

LILLYCOMBE ESTATE
OARE
EXMOOR NATIONAL PARK
SOMERSET

Historic Building Appraisal and Impact Assessment



South West Archaeology Ltd. report no. 191119



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The Lillycombe Estate, Oare, Exmoor National Park, Somerset

Historic Building Appraisal and Impact Assessment

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SUMMARY

South West Archaeology Ltd. was commissioned to undertake a historic building appraisal, statement of significance and retrospective impact assessment for the main house, bungalow and stables' cottage at Lillycombe Estate, Oare, Exmoor National Park, Somerset. This work was undertaken in consultation with the Exmoor National Park Authority to address works carried out to all three buildings without consent.

Lillycombe House is an exceptional early 20th century country house designed by Lady Lovelace, Baroness Wentworth, Lord Byron's great-granddaughter, assisted by noted 'Arts & Crafts' architect, furniture and textile designer C.F.A Voysey. Lady Lovelace built the estate as a retreat, but died in 1917, only five years after its completion. The house forms part of a cohesive historic group at the settled core of the estate with good ancillary buildings and gardens, notably Lillycombe Stables' Cottage and separate bungalow. All three buildings (house, cottage and bungalow) are individually Grade II Listed.

The general and overall effect of the recent works to Lillycombe House, is that the 1950s phase of works, which substantially removed parts of the original layout have been replaced with more cohesive modern elements. Whilst care has been taken to match these to the broader 'Arts and Crafts' style, the 1950s phase has not been somewhat lost to the wider narrative. Rationalising changes and alterations to a house, 'restoring it' to its first form may seem in many cases like a positive move, but when this work is done without prior historic recording the more detailed and involved history of the families which inhabited the building are lost. This is particularly relevant here when any changes were made by Earl Lytton, who was Lady Lovelace's relative, so the changes were made within the ownership of the same family who built the house. This directly exhibits evidence of the magnitude of social change after the Second World War on one aristocratic dynasty and how they adapted their homes to respond to it: with the decline of the formal service industry. Having said this the changes have largely improved the compromised 1912 interior of the dwelling.

An overall assessment of the recent works on Lillycombe House is negative/minor, with the loss of historic integrity (fabric) due to the loss primarily of the 1950s phase of fixtures and fittings and a return to a more typical private home layout. This study, analysing the changes to the house is partially considered mitigation of this effect on the narrative value of the building. However, any impact, even slight, when combined with the introduction of plastic windows in Buildings 2 and 3, and the loss of the historic character casements raises the impact collectively to negative/moderate; in light of the increased value of the assets, as a historic group. This can and should be immediately mitigated via the re-fitting of more suitable windows and repair works to the exteriors of the Stables cottage and Lillycombe bungalow (Buildings 2 and 3).



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1.0 INTRODUCTION

LOCATION:	THE LILLYCOMBE ESTATE
PARISH:	OARE
DISTRICT:	EXMOOR NATIONAL PARK
COUNTY:	SOMERSET
NGR:	SS 82130 47371 (LILLYCOMBE HOUSE)
OASIS NO:	SOUTHWES1-378618
SWARCH REF:	OLE19

1.1 PROJECT BACKGROUND

South West Archaeology Ltd. (SWARCH) was commissioned by (the Agent) on behalf of a Private Client (the Client) to undertake a historical building appraisal, statement of significance and retrospective impact assessment for the house, bungalow and stables' cottage at The Lillycombe Estate, Oare, Exmoor.

1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

The settled core of the estate, (the house, cottage and stables) is located on the upper south facing slope, of a steep ridge, close to the Exmoor coastline, on the A39 between Malmsmead and Culbone. It is at an altitude of 377 AOD. The soils of the site on the break of slope lie on the border between the Larkbarrow, reddish acid permeable loamy upland soils, with seasonally wet upper peaty surface horizon and coarse loamy soils, with slowly permeable subsoils and seasonal waterlogging of the Rivington 2 association (SSEW 1983), which overlie the Middle Devonian interbedded sandstones and conglomerates. (BGS 2019).

