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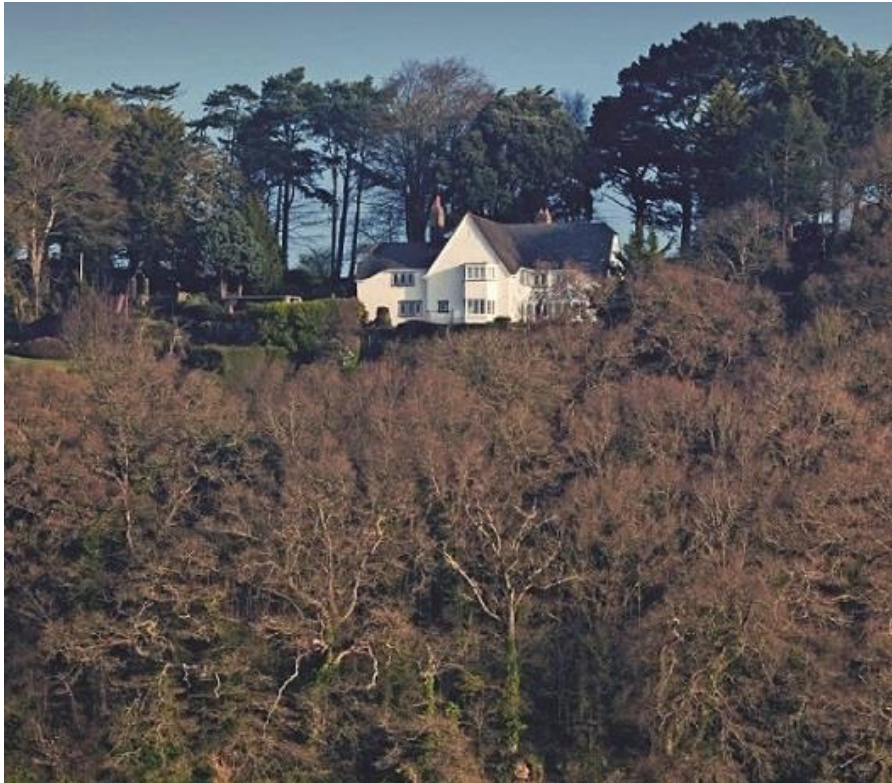
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23<sup>rd</sup> December 2020

## Building Survey

(Issue date: 23<sup>rd</sup> Dec 2020)

### Goats Hill House, Northam



### Property Address:

The Postal Address for this building is:

Goats Hill House, Goats Hill Road, Northam, Bideford, EX39 1AJ

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## Requirement for this report:

This report was commissioned in order to satisfy a condition of the Planning Permission granted to [REDACTED] on 5<sup>th</sup> November 2020. Torridge District Council Application No: 1/0639/2020/FUL.

**Proposal:** Proposed replacement dwelling, to include the demolition of the existing dwelling (affecting a public right of way).

**Location:** Goats Hill House, Goats Hill Road, Northam, Bideford, Devon, EX39 1AJ.

**Condition No.4:** No development to which this permission (or consent) relates shall commence until an appropriate programme of historic building recording and analysis has been secured and implemented in accordance with a written scheme of investigation which has been submitted to and approved in writing by the Local Planning Authority.

**Reason:** To ensure that an appropriate record is made of the historic building fabric that may be affected by the development in accordance with Policies DM07 and ST15 of the North Devon and Torridge Local Plan.

The following comments and representations have been considered when producing this report:

### Conservation Officer's Comments:

- The dwelling is considered of local interest in terms of its architectural and cultural significance.
- The building is architect designed by a registered architect with other significant designs in the locality.
- The client was an artist of national standing who contributed to the cultural life of the area and founded the Burton Art Gallery.
- The house is a non-designated heritage asset whose significance has not been assessed or quantified in the application.
- The loss of this asset should be resisted at this time in line with guidance as expressed in section 16 (para 197 for non-designated assets) of the NPPF.

After having visited the property it is evident that the property has been altered from the architects' original vision. The changes are such that it is my opinion that the property is not worthy of being listed. The property is of interest in that it is commissioned and designed for this location and by a known and named client and architect. However, the interest in this can be defined by the plans we have and the findings of a building investigation/recording. This requirement can be secured by condition in line with guidance set out in Understanding Historic Buildings.

**Devon County Council Historic Environment comments:**

Given the architectural and cultural significance of the building and the absence of sufficient information on the significance of the building as a heritage asset, the Historic Environment Service objects to this application. If further information on the impact of the development upon the archaeological resource is not submitted in support of this application, then I would recommend the refusal of the application. This would be in accordance with guidance Policy DM07 in the North Devon and Torridge Local Plan (2018) and paragraphs 189 and 190 of the National Planning Policy Framework (2019).

The additional information required to be provided by the applicant would be an historic building evaluation of the extant building as well as any architectural features, fixtures and fittings.

The results of these investigations will enable the presence and significance of this heritage asset to be more fully understood and enable an informed and reasonable planning decision to be made by your Authority.

Ref: Arch/DM/TO/35904a, 08 October 2020.

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The following report was produced in November and December 2020, and all the modern photographs included in the report were taken during a site visit on 13<sup>th</sup> November 2020.

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## Requirements of a Building Survey:

The requirements of a Building Survey are set out in 'Understanding Historic Buildings - a Guide to Good Recording Practice', published 2006, re-issued 2016 by Historic England. This states that reports should be produced in order to understand and appreciate historic buildings, so that informed decisions can be made as part of the Planning or Conservation process. Also, to document buildings which will be lost as a result of demolition or alteration.

There are various Levels at which the report may need to be produced:

### **Level 1: Basic visual record.**

Minimum information to identify the building's location, age and type, consisting of a basic drawing, photographs and a written account.

### **Level 2: Descriptive record.**

As Level 1, but when more information is needed on both the exterior and the interior. May also include historic maps and other published sources.

### **Level 3: Analytical record.**

As Level 2, but to include a systematic account of the building's origins, development and use. May be used when the fabric of a building is under threat.

### **Level 4: Comprehensive analytical record.**

As Level 3, but where the building is of special importance. It should draw on the full range of sources of information, and discuss the building's significance in terms of architectural, social, regional or economic history.

In the circumstance of proposed demolition, the Guide recommends:

**Principal need:** Assessment of the significance of the building and a record of what is to be lost.

**Level of Record:** Level 2 to 4, depending on the significance of the building. The level will be higher than for buildings of comparable significance which are not similarly at risk.

**Form of Record:** The drawn and photographic record is likely to be extensive, and will be carried out both prior to, and during, dismantling.

In special circumstances, and where resources permit, it may be appropriate to undertake additional recording (including the application of excavation-derived 'finds' techniques) during dismantling, or to elucidate the context or earlier history of the site through excavation.

<https://historicengland.org.uk/images-books/publications/understanding-historic-buildings/heag099-understanding-historic-buildings/>

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## Description of the Property:

**Goats Hill House** is a detached single dwelling property consisting of a 5-bedroom house with multiple ground floor living spaces and a large conservatory, situated in over 4 acres of ground overlooking the upper Torridge estuary and the historic port town of Bideford.

The site (OS Grid Ref SS 456 286) is at the eastern end of Goats Hill Road. This road was formed after the First World War and leads to the highest point of the land adjacent to the River Torridge between Appledore and Bideford. The low wooded cliffs bordering the river are owned by the National Trust – land generally known as Burrough Farm (OS Grid Ref SS 455 290).

Whilst this is a large prominent dwelling house, and designed by an acknowledged firm of local architects, the building has no listed status.



“Goats Hill House was built in the 1920s, for a well-known local artist, connected to the Burton Art Gallery in Bideford. Constructed in the Arts & Crafts style, the property was featured in the Ideal Home magazine in both 1925 and again later in 1938. Its roof was originally thatched, but replaced with tiles in 1954, that follow the contour of the roof (which we understand won a roofing award).”

(Jackson-Stopp & Staff sales brochure: [https://media.onthemarket.com/properties/1401115/doc\\_0\\_0.pdf](https://media.onthemarket.com/properties/1401115/doc_0_0.pdf))

The house is solidly built from local stone said to have been quarried from the site itself. The walls are rendered, the roof is tiled (although originally it was thatched). The windows are formed from stone surrounds, originally with steel casements, but now mostly replaced with double-glazed upvc. Some straight-edge timber cladding has been added to one of the gable ends.

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## Architectural Styles and Influences:

Goats Hill House is known to have been designed in 1923, because the original architect's drawings survive. The building has a character of reminiscence from the Arts & Crafts era, but that was largely a period of design in the late Victorian period.

"The Victorian period saw a revival of interest in English vernacular building traditions, focusing chiefly on domestic architecture and employing features such as half-timbering and tile-hanging. This development too was shaped by much wider ideological considerations, strongly influenced by William Morris and the Arts and Crafts Movement. While its ethos shared much with the Gothic revival, its preoccupations were... connected with romantic socialism and a distaste for industrialisation and urban life."

[https://en.wikipedia.org/wiki/Architecture\\_of\\_England#Historical\\_styles\\_in\\_the\\_20th\\_century](https://en.wikipedia.org/wiki/Architecture_of_England#Historical_styles_in_the_20th_century)

"The Edwardian period covers 1901-1918 in terms of architectural trends. It took influence from the Georgian and Medieval eras and was synonymous with 'Neo-Baroque.' Homes were given larger frontages and therefore extra room for halls. Colours became lighter. Patterns became less elaborate and complex. The Arts and Crafts Movement also exerted a strong influence on the Edwardian architectural style. Typical features of Edwardian buildings include small-paned leaded windows, roughcast walls, half-timbering, wooden porches and bare floorboards with rugs sitting on them.

The Art Deco period lasted between around 1925 and 1939, and was synonymous with modernity, innovation, harmony and simplicity."

[www.bohaglass.co.uk/british-architectural-styles/](http://www.bohaglass.co.uk/british-architectural-styles/)

As such, Goats Hill House falls somewhere between Edwardian and Art-Deco in terms of date, but its style is more reminiscent of the Arts & Crafts period.

"The Arts and Crafts movement emerged from the attempt to reform design and decoration in mid-19th century Britain. It was a reaction against a perceived decline in standards that the reformers associated with machinery and factory production.

William Morris (1834–1896) was the towering figure in late 19th-century design and the main influence on the Arts and Crafts movement. The aesthetic and social vision of the movement grew out of ideas that he developed in the 1850s with the Birmingham Set – a group of students at the University of Oxford including Edward Burne-Jones, who combined a love of Romantic literature with a commitment to social reform.

In 1884, the Art Workers Guild was initiated by five young architects, William Lethaby, Edward Prior, Ernest Newton, Mervyn Macartney and Gerald C. Horsley, with the goal of bringing together fine and applied arts and raising the status of the latter. It was directed originally by George Blackall Simonds. By 1890 the Guild had 150 members, representing the increasing number of practitioners of the Arts and Crafts style.

