincumbent brickwork and new lead flashing in the course of construction.
 7535 Same, detail of north window, looking south-west.
 7536 Same, detail of central window.
 7537–39 Same, detail of south window, looking west/south-west.
 7540 Same, south end of masonry elevation, showing quoin and oriel beyond, looking south-west.
 7541 Same, detail of quoins and oriel, looking south-west.
 7542 As 7530–31, mesh applied to timber framing.
 7543 Same, detail of new lead hopper at eaves level, looking south-west.
 7544–45 South elevation, oblique views along the elevation, looking west, with mesh applied over timber framing prior to rendering.
 7546 East elevation, general view of top lift, looking north obliquely along the elevation.
 7547–48 General views of the west side of the Manor House and Veryards, to show the context of the work on the rear elevation (largely obscured by buildings from ground level).

*Various general and miscellaneous views**General pre-works images by Barry Honeysett 6.x.2015 and 25.viii.2106*

- 0552 Main elevation, south east quoin, view looking up and obliquely along the south elevation of No. 4, showing spalled rendering.
- 0553 Oblique view along the street elevation, looking north.
- 0554 Main (east) elevation, showing south-west quoin and oriel.
- 0555 Oblique view along the street elevation, looking south.
- 0556 Main elevation detail of north-east quoin and junction with Manor House Hotel, looking south-west.
- 2315 Northern half of the street elevation with inspection scaffold in place and preliminary stripping in progress (25.viii.16).
- 2316 Same, southern half of east elevation.

*Miscellaneous and occasional photographs by SRB, October 2017**10.x.2017*

- 0059–60 Inscribed stone at top of Manor House, south elevation, detail looking west (10.x.17).
- 0061–62 North chimney stack of No. 4/Veryards, looking north-west, showing rebuild of upper half.
- 0063 Central chimney stack of No. 4/Veryards, looking south-west.
- 0064 Southern chimney stack of No. 4/Veryards, plus adjacent stack of No. 6/The Walronds, looking west.
- 0065 Same, detail.
- 0066 Site meeting on scaffolding, 10.x.17 (Yom Bell, Sue Warren, Roshan Sivlal).
- 0067 Manor House Hotel, northern quoin, detail looking north-west.
- 0068 Same, first floor north window, Ionic pilaster at north-east corner, looking up and south-west.
- 0069 Same, scrolled bracket at north-east corner, looking south-west.
- 0070–71 Manor House Hotel, first floor stage, oblique view along the front elevation, looking south.
- 0072–83 Devon Heritage Centre (ZAHS/MP/1), 1831 insurance map of Cullompton, general views and details showing No. 4 Fore Street/various details (10.x.17).

25/26.x.17

- 0246–48 Cullompton cemetery, grave/headstone of Edwin Lawrence the elder (d. 1932) and his wife Bessie (d. 1939).
- 0249–50 Same, grave/headstone of Edwin Lawrence the younger (d.1973) and his wife Sara Elizabeth Dibert (d.1952).
- 0251 Same, with adjacent grave/headstone of Edwin Theodore Lawrence (d. 2006).

14.vii .17

- 5409–12 General view of the building when first fully scaffolded, July 2017, looking north-west.
- 5413 Same, detail of south end of street elevation, looking west.
- 5414–21 Same, general views looking south-west.