1.3 HISTORICAL & ARCHAEOLOGICAL BACKGROUND

Oare is a parish (and manor) which lies in the hundred of Carhampton, one of the largest in Somerset covering much of east and north Exmoor. Oare village lies within the wider East Lyn valley system but the site is located on the mid north-east section of the parish.

Oare is noted in the Domesday Book as *Are* or *Ar*, it was held in 1066 by 'Edric' a Saxon Lord who held extensive lands in Wiltshire, Hampshire and Suffolk; by 1086 it had been transferred to Ralph de Pomeroy, who was both 'Lord' and 'Tenant in Chief'. Ralph de Pomeroy was given over ninety-eight holdings across Devon after the Norman Conquest and as a family the Pomeroy's influence remained strong for many centuries across the South West. The manor of Oare is now represented by a largely Victorian building, on the site of an earlier mansion. The holdings in and around Oare and medieval manor were later in the ownership of another influential family, the Kelly's.

Lillycombe House is an early 20th century country house which sits at the heart of what is now one of the finest shooting estates in North Exmoor. The house was designed by Lady Lovelace, Baroness Wentworth, Lord Byron's great-granddaughter, assisted by noted 'Arts & Crafts' architect, furniture and textile designer C.F.A Voysey. Lady Lovelace built the estate as a retreat, but died unmarried and childless in 1917, only five years after its completion.

The house forms part of a cohesive historic group at the settled core of the estate with good ancillary buildings and gardens, particularly Lillycombe Bungalow and Lillycombe Stables' Cottage. All three buildings (house, bungalow, cottage) are individually Grade II Listed.

The listing text for the house states:

LILLYCOMBE 2/36 - Lillycombe House and retaining wall to terrace

GV II

House. 1912, south front altered mid C20. Designed by Lady Lovelace, assisted by C F A Voysey. Roughcast over rubble, hipped West Somerset slate roofs, slight bell-cast, overhanging eaves, bargeboard to gabled bays, large square roughcast stack right, tall octagonal roughcast stack rising from eaves left. L-plan. Two storeys, asymmetrical 4-bay south front, cambered lintels to many paned casements, gabled projecting bays first and third left flanking hipped roof dormer, 2-light casement to right, ground floor caseaents flanking single storey hipped roof garden room, 1:4:1 lights set on retaining wall of terrace, 2 casements to right. Pevsner describes a "handsome south verandah on stone pillars" as 'unmistakably' the work of Voysey so it may be assumed that the sun room has been completed since 1958. Entrance on north front via gabled wing, unusual in that the gable end wall and returns are higher than the roof level behind but slated for about one metre to conceal this design fault. Interior: disappointing, apart from stick stair rising in entrance hall and one or two Voysey designed ventilation grills the house lacks contemporary fittings. Forms part of good group with buildings to east. It is assured from the awkwardness of the entrance facade gable that Voysey was called in quite late to assist Lady Lovelace with her designs. (Brandon Jones et al, CFA Voysey, 1978; Pevsner, Buildings of England, South and West Somerset, 1958).

The listing text for the bungalow states:

LILLYCOMBE 2/35 - Lillycombe Bungalow

GV II

Cottage. 1912. Probably by C F A Voysey for Lady Lovelace. Roughcast over rubble, central steeply pitched pyramid roof with parallel hipped cross wings, overhanging eaves with sprockets, graduated West Somerset slates, large central roughcast stack. Centralized plan, parallel ranges. Arts and Crafts style. Single storey south front, 1:2:1 bays, plank door left, two 3 and 2-light many paned casements right. Fores part of a good group with Stable Cottage (qv) and Lillycoobe House (qv) to the west. This is said to be one of a group of 6 bungalows that Voysey designed for Lady Lovelace.