The Arts and Crafts Exhibition Society held eleven exhibitions between 1888 and 1916. By the outbreak of war in 1914 it was in decline."

[https://en.wikipedia.org/wiki/Arts\\_and\\_Crafts\\_movement#The\\_British\\_Isles](https://en.wikipedia.org/wiki/Arts_and_Crafts_movement#The_British_Isles)

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## Maps:

### Notes on Tithe maps:

Tithe maps were prepared following the Tithe Commutation Act of 1836. This Act allowed tithes (historically one-tenth of local produce being paid to the church) to be paid in cash rather than goods. An accurate map was drawn up showing all the land in a parish, and its accompanying schedule gave the names of all owners and occupiers of this land. The maps indicated parcels of land and buildings, assigning each a number.

These documents showed the owners, occupiers and a description of the land in the parish including individual fields - sometimes with field names. Most of the surveying and mapping was carried out by 1841, and the work was largely completed by 1851. The purpose of these maps was to record land ownership and use – in built up areas, these maps generally only show buildings as terraced blocks.

Three copies of these maps and schedules were prepared: one copy was held centrally by the Tithe Commissioners, one locally in the Parish church and one in the Diocesan registry.

On these plans:

- Habitable buildings were generally shaded red.
- Uninhabited buildings (farm buildings, etc.) were generally shaded grey.
- The direction to north was not generally in the same upwards orientation as we use today.

An Apportionment Schedule generally accompanies all tithe maps – these cross-reference the field numbers, with a list of owners, occupiers, the area of each plot, and the use to which it is currently put.

### Notes on Ordnance Survey maps:

The Ordnance Survey started mapping in 1747, but the organization did not become known as such until 1791. The first 1"-to-the-mile scale maps were commenced in 1801, but publication of the entire series of maps for Great Britain was not completed until 1891.

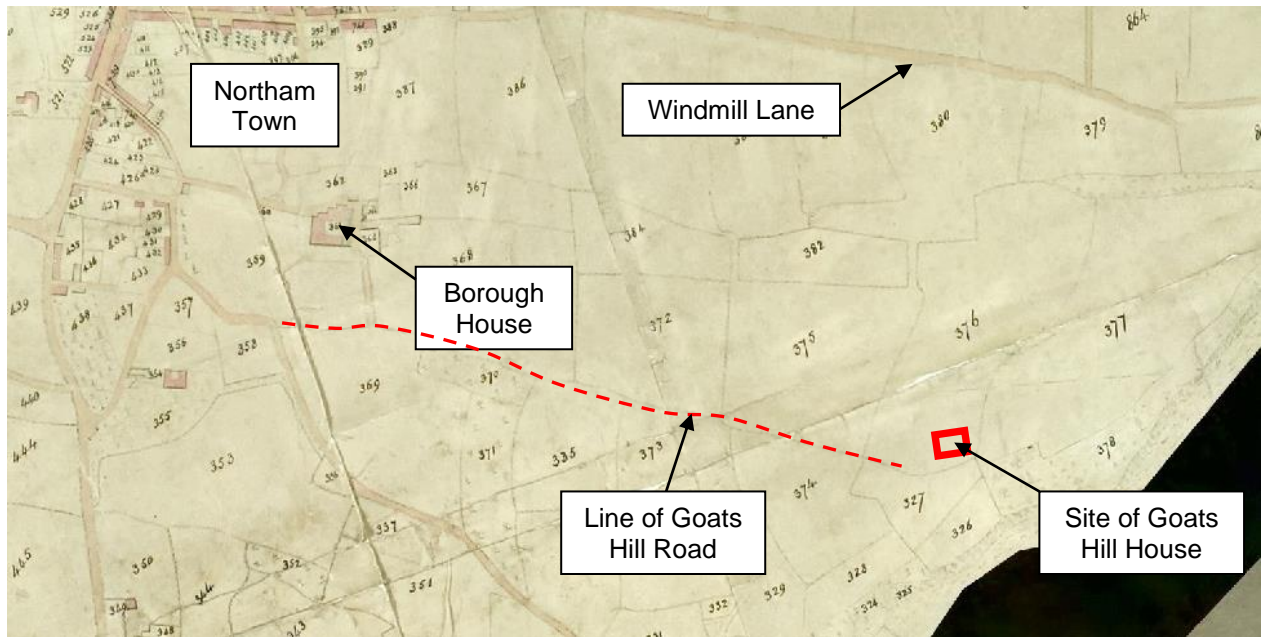
Various scale maps have been produced over the years, and in 1995 the Ordnance Survey completed the digitization of its entire collection of 230,000 maps. O.S. maps remain in copyright for 50 years after publication.

The earliest Ordnance Survey Map with sufficient detail to clearly show individual buildings in this part of North Devon was produced around **1887**.

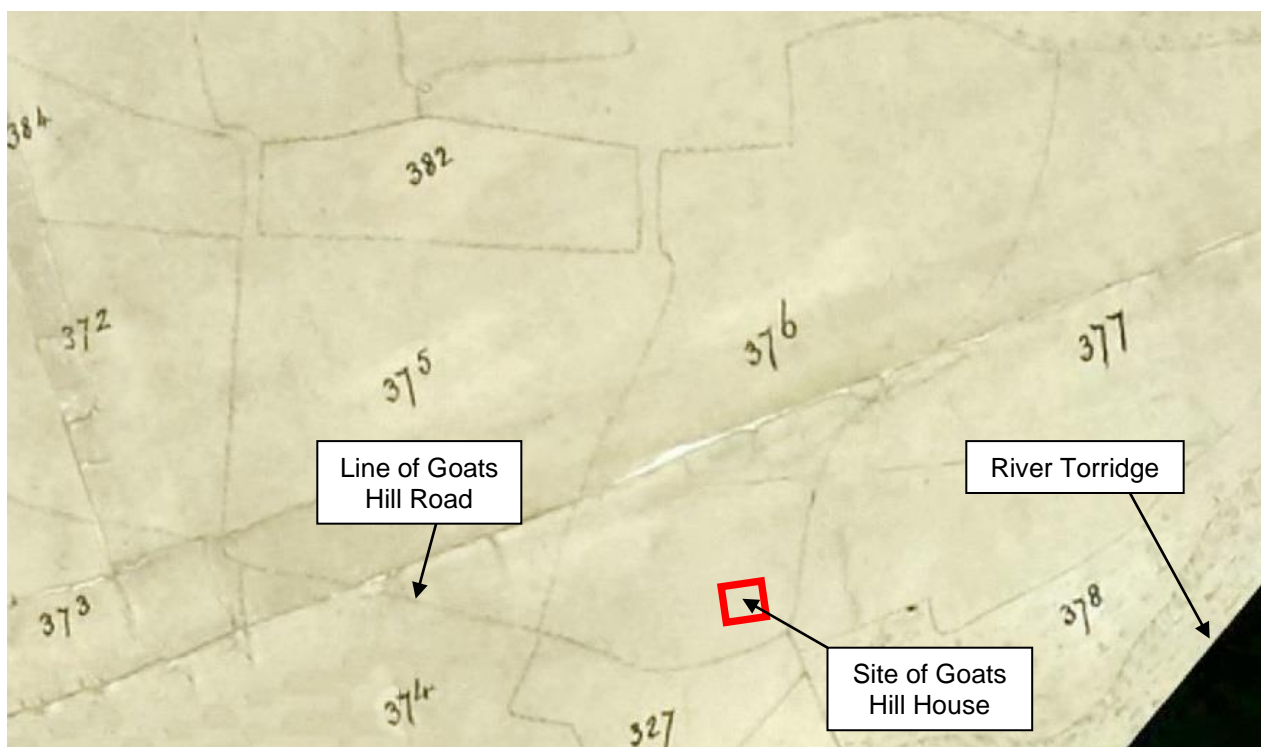
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## The Land:



The land on which Goats Hill House was constructed, was originally part of the Burrough House estate, and 'Goats Hill' is first mentioned by this name in the 1838 Tithe Map Apportionment Schedule which accompanies this 1840 Tithe Map.



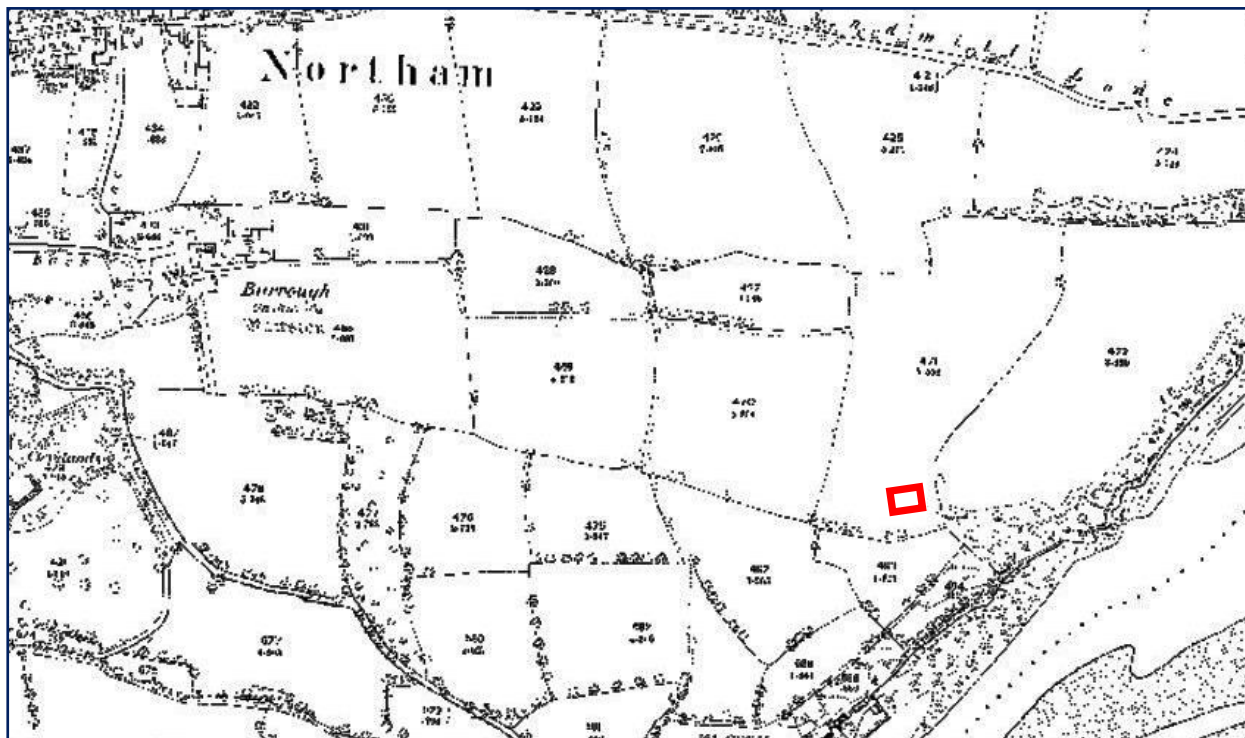
The field plot (#376) which would later become occupied by Goats Hill House is recorded in the 1838 Tithe Apportionment as being called 'Tree Field' and occupied along with the rest of the Borough House estate lands by James Partridge.