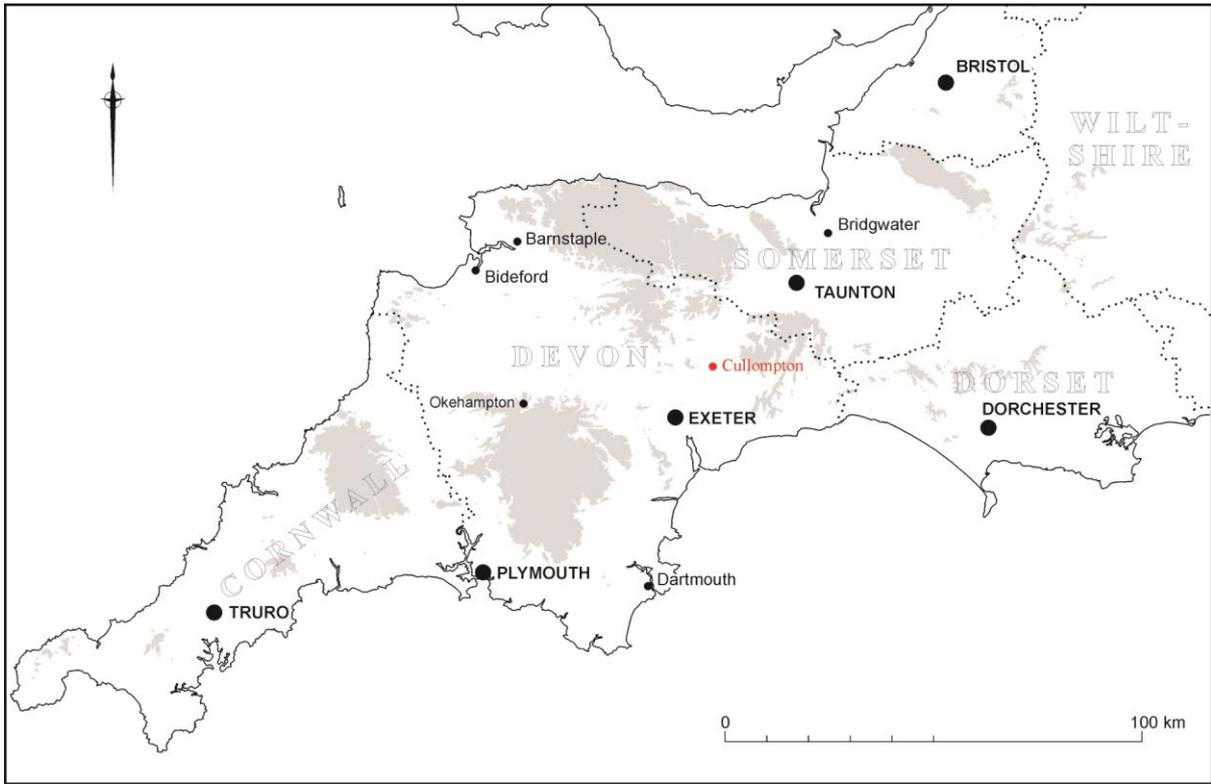


Fig. 1 Location map showing the general location of Cullompton in South-West England (above, author) and the location of No. 4 Fore Street (circled) in relation to the historic town plan (below, extract from the Ordnance Survey six-inch map, first edition sheet Devonshire LVII NW, 1888).



Fig. 2 Extract from the 1633 map of Cullompton showing the town centre with the row of early 17th century houses depicted schematically centre right. The Walronds is the one with the blue (=slate) roof. (SHC DD\WY/9/3/1).



Fig. 3 Westerns, The Walronds, Veryards and the Manor House in George Sydney Shepherd's watercolour, mid. 19th century (after Bonham's 2004, 38).



Fig. 4 Cullumpton town centre as depicted on the 1831 insurance map by R.P.Davy, church in lower left Nos 2-8 Fore Street, centre (DHC ZAHS/MP/1).

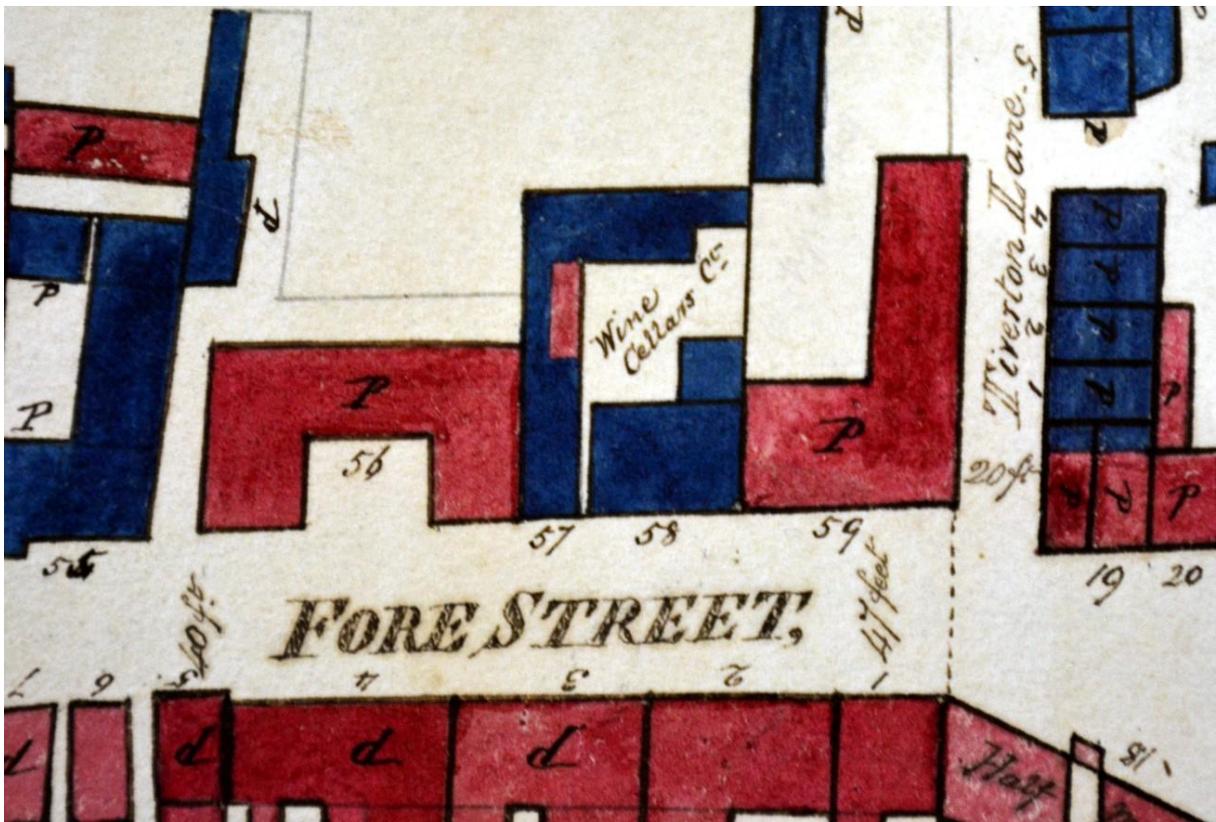


Fig. 5 Detail of the same, showing No. 4 Fore Street (nos 57 and 58) flanked by The Walronds (no. 56) and the Manor House Hotel (no 59).