The listing text for the stables' cottage states:

LILLYCOMBE 2/37 - Stable Cottage, and wall abutting to west

GV II

Cottage. 1912. By Lady Lovelace and C F A Voysey. Roughcast over rubble hipped slate roof, graduated West Somerset slate, overhanging eaves, sprockets, large roughcast stack. Plan: probably 2-cell, aid C20 stables abutting to north (not included), wall links Lillycombe House (qv) to east and is flanked by Lillycombe Bungalow (qv) to west. Arts and Crafts style. One and a half storeys, south front hipped roof, 2-light dormer rising from eaves, ground floor cambered head lintel to 2-light many paned casement left, semi-circular headed many paned window right. Long left return onto stable yard, similar 3-light dormer, two 2-light casements with cambered lintels to left of plank door with similar lintel. Wall: red sandstone random rubble, slate coping; about 2.5 m high linking Stable Cottage to Lillycombe House; semi-circular headed doorway to stableyard to north. Forms part of a good group.

1.4 METHODOLOGY

The building appraisal was conducted by Emily Wapshott in October and November 2019. The work was undertaken in line with best practice and follows the guidance outlined in: ClfA's Standard and Guidance for the Archaeological Investigation and Recording of Standing Buildings or Structures (2014) and Historic England's Understanding Historic Buildings: A Guide to Good Recording Processes (2016). The desk-based assessment follows the guidance as outlined in: Standard and Guidance for Archaeological Desk-Based Assessment (ClfA 2014, Revised 2017) and Understanding Place: historic area assessments in a planning and development context (English Heritage 2012). The discussion of setting buildings on the approaches outlined in the appropriate guidance (DoT guidance and Historic England 2015).

2.0 DESK-BASED ASSESSMENT

2.1 DOCUMENTARY SOURCES

Ada Mary King-Milbanke, 14th Baroness Wentworth was born on 26th February 1871, the great-granddaughter of infamous poet and peer Lord Byron. Lady Lovelace inherited her Barony from her father, but the Earldom passed to her half-uncle. Lady Lovelace bought the site at Lillycombe in the early 20th century, when it only had a small cottage present and Lady Lovelace designed the estate from scratch (apart it seems from the bungalow), assisted by noted 'Arts & Crafts' architect, furniture and textile designer C.F.A Voysey. Lady Lovelace built the estate as a retreat, but died in 1917, only five years after its completion. The Earldom of Lovelace, subsidiary Viscount of Ockham and the Barony of Ockham have all fallen extinct in the later 20th century; the Wentworth-Lytton titles are ongoing and no doubt the family retain papers relating to Lady Lovelace within the Lytton family archives. Further research, whilst outside the scope of this appraisal study, could therefore likely uncover more personal details about the building and design process at Lillycombe.

The RIBA image archive however contains some of Voysey's original 1912 plans for Lillycombe House (Figure 2). In these we can see the refinements of the 'Arts and Crafts' style, compromised in the current building by later alterations. The clients have then passed on documentation received from the solicitors upon purchase of the property which included the 1958 planning application which included a further set of historic plans, documenting some significant changes to the main house (Figures 3- 5). An overview of these changes, as analysed from these papers is dealt with in the Impact Assessment section of the report.