Plot #377 (9 acres, 1 rod, 3 perches) is known by the name 'Goats Hill'. Both of these plots of land were said to be 'arable' at that time.

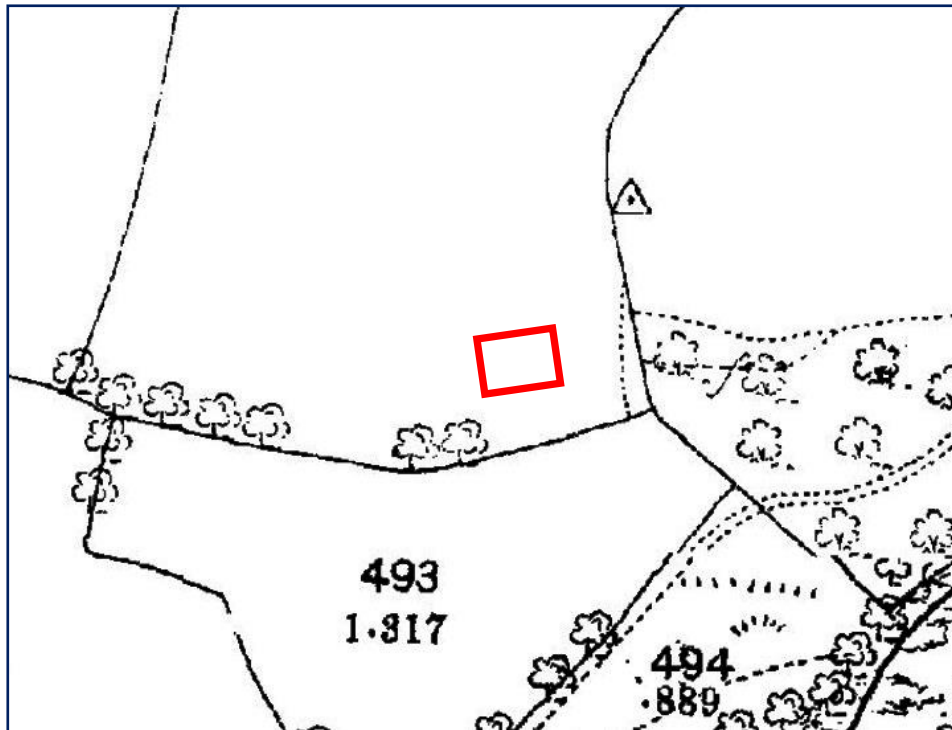
Goats Hill Road did not exist at that time, although the line of the later road can clearly be seen defined by field boundaries on the 1840 map.

LANDOWNERS.	OCCUPIERS.	Numbers referring to the Plan.	NAME AND DESCRIPTION OF LANDS AND PREMISES.	STATE or CULTIVATION.	QUANTITIES in STATUTE MEASURE.			Amount of Rent-Charge apportioned upon the several Lands, and Payable to the Appropriate Parties.			
					A.	R.	P.	£.	s.	d.	
<i>Burton Louisa Lopez</i> <i>Burton</i>	<i>Partridge James</i> <i>Burton</i>	375	<i>Tree Field</i>	<i>Brit furrow</i>	28	2	34	4	1	10	A A A A A A
		376	<i>Tree Field</i>	<i>Arable</i>	1	3	25	1	1	0	
		377	<i>Goats Hill</i>		7	0	17	1	11	0	
		378	<i>Goats Hill</i>	<i>Coppice</i>	9	1	3	1	18	0	
		379	<i>Lower Gleombe</i>	<i>Arable</i>	2	3	35		19	0	
		380	<i>Upper Gleombe</i>		5	2	24	1	19	0	
381	<i>Three acres</i>		2	3	32		10	0			

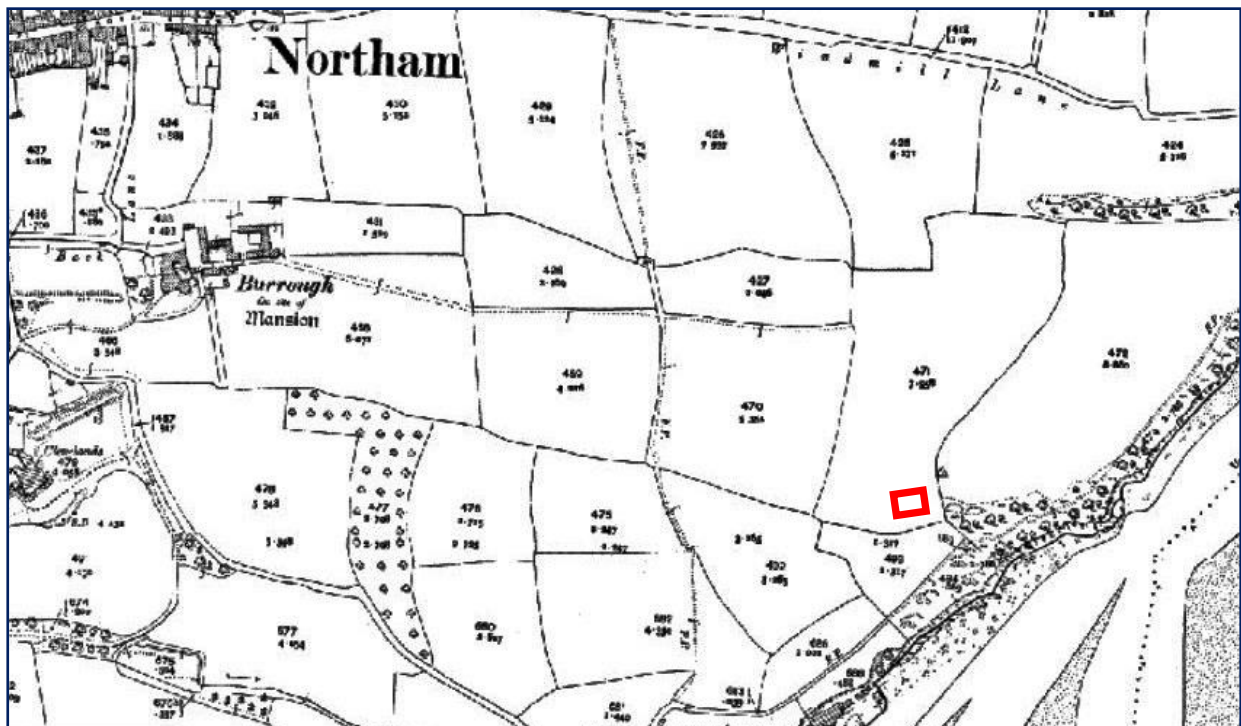
Above: Section of the 1838 Tithe Apportionment Schedule showing Goats Hill & Tree Field.



Above: The first-edition Ordnance Survey map from the 1880s, clearly shows the field boundaries that will later become Goats Hill Road. The position of the house is marked in red.



Above: Enlarged area of the 1880s Ordnance Survey Map, showing the field on which the property would later be built.



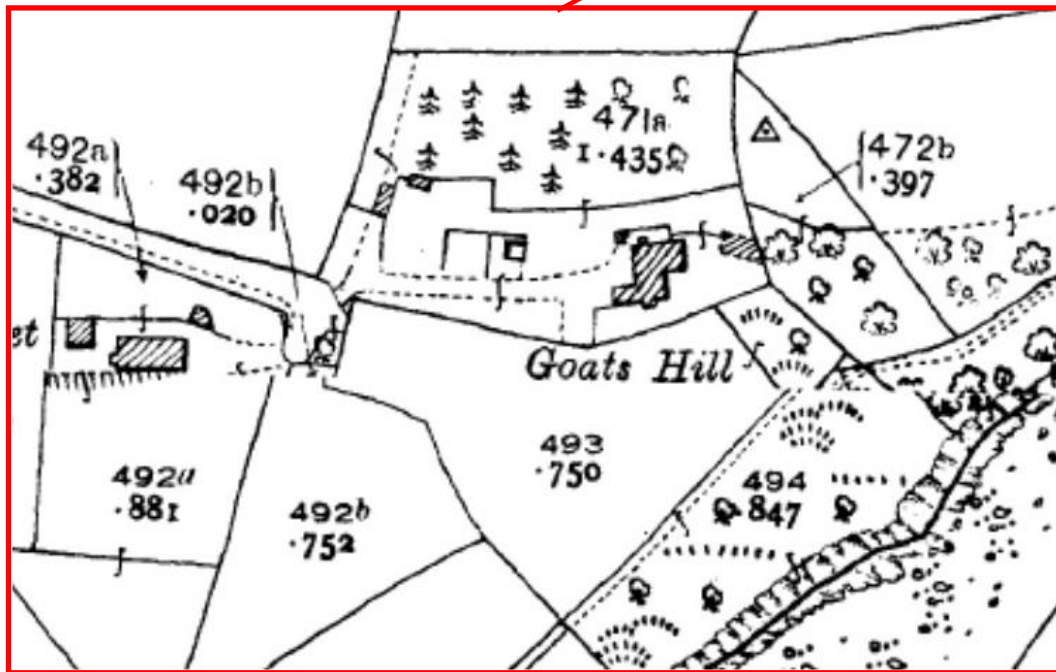
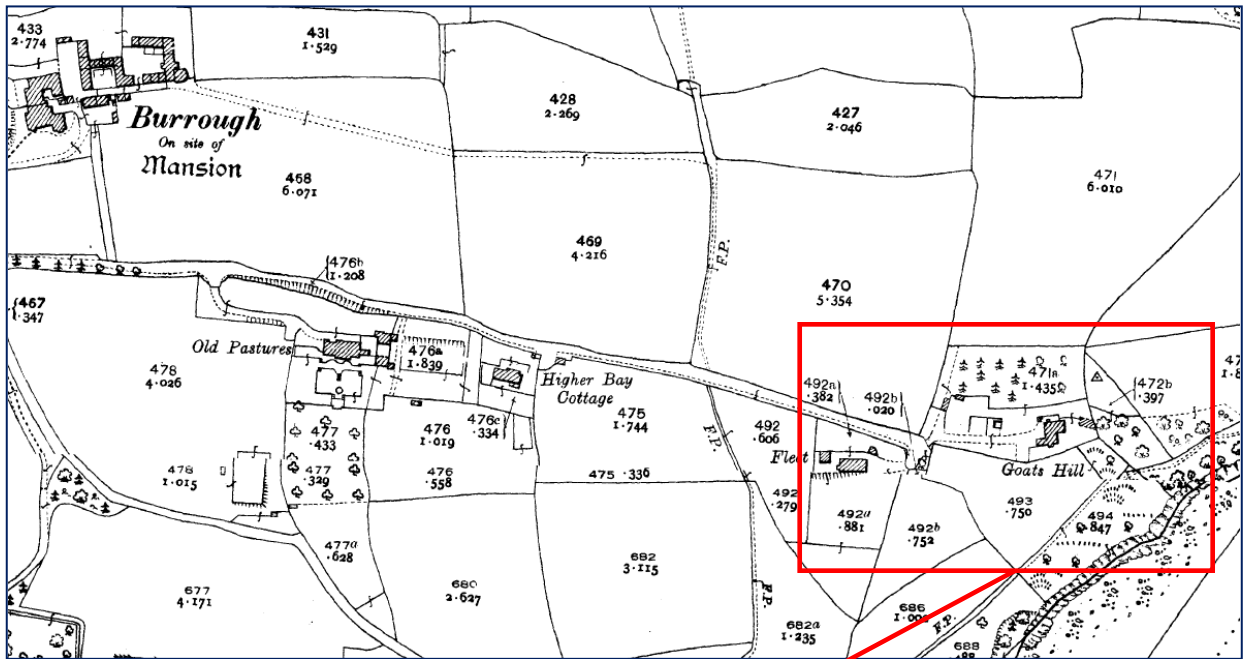
Above: The second-edition Ordnance Survey map from the 1900s, shows little difference from the previous map.