Fig. 6 Detail of the Cullompton Tithe Map, 1841 showing the town centre.



Fig. 7 The detailed inset plan of the town centre from the Cullompton Tithe Map, 1841; Veryards/No. 4 Fore Street is numbered 2238 (centre); the Manor House, No. 2 Fore Street, 2236 to the north, and The Walronds, No. 6 Fore Street, 2239 to the south.

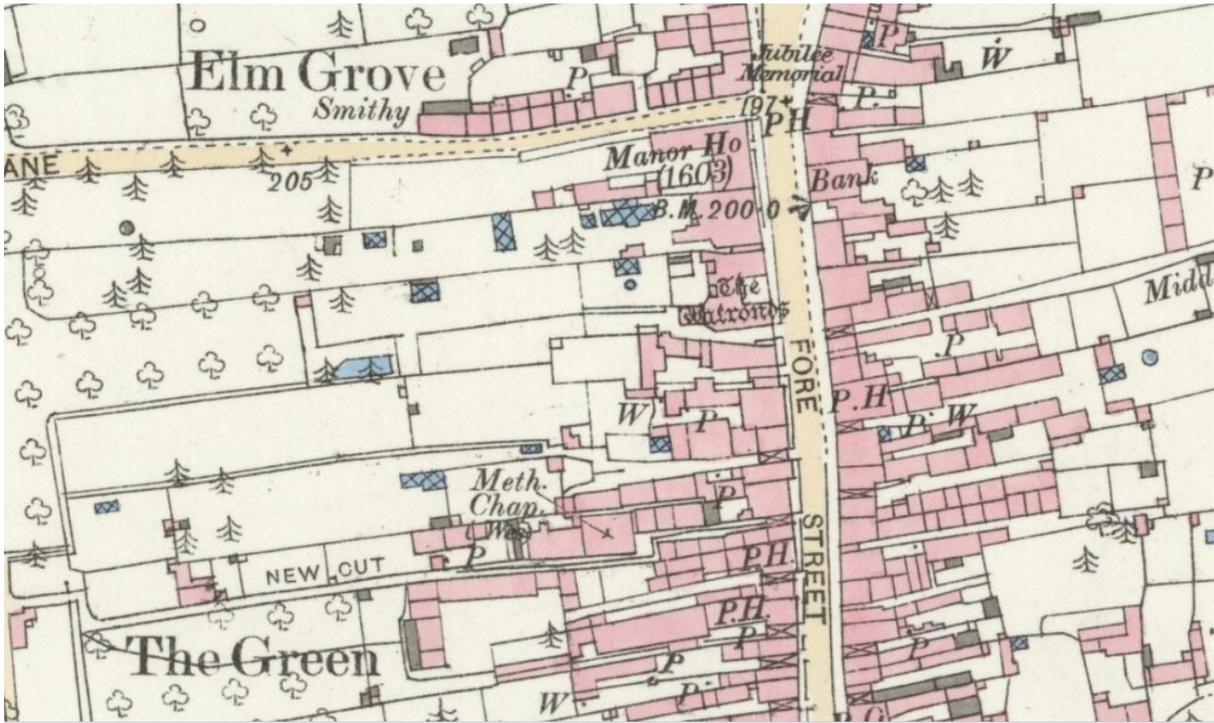


Fig. 8 Extract from the first edition Ordnance Survey 1:2500 map, sheet Devonshire LVII.2 surveyed in 1887 and published in 1889.