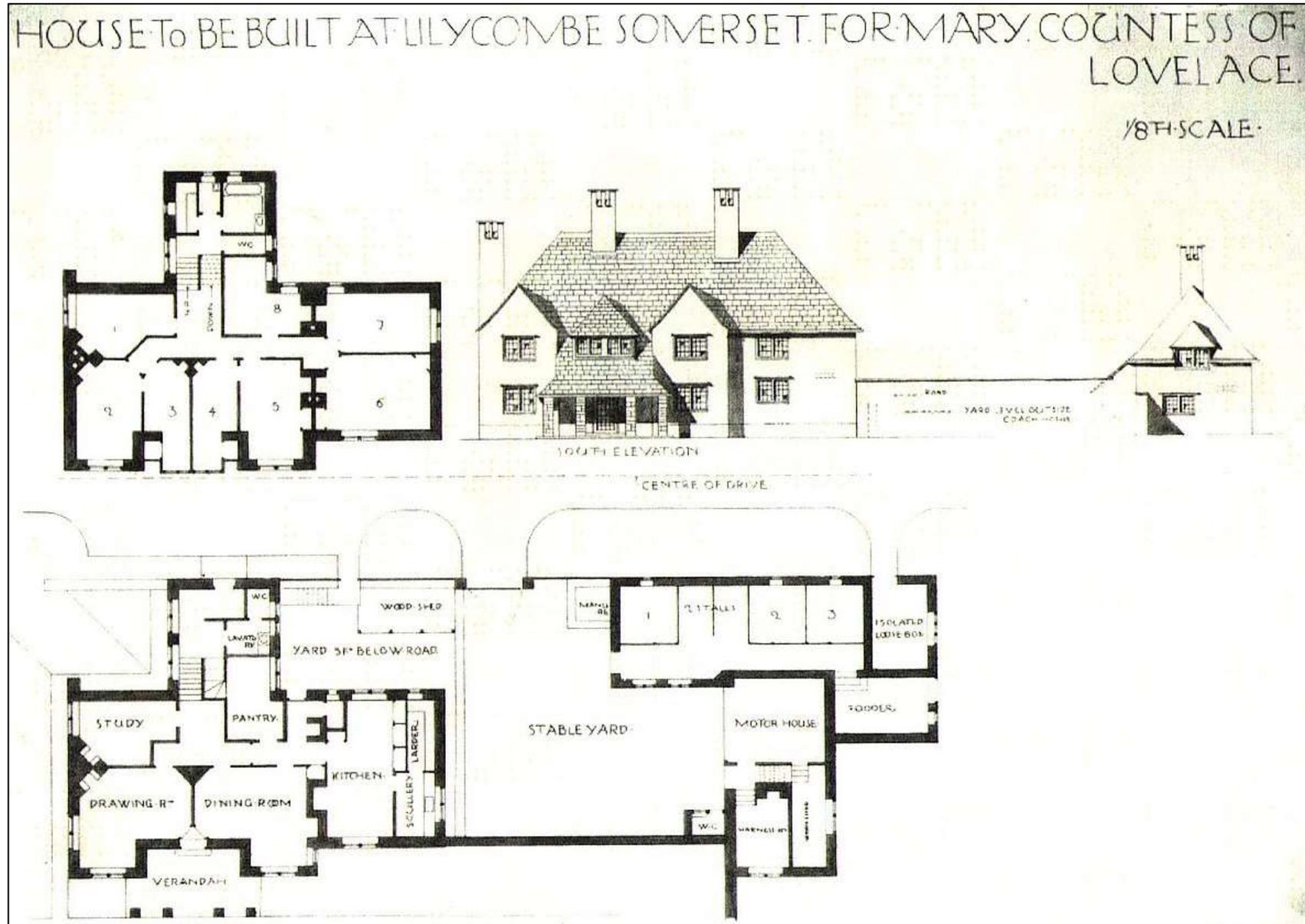


FIGURE 2: VOYSEY'S ORIGINAL 1912 PLANS FOR HIS REFINEMENTS TO LADY LOVELACE'S DESIGN (RIBA).