1946 aerial photos:



Above: 1946 aerial photographs showing the former Burrough House estate, Goats Hill Road and Goats Hill House.



Above: Ordnance Survey map from 1950s, showing Goats Hill House and its landscaped grounds.



Above: Current (2019) base map showing the present layout of Goats Hill House and the surrounding area.

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## The Architects:

Goats Hill House was designed in 1923 by a firm of architects known at various times as:  
Orphoot, Whiting & Bryce (1922-1932)  
Orphoot, Whiting & Lindesay (1933-1940)  
Orphoot & Lindesay (1940-1952)

**Burnett Napier Henderson Orphoot** (1880-1964) lived at Instow House on the sea-front at Instow and was involved in the design of several local buildings, including All Saints Chapel, Instow. He also worked on Clovelly Court, Tapeley Park, the Regal Cinema in Barnstaple and the Savoy Hotel in London.



Sketch for Restoration and Additions at Haystoun, Peebleshire, by Burnett Napier Henderson Orphoot.  
© Royal Scottish Academy of Art & Architecture.

Although the drawings produced for Goats Hill House in 1923 are ascribed to the architectural practice in general, it is understood that the specific architect of this particular property was actually Frank Whiting.

“**Frank Edward Whiting** (1883-1968) was articled to the London architect Alfred Conder c.1901, thereafter becoming assistant to Detmar Blow and Henry Walter Sarel. By 1914 he was in practice at 30 Bedford Row prior to war service. In 1922 he was taken into partnership by Burnett Napier Henderson Orphoot, whose main office was at 21 Alva Street in Edinburgh, but who had a London office at 16 Great James Street close to Whiting's in Bedford Row. The merged practices took the title of Orphoot & Whiting, but Whiting was rarely in the Edinburgh office and was based mainly at 21 High Street, Bideford where he held the office of Warden of the Long Bridge. In 1923 they went into partnership with William Theodore Percival Bryce. Bryce ceased to be a partner in 1932 and was replaced by Ian Gordon Lindsay, who worked from the Edinburgh office. This partnership lasted until the outbreak of the Second World War when Orphoot closed the Alva Street office in Edinburgh in 1940.”

[www.scottisharchitects.org.uk/architect\\_full.php?id=202919](http://www.scottisharchitects.org.uk/architect_full.php?id=202919)

### Obituary:

“Mr Frank E Whiting, who died at the Torridge Hospital, Bideford, aged 85, was Bideford's oldest honorary Freeman. That is an honour never lightly bestowed, but few people can ever have been more worthy of it. His active service to Bideford continued until October last

year, when he retired from his position of warden of Bideford Long Bridge, which he had held for 42 years. But actually, his association with that ancient monument and charity was ended only with his death, for the acceptance of his resignation was immediately followed by his appointment as a trustee. Mr Whiting, an architect by profession, began to practise in Bideford soon after World War 1 as a partner in the firm of Orphoot, Whiting and Lindsay of North Devon, London and Edinburgh. A Fellow of the Royal Institute of British Architects and a Fellow of the Royal Society of Arts, he had worked on important buildings in various parts of the country. He was a man of wide interests. For a number of years he was a member of the Royal Aeronautical Society, and after some time with a big engineering firm he became an aircraft designer. In 1927 he began an association with Bideford Town Council that was to extend over 31 years. He was Mayor in 1930-31 and an alderman from 1943.



Mr Whiting was a founder member, and three times president, of Bideford Rotary Club. From boyhood he was keen on painting, and he was a founder member, and president, of Westward Ho! (now Bideford and Westward Ho!) Art Society. Photography was another interest – he took his first colour picture around 60 years ago. He was the first president of Bideford Camera Club and held the post – but never as a figurehead – for 15 years. His services were recognised by his appointment as an honorary life member. From early days he was a radio enthusiast, and the first TV picture direct from America was a reminder that in 1923 he and his first wife, at their home, Littlecroft, overlooking the River Torridge upstream from the bridge, were apparently the only people in the country to hear the whole of the test radio transmission from the States and that included the British Broadcasting Company. There were few sections of public life to which Mr Whiting did not contribute something. He had been a member and producer of the former Bideford Operatic Society, chairman of the Governors of the Grammar

School and a long-standing member of the Special Constabulary from which he retired with the rank of sergeant. In World War 2 he found time to embark on a tremendous undertaking that produced the most fitting memorial that he could have. It is a 9ft 6in. scale model of Bideford bridge showing the five stages of its construction from circa 1280 when the Torridge was first spanned by timber. What was a labour of love occupied him for six and a half years and the model, together with an illustrated guide, the most compact and informative history of the bridge ever written, he presented to the trustees. As long as the bridge lasts – the model, now housed in the town library, will tell its story to succeeding generations. Mr Whiting, who was a widower, lived at Villa Bambino, Glen Gardens, Bideford.”

[www.bidefordarchive.org.uk/featured-articles?id=414](http://www.bidefordarchive.org.uk/featured-articles?id=414)

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## The Client:

The client who commissioned Goats Hill House was Hubert Coop, who had strong local connections to Bideford.

**“Hubert Coop** R.B.A. (1872-1953) was born (as William Hubert Coop) at Olney, Buckinghamshire, the son of the Rev. Thomas Coop, and was educated in Birmingham and Wolverhampton. He started work as a draughtsman at a railway carriage works near Birmingham and was later engaged in business at Oxford. He took up art and painting in both oil and watercolour specialising in landscape and coastal views including some scenes on the River Thames.

He was elected a Member of the Royal Society of British Artists at the early age of 25; also exhibiting at the Royal Academy from 1897 onwards, as well as at many of the leading London and Provincial Galleries. Painting in Wales, Yorkshire, Kent and the Midlands he moved down to the West Country in 1920, and lived at "Goats Hill House", Goats Hill, Northam, where he produced many local scenes. A fine collection of his works may be seen at the Burton Art Gallery and Museum, Bideford, North Devon.”

[www.collinsantiques.co.uk/cgi-bin/item-details.pl?itemID=10404](http://www.collinsantiques.co.uk/cgi-bin/item-details.pl?itemID=10404)

“Coop was instrumental in assisting Thomas Burton (Mayor, Alderman, Freeman of the Borough, and philanthropist) to build the Burton Art Gallery. The architect was Frank Whiting, who also designed Coop’s home on Goats Hill, Northam, overlooking the river. Hubert Coop died in 1953 aged 80. In his obituary in the Bideford Gazette, January 1953, it said: *‘His generosity in connection with the starting of the Burton Gallery will be a lasting reminder...’*

Throughout Coop’s life he amassed a fine collection of paintings, porcelain and antiques, and because he felt that there was a special appreciation of the arts in Bideford, he left his collection to the town, provided that it would be ‘properly housed’. The Coop collection now forms the basis of The Permanent Collection.”

[www.burtonartgallery.co.uk/about-us/the-burton-at-bideford/](http://www.burtonartgallery.co.uk/about-us/the-burton-at-bideford/)



*‘River Mouth with Ships’*  
by Hubert Coop.  
(courtesy: Alfred East Art Gallery)

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## Historical photographs:

### Ideal Home Magazine:

Goats Hill House was featured in the Ideal Home Magazine: April 1925 edition. The article was entitled "*Old-world Charm in Modern Cottages*", by the Architectural Editor, and mostly consisted of a 3-page photo spread.

"Goatshill, Northam, Devon, has the features of a small manor or farmhouse and sits remarkably well on its steep site. It is built of local stone quarried right out of the site, roughly rendered with plaster and lime washed. It is thatched with Norfolk reed and has long, low casement windows and generous stone chimney-stacks. The house contains a studio, a well-appointed kitchen and bedrooms... The architects for [this] house are Messrs. Orphoot, Whiting, and Bryce.

The house stands on a slope almost overhanging the river Torridge. Situated just below the top of the hill, it is thus sheltered from the north, and faces south-east.

Furthermore, Goats Hill possesses a delightful view of the Dartmoor Hills in the distance. It is built of local stone, quarried out of a site on which the house stands."

*(Ideal Home Magazine, April 1925)*





“Goats Hill, Northam, Devon, is an example of the small and essentially modern house which has happily recaptured local characteristics and the charm of older buildings - rough plastered cob walls, plinths of tar, thatch, and buttressed chimney stacks.”  
*(Ideal Home Magazine, April 1925)*







The living-room is treated in the old farmhouse manner. The beams, which give a picturesque effect, are really old ship's timbers. The fireplace is constructed of brick and tile, and in the fire recess is a small window which faces south.  
*(Ideal Home Magazine, April 1925)*





The entrance is furnished well in keeping with the general characteristics of the house. The outer door is constructed of old oak, and the grandfather clock and an old Jacobean chest are effectively relieved by some fine old pieces of pewter.  
*(Ideal Home Magazine, April 1925)*





Goats Hill House is also said to have been featured in a later edition of Ideal Homes Magazine (1938), but a copy of this editorial was unable to be obtained for inclusion in this report, but could be seen at Museum of Domestic Design & Architecture, Middx University.



The above photograph is of unknown date but probably 1930s, shows a thatched Goats Hill House from the rear (north), looking south up the River Torridge towards Bideford.