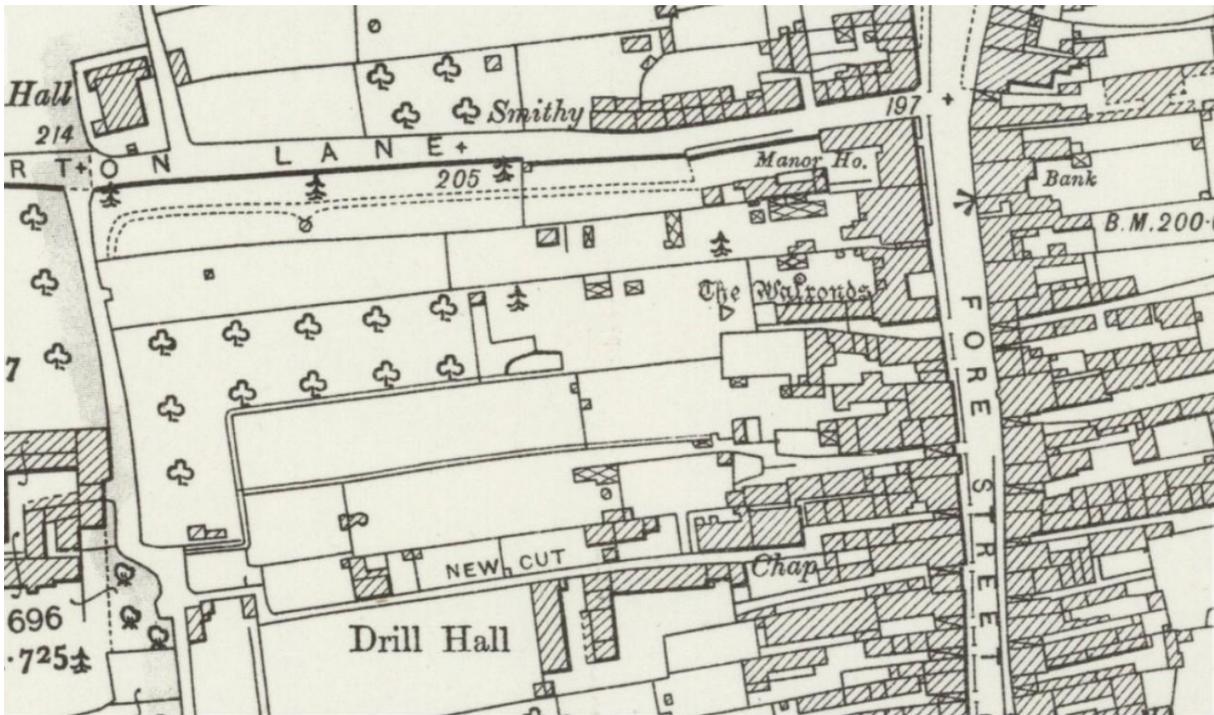


Fig. 9 Extract from the second edition Ordnance Survey 1:2500 map, sheet Devonshire LVII.2 surveyed in 1903 and published in 1904.



Fig. 10 Undated postcard view of Nos 2-8 Fore Street, Cullompton, showing the facade of No. 4 without the oriel window; perhaps c.1910 (author's collection).

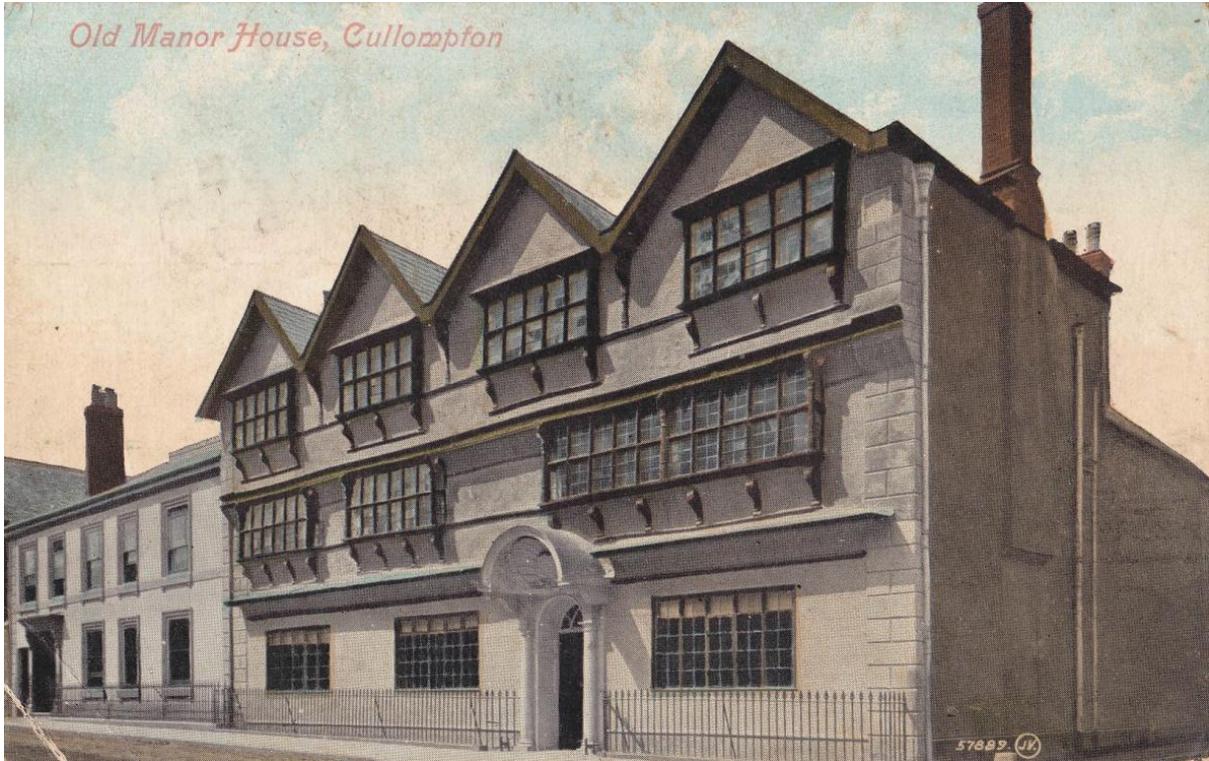


Fig. 11 Postcard of 'Old Manor House, Cullompton', dated 1911, showing Veryards, No. 4 Fore Street, to the left, again in its unaltered form (author's collection).