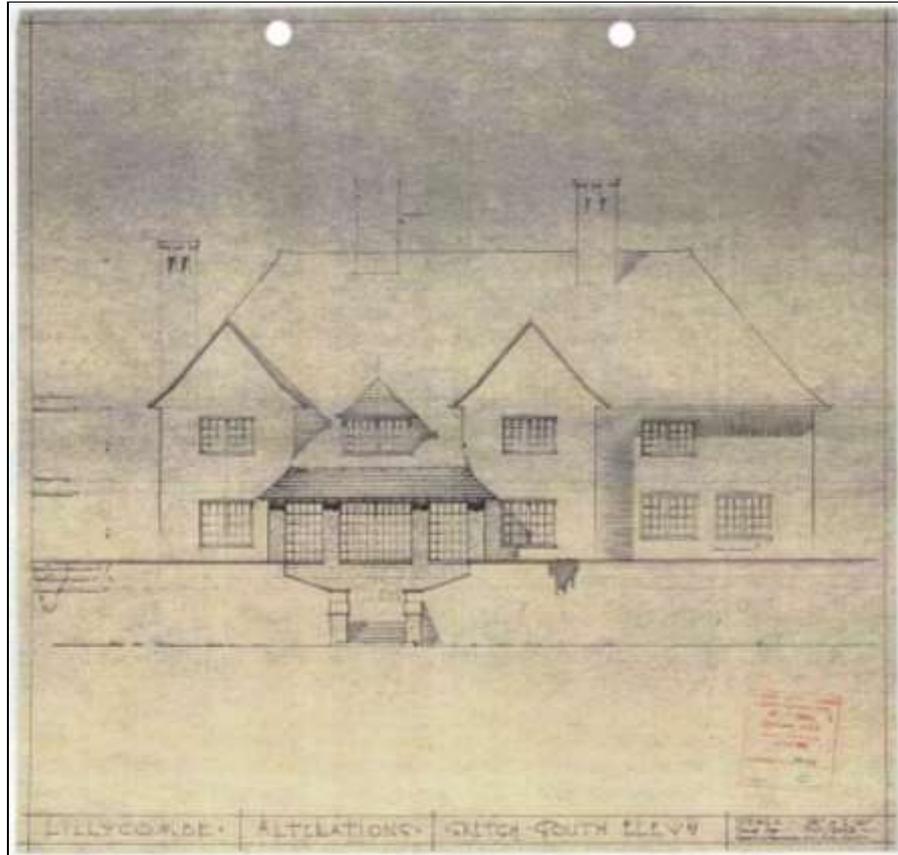


FIGURE 3: 1958 PLANS FOR THE ALTERATIONS TO THE SOUTH GARDEN FRONT OF LILLYCOMBE HOUSE (AS PROVIDED BY AGENT).