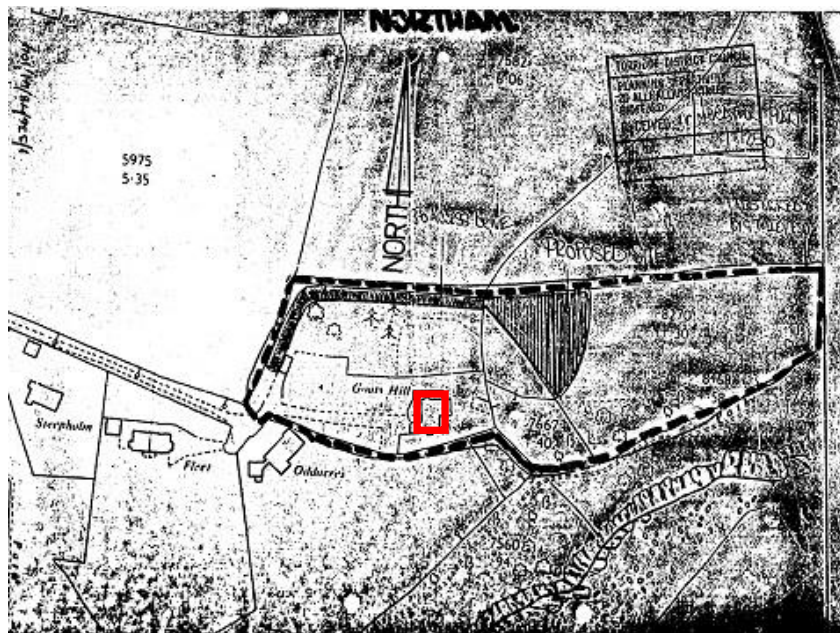
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## Planning History:

A search was made on the Torridge District Council online database, which contains details of all applications back to c.1980.

There was no sign of any application being presented for Goats Hill House itself, within the date-range of this resource.

However, in 1978 an outline application was submitted for an additional dwelling on part of the land which Goats Hill House occupies (application no 1/336/78/41/104).



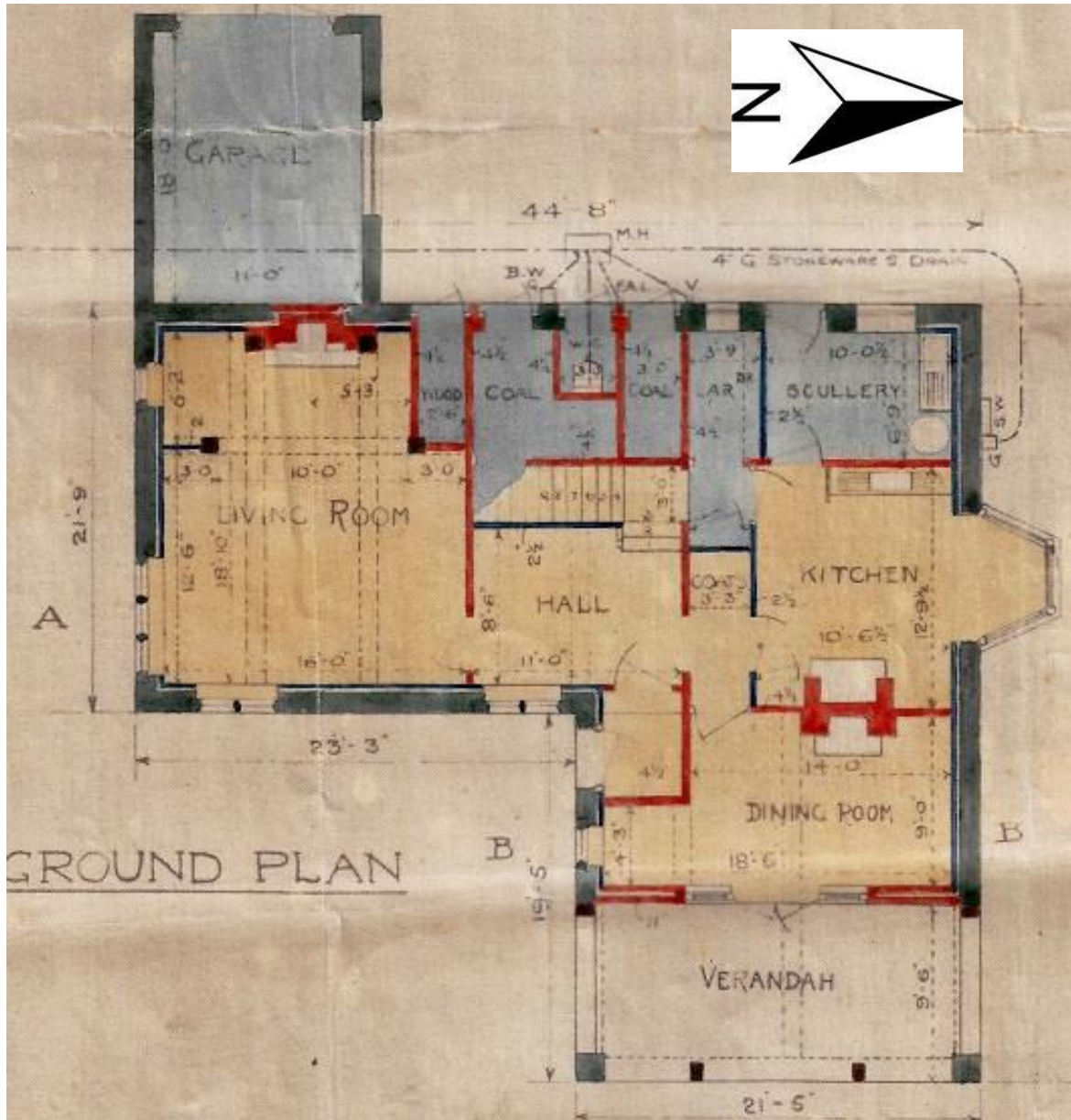
This development was refused permission on 3<sup>rd</sup> May 1978, for the following reasons:

- 1) The site lies in an Area of Great Landscape Value... and the proposal would be detrimental to the rural character of the area and would conflict with the intention of the Local Planning Authority to protect the natural beauty of the landscape.
- 2) The site is outside the area shown for development in the adopted plan...
- 3) The proposal would... increase the volume of traffic entering a Class II road, through a junction which does not provide adequate visibility...
- 4) The... road serves more than three dwellings and is not of a standard that could be considered for adoption...

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## Survey Drawings:

The original architects drawing for Goats Hill House was found to be contained in the Torrridge District Council Archives in Windmill Lane, Northam.



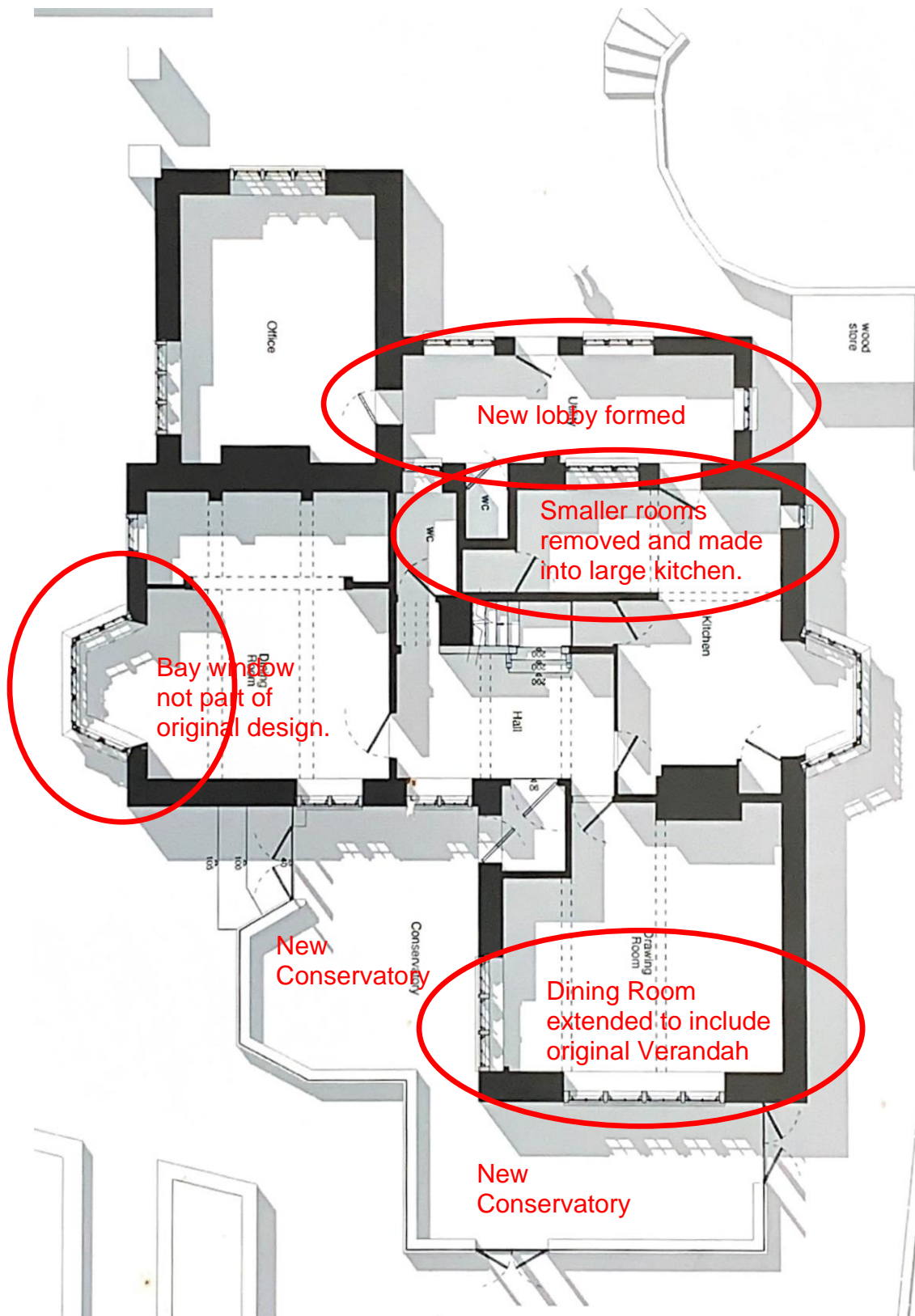
Above: Ground Floor plan produced by Orphoot, Whiting & Bryce, dated 28<sup>th</sup> June 1923.

An accompanying letter with these plans was dated 17<sup>th</sup> March 1924 and is addressed to The Surveyor at Northam. The letter is entitled: "Houses at Mr Coop's sites".

Two houses are mentioned, although addresses are not given.

The letter sets out the materials to be used for the walls, roof, floors, partitions, windows and drains. This information has not been included here because these materials vary from what we now see in the house itself, so accuracy must be doubted. However, it does suggest that this house was constructed in the summer of 1924.