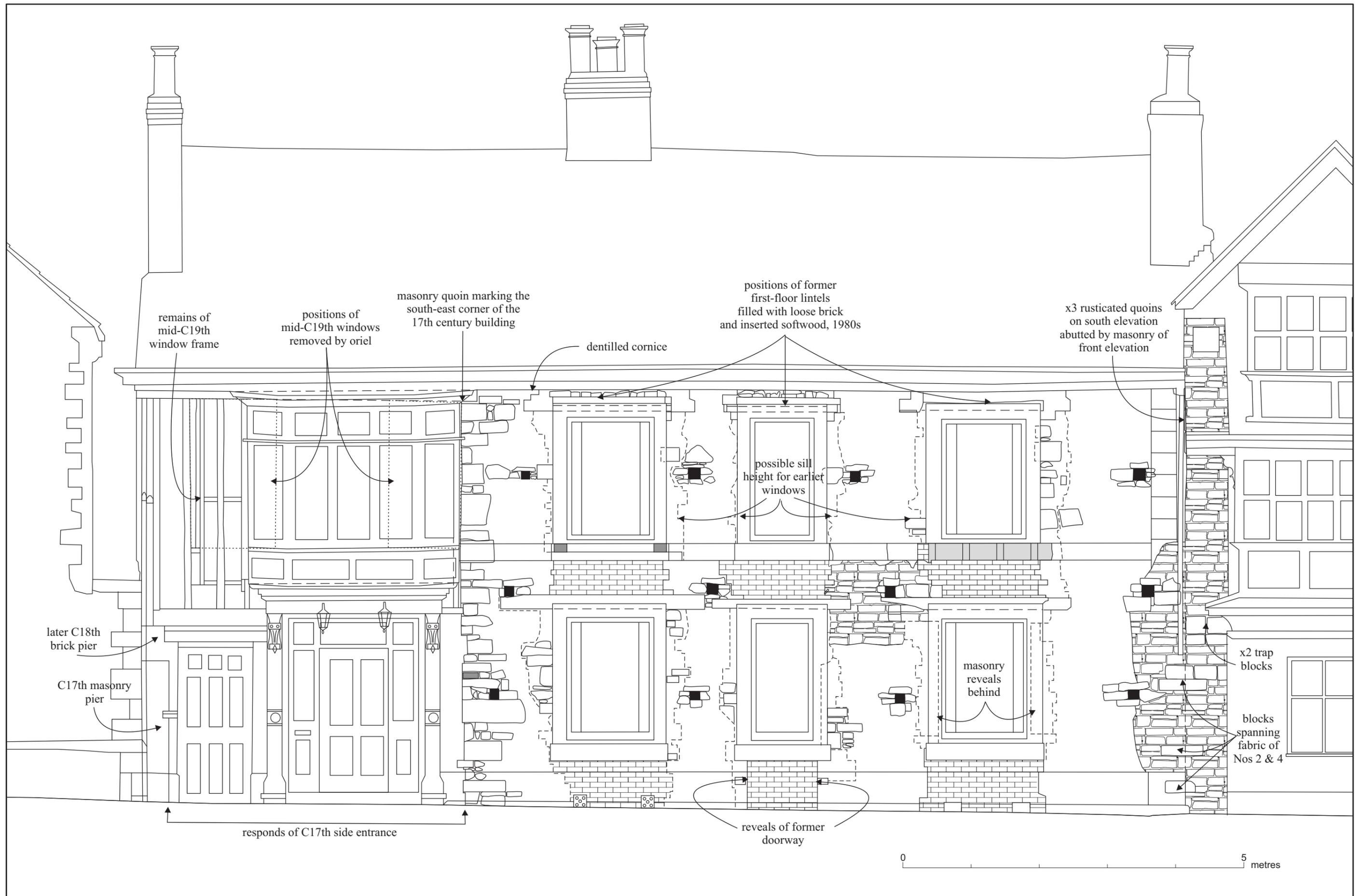


Fig. 12 Fore Street (east) elevation, annotated with observations (based on Barry Honeysett drawing no. 14179/45 with additions, with kind permission).