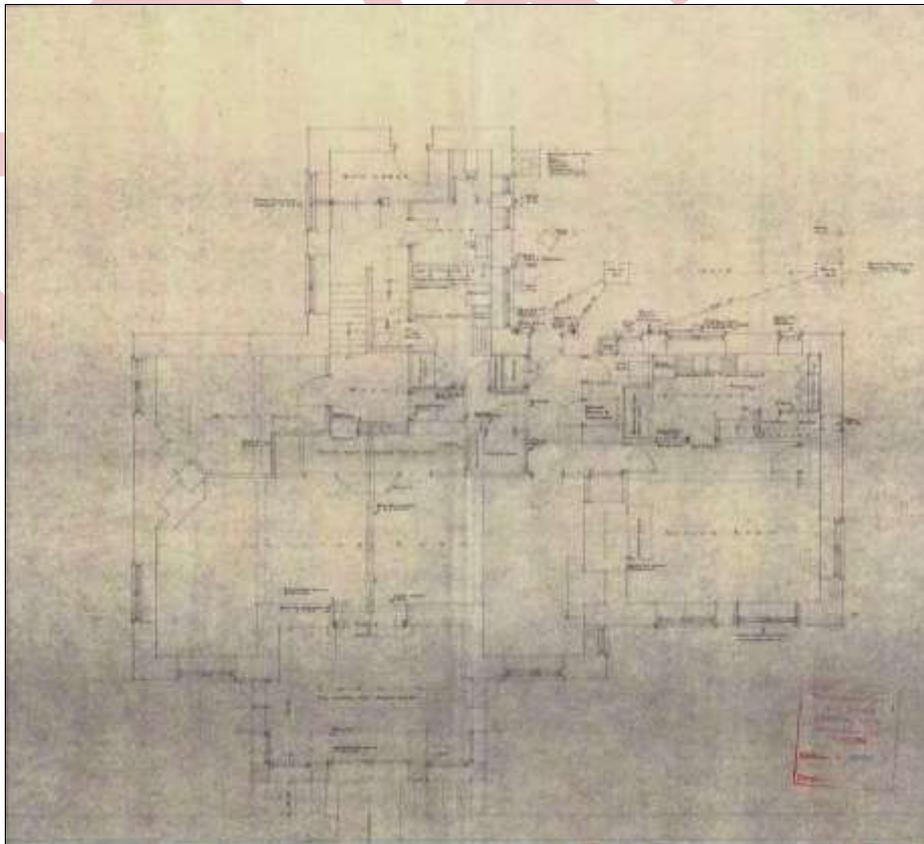


FIGURE 4: THE 1958 GROUND FLOOR ALTERATIONS PLAN FOR LILLYCOMBE HOUSE (AS PROVIDED BY AGENT).

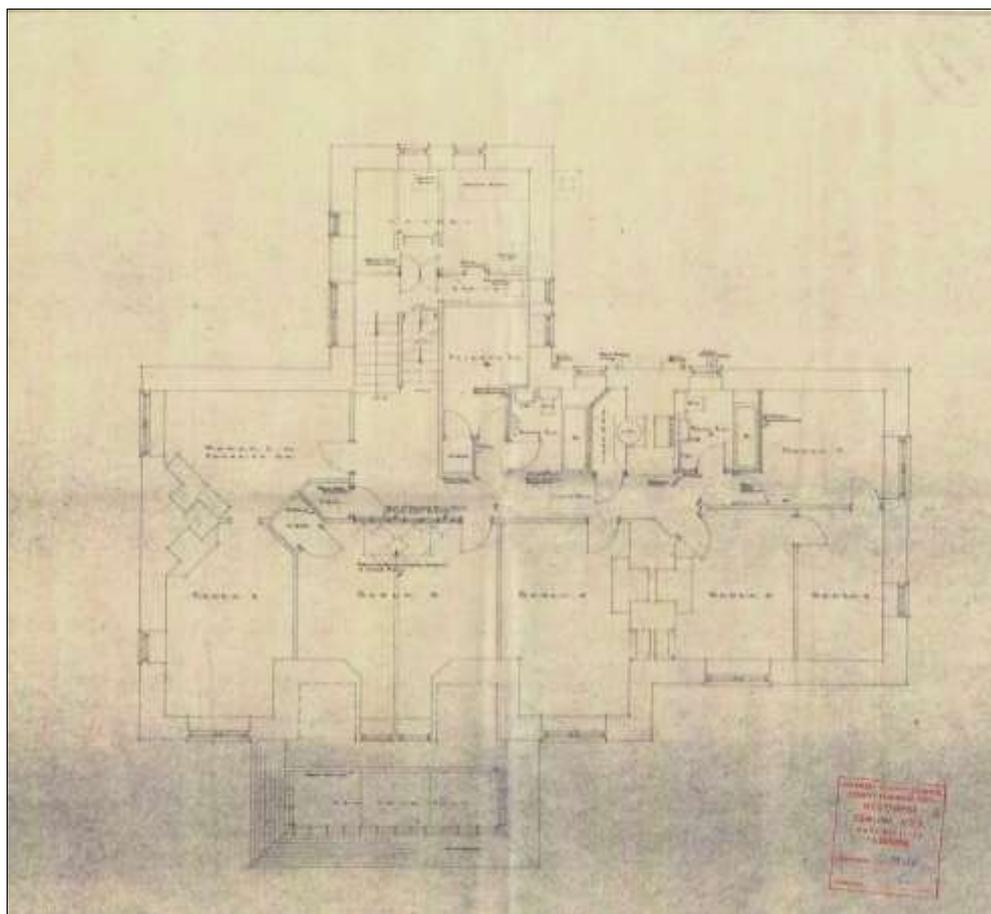


FIGURE 5: THE 1958 FIRST FLOOR ALTERATIONS PLAN FOR LILLYCOMBE HOUSE (AS PROVIDED BY AGENT).