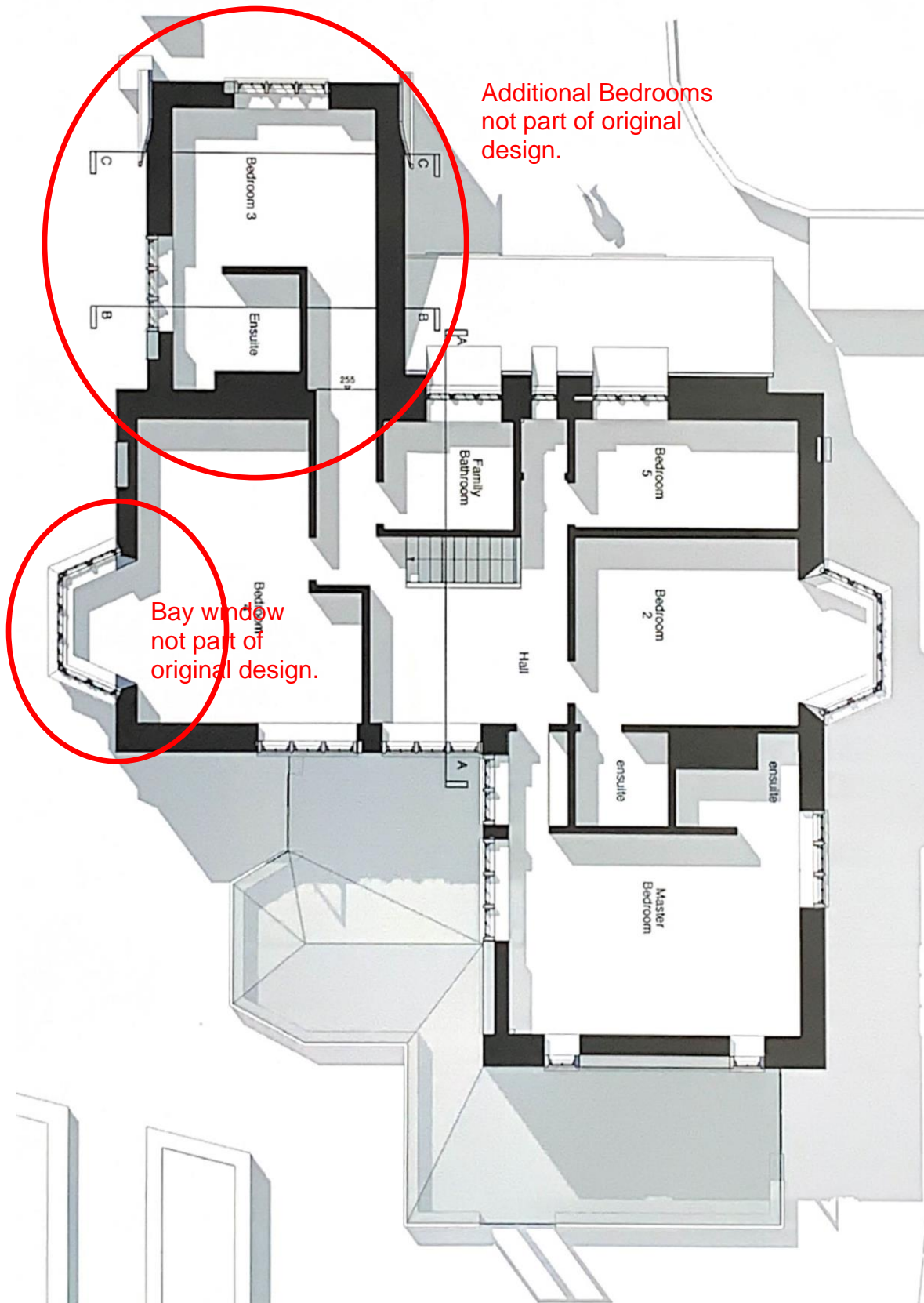


Above: Ground Floor survey plan produced in 2011.



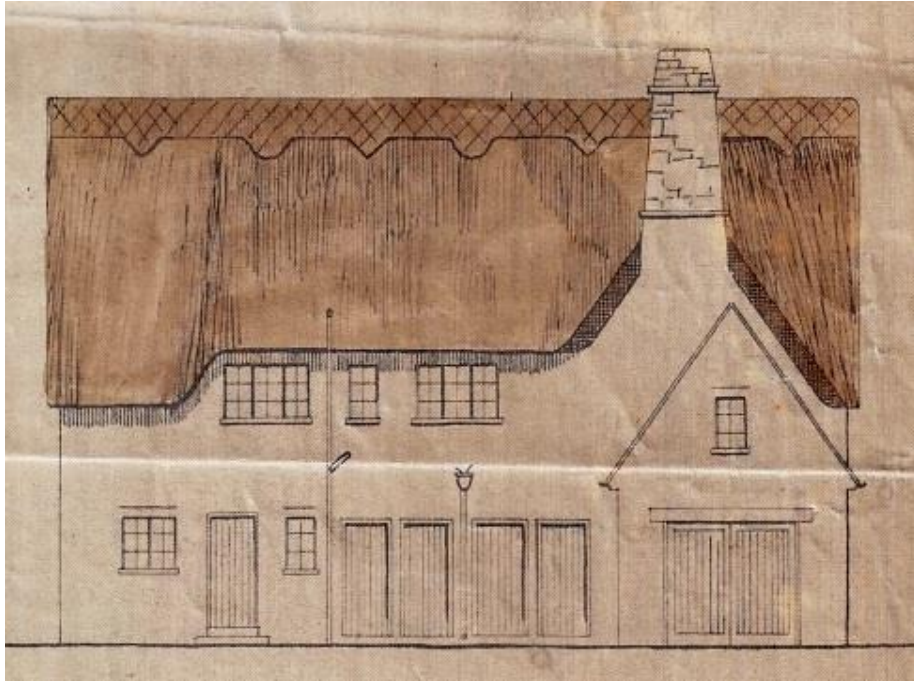
Above: First Floor plan produced by Orphoot, Whiting & Bryce.

Although the south-facing Bay Window was not part of the original design, the photographs taken just after completion (see page 19), do show a Bay Window here.

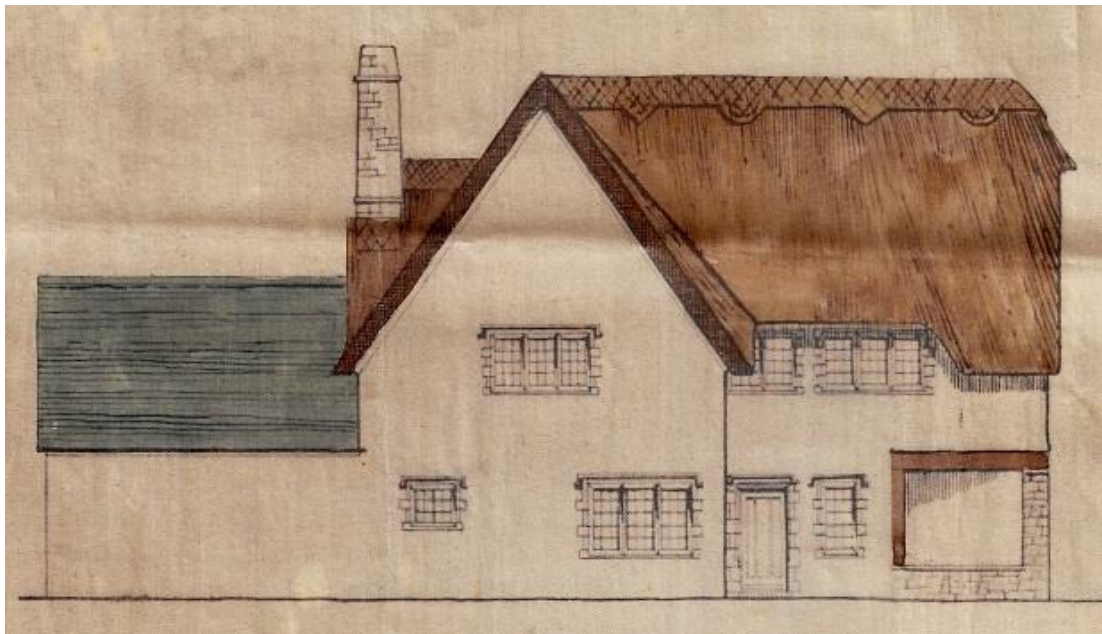


Above: First Floor survey plan produced in 2011.





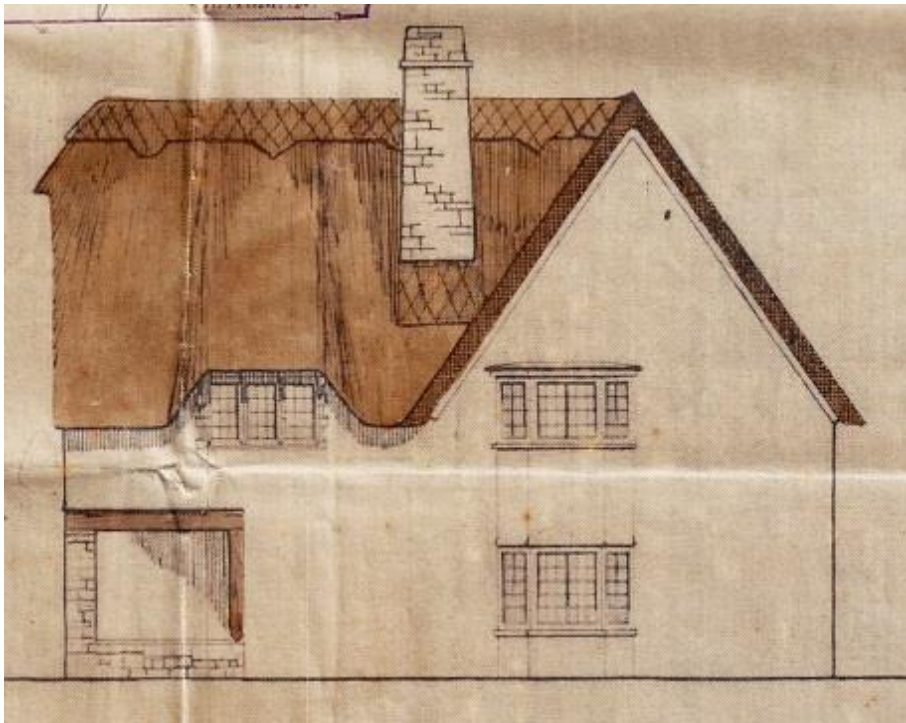
Original design for West Elevation – facing driveway



Original design for South Elevation – facing up-river.  
(Note: Bay window not part of this original design)