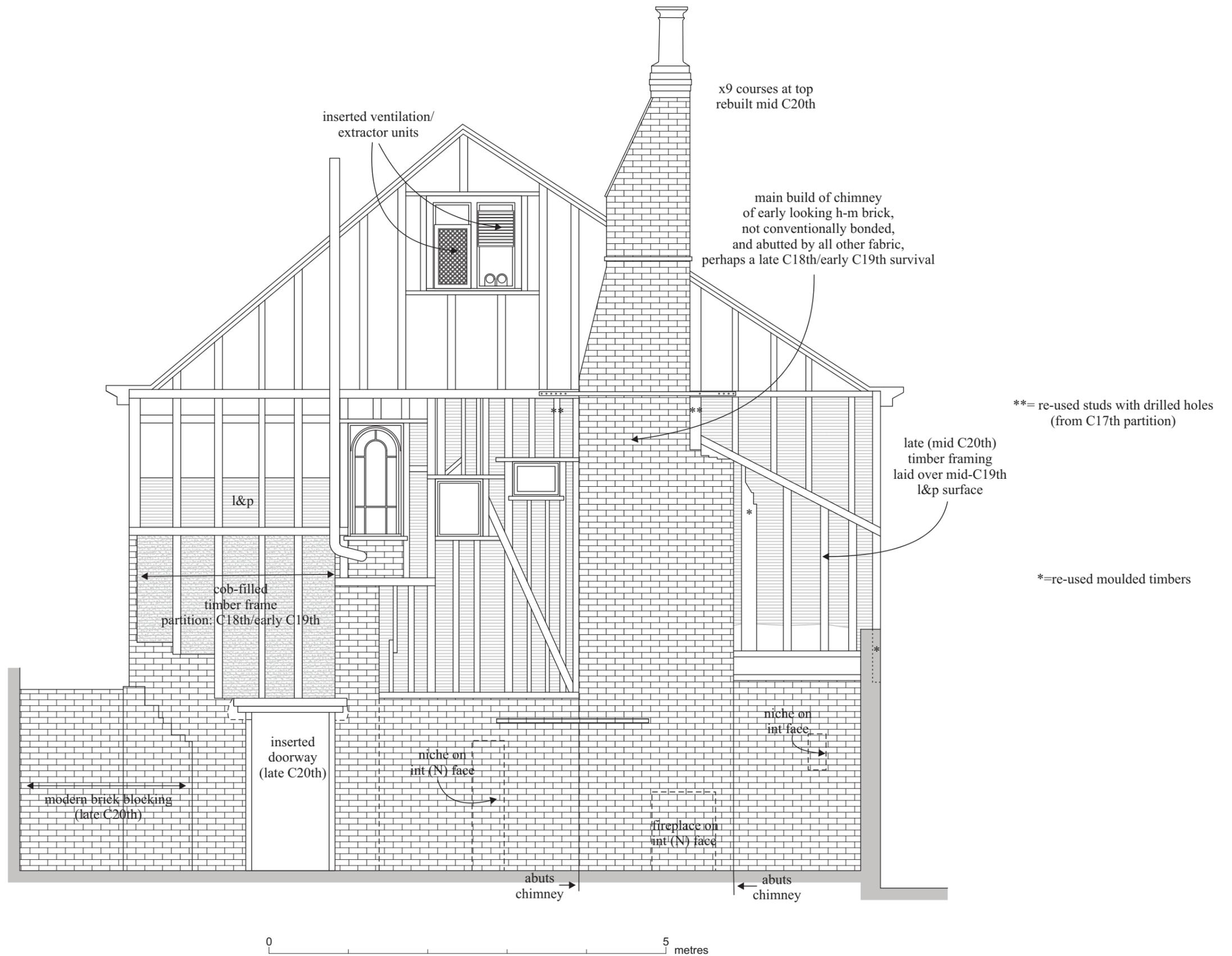


Fig. 13 Side (south) elevation, annotated with observations (based on Barry Honeysett drawing no. 14179/48 with additions, with kind permission).

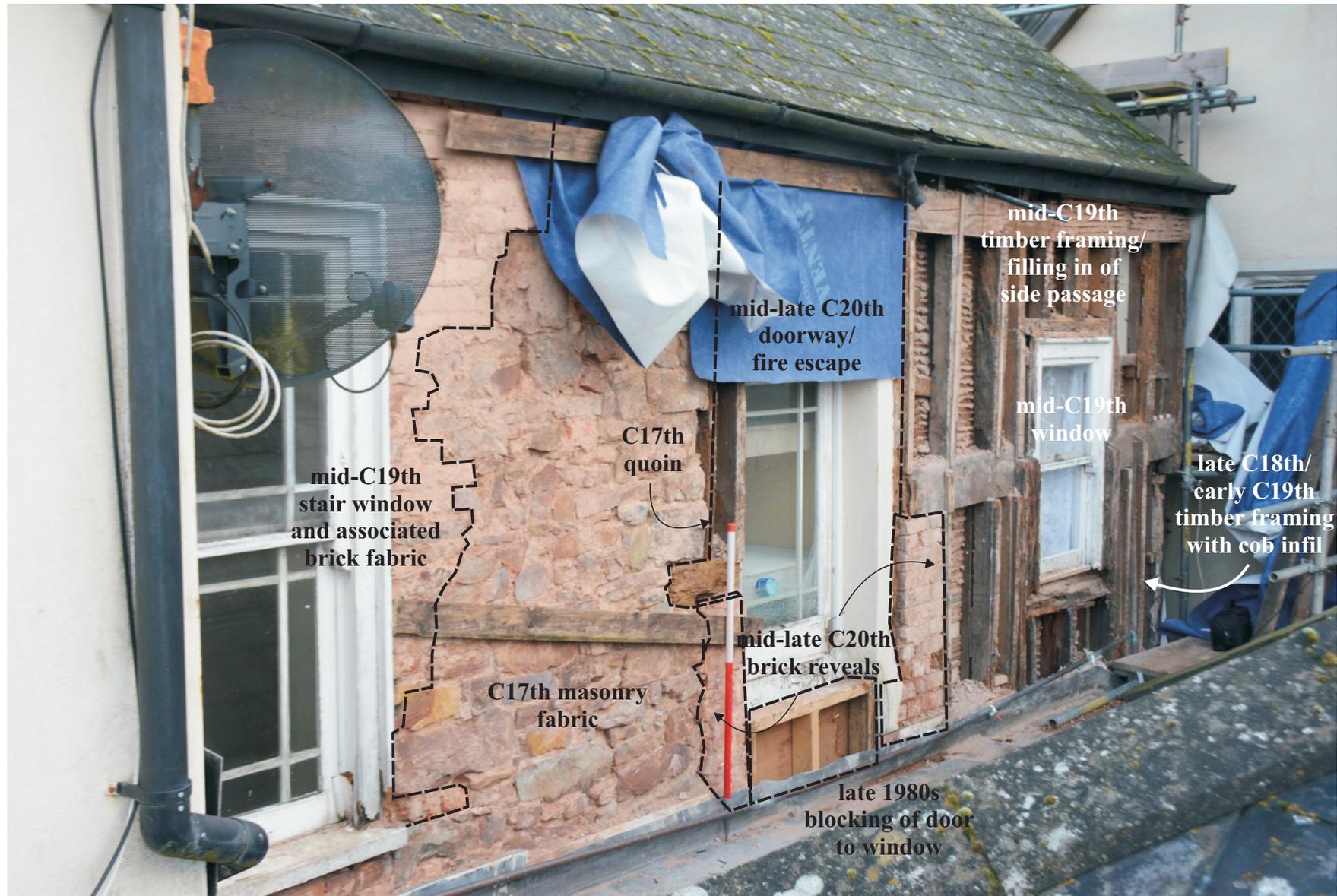


Fig. 14 Rear (west) elevation, photograph annotated with observations and phasing (photo ref: SRB 7502).