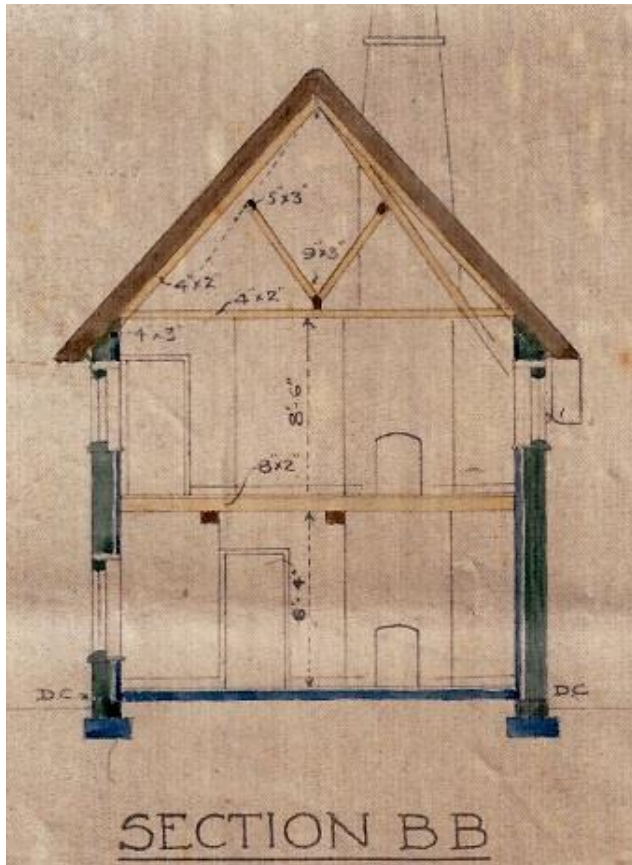
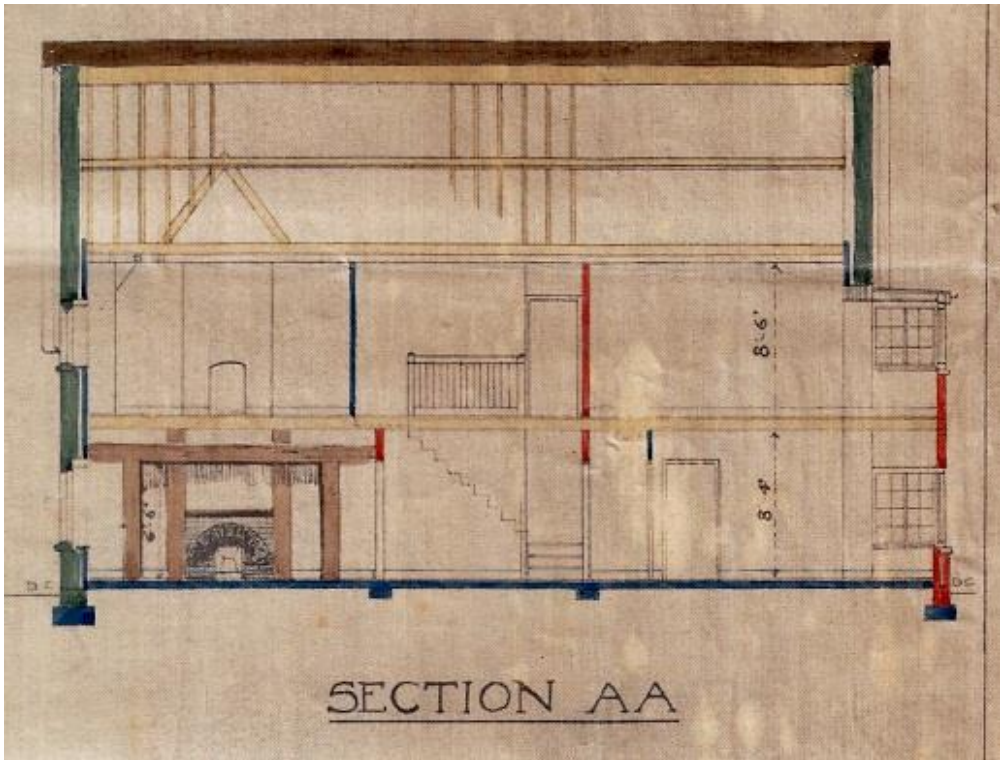


Original design for East Elevation – facing across river.



Original design for North Elevation – facing up-hill.





Original design drawings showing sections through proposed building.

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## Survey Photographs – External:



West-facing façade from the driveway. Note the hipped gable end to the western wing.



South-west corner shows that the hipped gable (shown above) has a swept eaves to the right-hand side.



South-facing façade. The double-height bay window was not shown on the original plans, so was presumably a later addition. All windows are upvc replacements in original stone frames.





South-east corner showing conservatory.



East-facing façade.



View from the rear – the north-west corner.





North-facing gable end showing swept eaves. The roof was originally thatched, but when re-tiled in the 1950s, the same detail was retained.



East-facing gable showing small hipped end and straight-edge overlapping timber cladding. Note the swept eaves to this elevation.



West-facing gable showing the swept eaves to one side of the hipped gable.



Above: Photographs from inside the Conservatory. Note the stone walls – this is the only part of the property where exposed stone can be seen. Presumably the rest of the property is also constructed from this stonework, said to have been quarried from the site.

All the windows facing into the Conservatory are the original metal windows.





Further photographs showing the original windows facing onto the Conservatory, including the original ironmongery.

## Survey Photographs – Entrance doorway:



This is the original outer door into the property, now accessed through the conservatory.

It can not be ascertained if the split 'stable door' is original, or if the door was subsequently altered.

Above can be seen the hinge arrangement which shows signs of alteration. There is a wrought iron 'portcullis-effect' design threaded behind the door mullions at top and bottom.

The lobby floor is formed from an orthographic assortment of slate tiles.







This is the inner door into the property, which leads into the Hall / Lobby. The 1925 photographs showed this door opening inwards, so it has been re-hung outwards at some unknown time.

The door shows signs of repair, and incorporates elements of Victorian tracery, so it is quite likely that this is an antique door which has been reused in this location.



## Survey Photographs – Ground Floor:

### Living Room:



Above left: Living Room with original fireplace – a plain inset grate, surrounded by brickwork with a feature semi-circular brick arch, contained within large-profile stained timber uprights (more on these timbers in the section entitled 'Beam Markings').

Above right: Original six-paneled door with distinctive Arts & Crafts handles & latches.





Above: Images showing the two inglenook wings each side of the fireplace, which are topped with curved plastered ceilings with dark-stained timber trims.



View looking towards the fireplace recess, which is partly screened on each side with small wings formed from stained timber uprights similar to those used each side of the fireplace itself. The Living Room is dominated by two large-sectioned stained softwood beams, each 11-inches square. These run in towards the fireplace area and align with the uprights each side of the fireplace. These beams bear many marks of having been used in a previous structure – this will be detailed further in the section of this report called ‘Beam Markings.



Above: Views looking at each end of the large-sectioned softwood beams. There are no scroll-ends, the beams are plain throughout, apart from the marks of having been re-used.



A similar size beams crosses the bay window recess in the Living Room. This beam is of more regular quality than the two re-used beams and appears to have been produced from timber contemporary to the build-date of the house, with a size and shape to match the main beams. There are similar new beams to these in the Lobby / Hallway.



**Drawing Room:**



Drawing Room – plain plastered walls, 21<sup>st</sup> century timber floor and skirtings.

Modern-design enclosed fireplace, with minimal slate hearth and mantle shelf.



Above right: signs of damp damage on walls and ceiling.

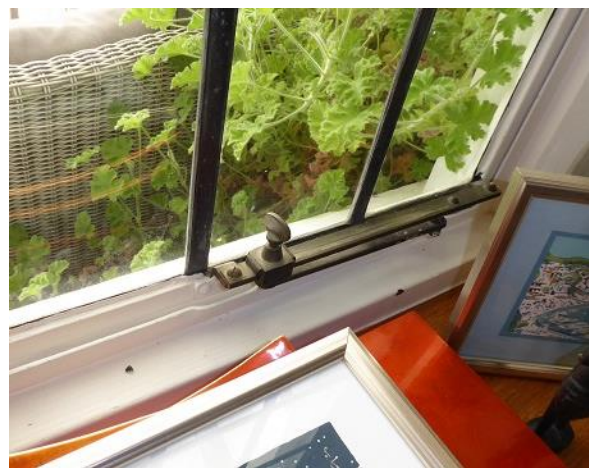


East facing window.



South facing window.

The Drawing Room retains its original metal-framed windows with rectangular leaded glass panes. These face onto the large Conservatory, so have not been replaced with double-glazed upvc windows as per the rest of the house.



The original brass opening-handles and window-stays remain on these windows.



The Drawing Room also contains two large softwood beams, stained to a shade of ebony.

This room was originally only half the size but has been extended to incorporate the original Verandah (shown on the 1923 architects ground floor plan). The two beams are shown continuing into the verandah area, so are presumed to be contemporary with the build-date of the house. These two beams are similar in size to the re-used beams in the Living Room, but do not have the same character – these are clearly from the 1920s. However, one beam (shown above right) does have a regular pattern of drilled holes, which cannot be explained by its current position in the house.



**Kitchen and Dining area:**



Kitchen area with modern fitted units.





Above (top): Dining area set into bay window space (added since the original build).

Above left: Original fireplace in kitchen area.

Above right: Original three-paneled doors leading to storage cupboard and Scullery.



## Hall / Lobby:



On entering the property, the first room is this Entrance Lobby.

Polished hardwood herringbone block floor, plastered walls and ceiling.



Two smooth softwood beams identical in character to the Drawing Room.

An arched opening leads into the staircase up to First Floor level.

Inside this staircase opening is a wall of panelling, probably contemporary with the house, and the only remaining wall feature within the property.

## Survey Photographs – First Floor:



Above: Stairs to First Floor



Right: First Floor Landing area – denoted as 'Upper Hall' on original 1923 architects plan.



Above: Double-glazed uPVC windows throughout upper floor level.







Above: General view of First Floor Bedrooms.

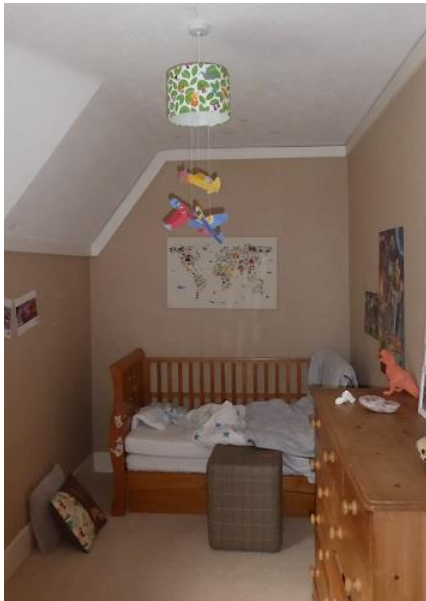




Above: General view of First Floor Bedrooms.



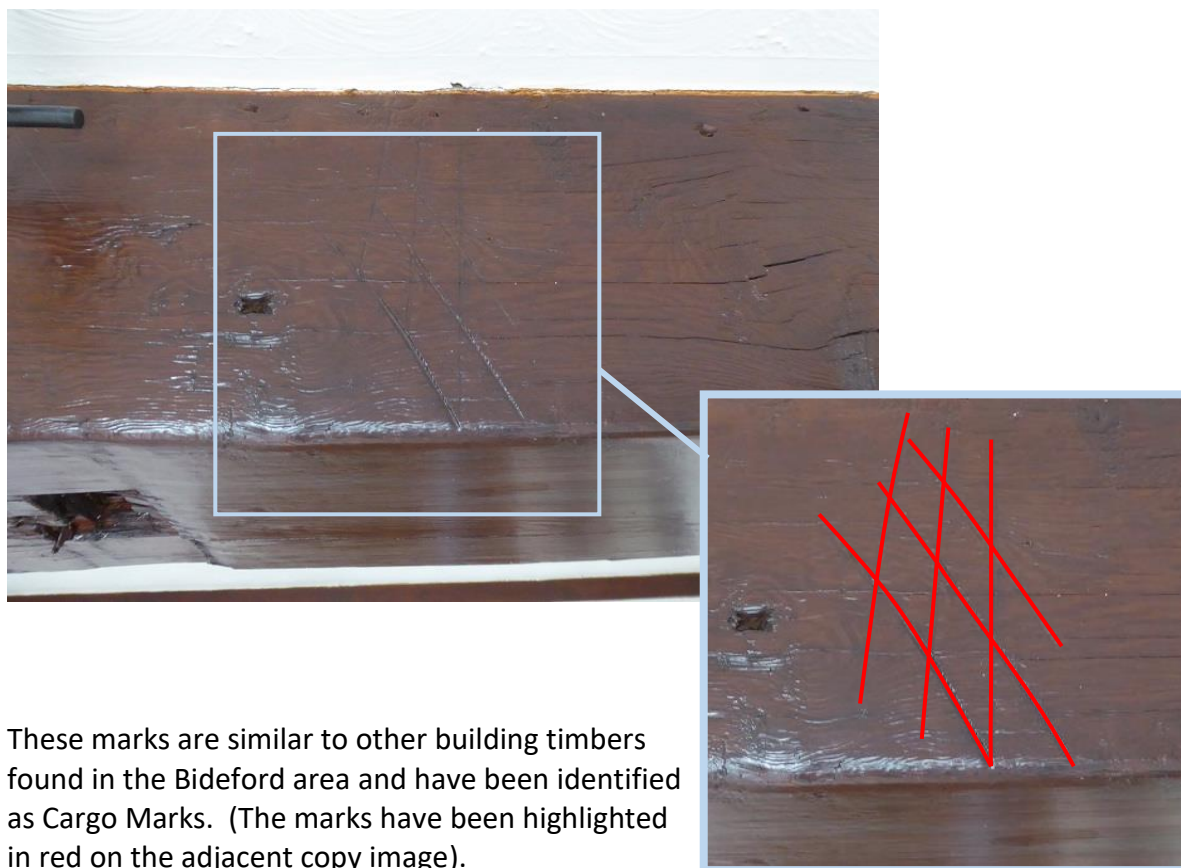
First Floor Bathroom



General views of First Floor rooms. No discernable antique or architectural features evident on this floor.

## Beam markings (Ground Floor):

The following 'slash' marks were noted on one of the two beams in the Living Room ceiling:



These marks are similar to other building timbers found in the Bideford area and have been identified as Cargo Marks. (The marks have been highlighted in red on the adjacent copy image).

General cargoes of softwood timber were imported into Bideford and used for shipbuilding or construction purposes. These 'baulks' of timber were either used whole or cut down to smaller sizes. When used as beams in buildings, the timbers were generally kept at their imported baulk size, as this eliminated the time and labour needed to reduce their cross-sectional profile. The beams in Goats Hill House all measure exactly 11-inches square, so this appears to have been the imported size of this batch.

Despite research into cargo marks, no-one really knows their exact meaning, but they probably represent handler numbers or batching tally-marks so that the stevedores could keep track of what beams were being loaded.



Some imported beams made it further inland. These marks appear on a main beam in the Parklands Hotel at Ogbourne St George in Wiltshire.





Left: These cargo marks appear on a beam in the cellar of the former Tanton's Hotel in New Road, Bideford.



Left: Cargo marks on beams at 3 Bridge Street, Bideford.



Left: some early cargo marks typical of Baltic-imported timbers.

### **General notes on dating softwood timbers with Cargo Marks:**

The British Shipbuilding Industry made continually growing demands for good timber, which after the 1500s became increasingly more difficult to satisfy from local forests. British woodlands were over-exploited, and large quantities of good quality timber had to be sourced from elsewhere. In 1610 it was reported of Devonshire that *"tymber for buyldinge and other necessaries for husbandrie are already growen soe extreme deare"* that the inhabitants were driven to obtain supplies from Ireland, Wales and Flanders.

By the late 1600s the British shipping industry increasingly utilised imports of Baltic timber, although supplies of smaller hardwood timbers for domestic use were still available after the 1600s.

Most of the early Baltic timber imports were to London and other east-coast ports, but by the late 1700s, provincial ports like Bideford eventually found it economic to arrange their own direct imports. The size of vessel bringing in such timbers were generally between 250 and 400 tons, but smaller vessels of under 200 tons were generally used in places like Bideford. Large cargoes were often discharged at Appledore and floated up the river to Bideford on the tide.

The import of lumber timber into Bideford might be researched from Port Records, although this took place over many years, so it would probably not be possible to narrow down a time-period linking our beams with one particular cargo. However, from the Exeter Flying Post we do know that in the period 1791 to 1793, the following lumber imports came into Bideford:

- 1 load lumber from Plymouth.
- 2 loads lumber from Portsmouth.
- 1 load lumber from America.
- 3 loads lumber from Drammen (Baltic).

Other loads of baulk timber were brought into Barnstaple at the same time, from:

- Cork (Ireland)
- Christiania (Oslo, Norway)
- Danzig (Prussia / Poland)
- Drammen (Norway)
- Frederickstadt (Norway)
- Riga (Latvia)
- St Petersburg (Russia)

Up until 1807, the main source of imported timber was from the Baltic Countries (including Norway), but with Napoleon's blockage on Britain in 1806, Canadian timber became easier to obtain and economically more viable to import.

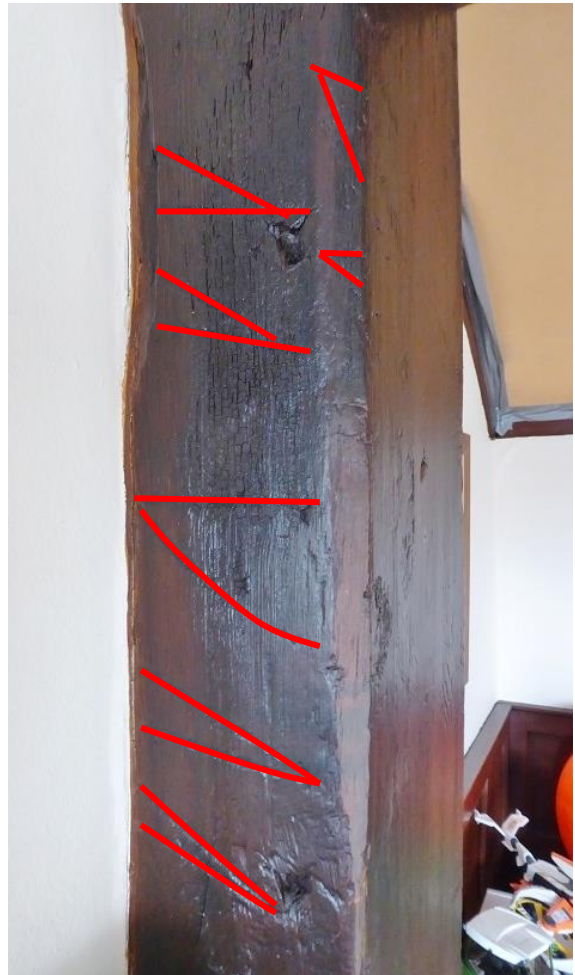
The earliest known example of cargo marks appear in the Ropery of Chatham docks c.1790, but the vast majority occur between about 1810 and 1850. Using dendrochronology to date such timbers is rarely successful, as softwood timbers have variable growth patterns even within the same forest. However, earlier markings on timbers were quite simple, but became a little more 'sophisticated' on later imports, so comparison with other dated marks of a similar nature may give a rough indication of the date when they were imported.

**Conclusion:** We conclude that these timbers in Goats Hill House were probably imported into Bideford from eastern Canada around the 1810s or 1820s and used in the construction of a local building. That building was subsequently demolished in the early 1920s, after which the timbers were then re-used in the construction of this new dwelling.



Above: beam and post sockets in the imported softwood beams, showing further evidence of their former use.





Further cargo marks were found on a vertical timber to the right of the fireplace - location shown by the arrow. The size of this timber was also 11-inches square. This timber also shows signs of fire damage – possibly caused by the grate below, but more likely from its previous life in another building.

(The marks have been highlighted in red on the right-hand image above, for clarity).

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## Conclusion:

Although this house is said to have been built in the 'Arts & Crafts' style, it does not appear to have an abundance of features which relate to this period of design.

The original layout and form of the house conformed to the design principals of that period, but this overall form has now been mostly lost due to various modernisations.

The interiors have been changed and updated at various times within the lifetime of the house, as might be expected for all such houses. Therefore, any character of the period has been diminished, although the Living Room fireplace appears to be in its original form. Even in 1925, the Ideal Home Magazine writer found the contents more interesting (grandfather clock, old chest, pewter) to comment on, than the materials used in the house interior itself.

We know that the house was designed in 1923 and constructed in 1924. The client was Hubert Coop, and the architect was Frank Whiting of Orphoot, Whiting & Bryce.

Significant features in the property which date to 1924 are:

- Living Room fireplace
- Beams in Lobby and Drawing Room
- Panelling at bottom of staircase

Features in the property which pre-date the construction are:

- Two old beams and timbers each side of fireplace – about 200 years old.
- Inner front door – probably reclaimed from the Victorian period.

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## References and Sources:

Searches were made in various archives (as below) to see if any other relevant documents about this property had been deposited. Apart from a letter of Feb 1935 by Herbert Coop about the laying of water mains at Goats Hill (North Devon Record Office ref: B127/6/3192) nothing else could be located.

Devon Record Office, Exeter  
North Devon Record Office, Barnstaple  
Barnstaple Athenaeum  
National Archives, Kew, London  
Northam Community Archive  
North Devon Journal  
Bideford Gazette  
Period House Fixtures and Fittings 1300-1900 by Linda Hall  
Torrige District Council  
Ordnance Survey  
Ideal Home Magazines  
Various private and Internet sources

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## About Nimrod Research:

'Nimrod Research' (formerly Wiltshire's Nimrod Indexes) is a family business founded in 1969, as specialist Family History researchers for Wiltshire.

David & Jenny Carter who run Nimrod Research now live in Devon and have expanded this business to also undertake specialised research in Somerset and Devon.

David Carter has over 30 years experience in the Architecture, Building and Shopfitting industries, and combines his previous skills with the research business in order to provide coherent historical building reports to accompany Listed Planning Applications or House Histories.

We will be pleased to undertake any other similar research that may be needed.

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