Fig. 15 Fore Street (east) elevation, coloured up with phasing of observations (based on Barry Honeysett drawing no. 14179/45, with additions).



Fig. 16 Side (south) elevation, coloured up with phasing of observations (based on Barry Honeysett drawing no. 14179/48, with additions).

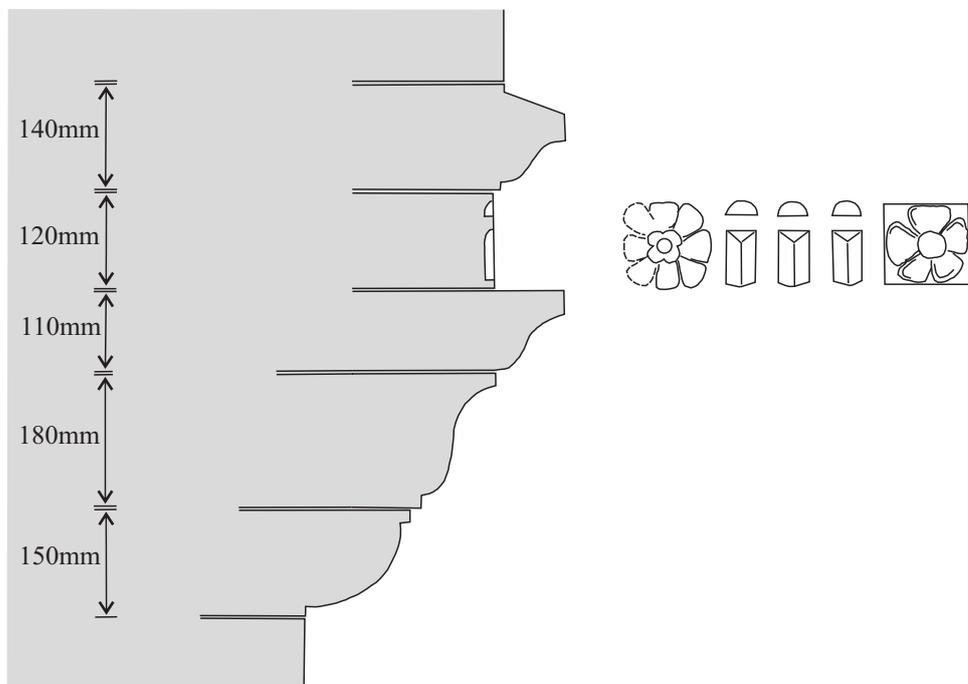


Fig. 17 Scale drawing of the corbel mouldings of the south wall of No. 2 Fore Street, The Manor House Hotel, with detail of the frieze ornament. Scale 1:10.



Fig. 18 Nos 2 and 4 Fore Street in August 2015, with works in progress on the Manor House Hotel, showing Veryards pre-works (photo ref: 2115).



Fig. 19 The same view in November 2015, with works coming to an end on the Manor House and an inspection scaffold erected on No. 4 (photo ref: 8239).



Fig. 20 Fore Street frontage fully scaffolded in July 2017, before commencement of works (photo ref: 5411).



Fig. 21 Fore Street frontage with rendering removed in October 2017 (photo ref: 7072).



Fig. 22 Southern quoin, detail of rusticated quoins and cornice at wall top (photo ref: 6872).



Fig. 23 Southern quoin, detail of rusticated quoins and plat band, looking south west (photo ref: 6908).



Fig. 24 Detail of plat band stepping out beneath windows and bracket beneath (photo ref: 6916).



Fig. 25 Detail of console bracket of late 19th century doorway to the side passage, partially stripped, showing the clarity of detail beneath layers of paint (photo ref: 7528).



Fig. 26 Northern first floor window, showing improvised 1980s brick repair of decayed lintel (photo ref: 6997).



Fig. 27 Southern and central first-floor windows, showing brick aprons beneath and original lintels to ground-floor windows below (photo ref: 7028).



Fig. 28 Central ground-floor window, with blocking of earlier doorway beneath (photo ref: 7064).



Fig. 29 Oblique view along first floor at window sill level, showing repairs in progress after inserted of new concrete lintels (photo ref: 7522).



Fig. 30 Masonry walling north of the oriel window, showing the SE quoin of the 17th century building, upper stage (photo ref: 6984).



Fig. 31 Masonry quoin, middle stage, showing the base of the oriel and top of the ground-floor doorway (photo ref: 7019).



Fig. 32 Masonry quoin, ground floor stage, showing also brick north pier of late 19th century doorway (photo ref: 7055).



Fig. 33 Masonry pier on the south side of the original side entrance, abutting the quoin of The Walronds, looking south west (photo ref: 7051).



Fig. 34 South elevation, oblique view looking west along the wall in the narrow gap between Veryards (left) and The Walronds (right), showing condition before stripping in September 2017 (photo ref: 6868).

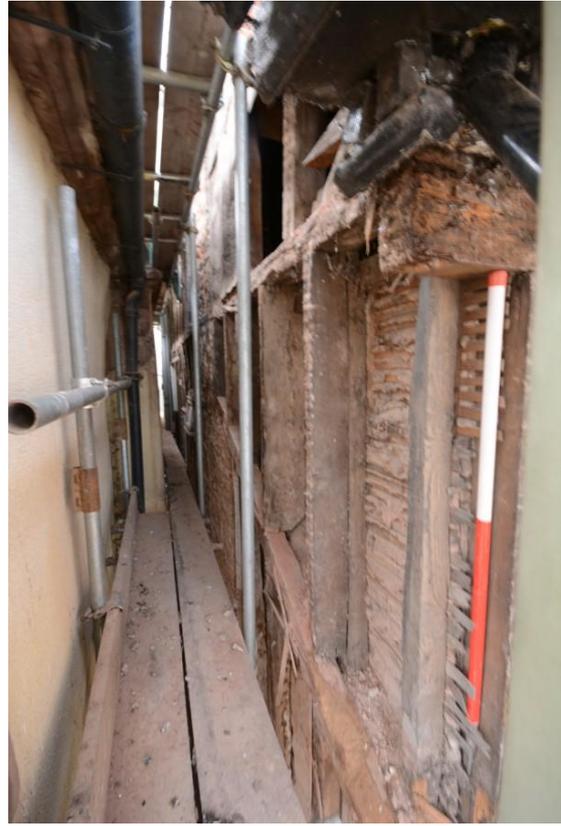


Fig. 35 The same, once lath and plaster had been removed in October 2017 (photo ref: 6979).

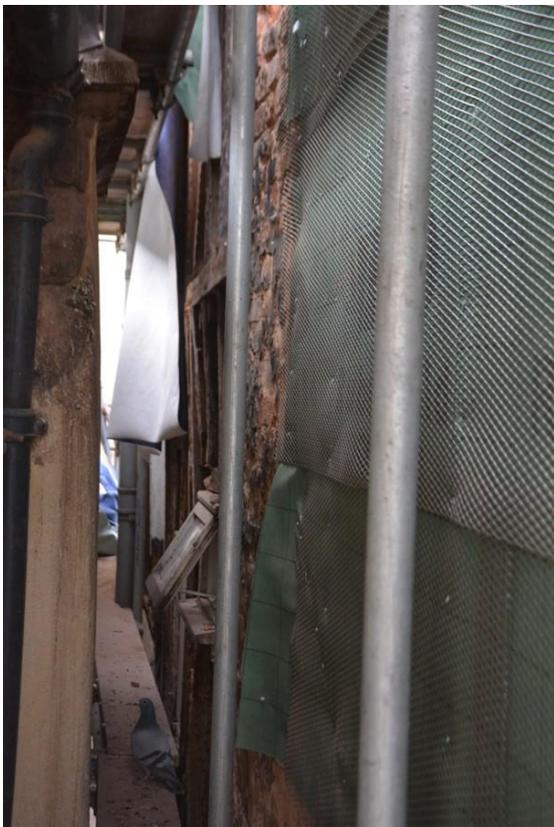


Fig. 36 Same, during repair in December 2017 (photo ref: 7545).



Fig. 37 South end of the south elevation, between the corner and the oriel window, showing original mid.-19th century framing (left) and blocking of a first-floor window (centre), note two phases of lath and plaster (photo ref: 7016).



Fig. 38 Rear (west) elevation, showing rubble masonry fabric with south-west quoin (in line with the scale), and brick filling around the window (left) (photo ref: 7495).



Fig. 39 Rear (west) elevation, showing mid-19th century timber framing (right) and inserted late 20th century door/window (left) (photo ref: 7501, cropped).



Fig. 40 Rear elevation, detail of timber framing, looking east (photo ref: 7489).



Fig. 41 Rear elevation, detail of cob filled partition of south wall, seen here in section in the west, looking south east, note plaster on inside face (photo ref: 7486).



Fig. 42 Details of the Manor House Hotel facade, showing billet ornament and scroll brackets in Bay xx (photo ref: 6920).



Fig. 43 Early 18th century shell hood over the front door, detail before restoration (photo ref: 6922).



Fig. 44 Inscribed plaque at the top of the south wall, with the triad of initials for Thomas Trock and (presumably) his wife (photo ref: 6814).



Fig. 45 Masonry at the junction of Nos 2 and 4 Fore Street, showing blocks running across the line of the junction (photo ref: 6969).



Fig. 46 South wall of Manor House, showing corbelled stage (photo ref: 6842).



Fig. 47 South wall showing plaster rusticated quoins in section against the south face and abutted by the masonry of No. 4 (left) (photo ref: 7533).



Fig. 48 Chimney of south gable, note brick repair of upper nine courses, with chimney of The Walronds to the south (photo ref: 0064).



Fig. 49 Chimney of north gable, showing top eleven course rebuilt (photo ref: 0062).