2.2 CARTOGRAPHIC SOURCES

The first map of relevance to this study is the 1889 1st Edition OS Map, which shows Lillycombe as an existing land holding, served by a small square building, marked as ‘Lillycombe Cottage’. There are two small enclosures south of the house and two wider irregular ones on the steeper slopes, the building served by two tracks, a gentle curving angled approach from the west a straight short approach from the east. The building sits above a long elongated irregular open-work, possibly a former adit and is enclosed within a plantation called Lillycombe Plantation which wraps around on the north, north-east and south-east sides of the building. The 2nd Edition OS Map of shows the site completely unchanged in 1903.

The next map available to this review, was the 1963 OS revision, which shows *Lillycombe House*, the stables buildings and *Lillycombe Cottage* much as they survive today.

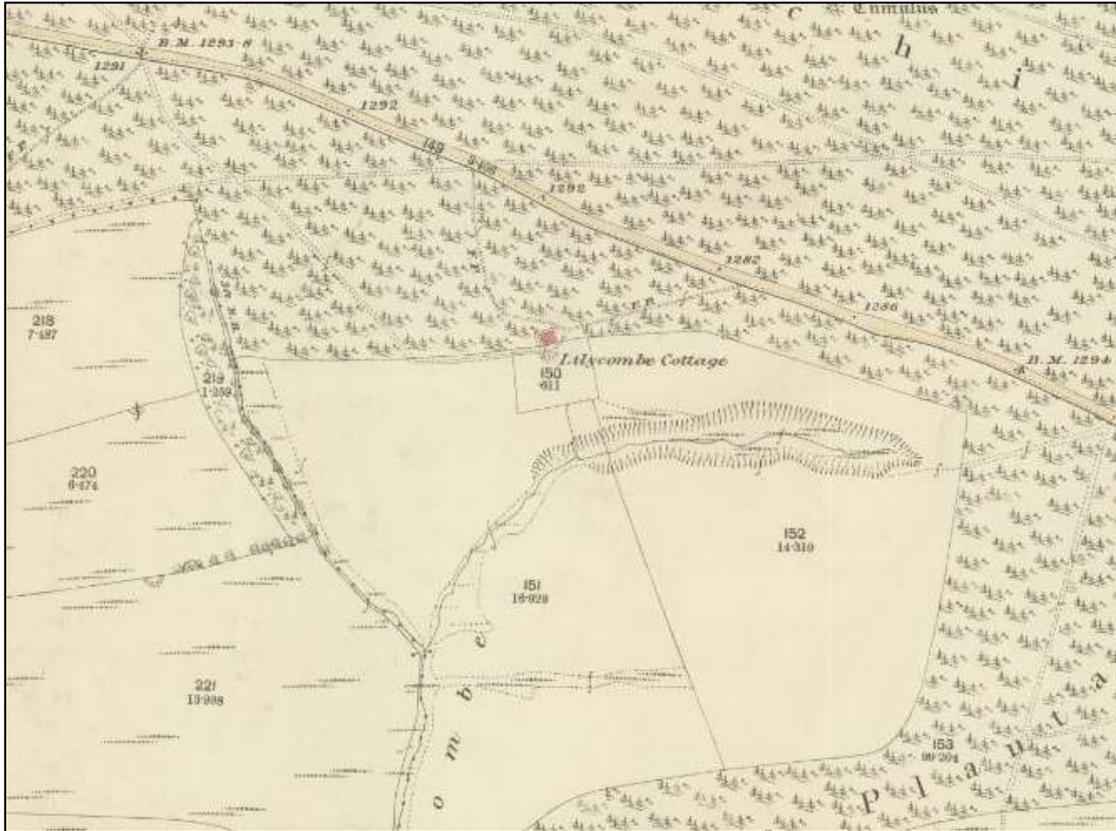


FIGURE 6: EXTRACT OF THE 1ST EDITION OS MAP; PUBLISHED 1889.

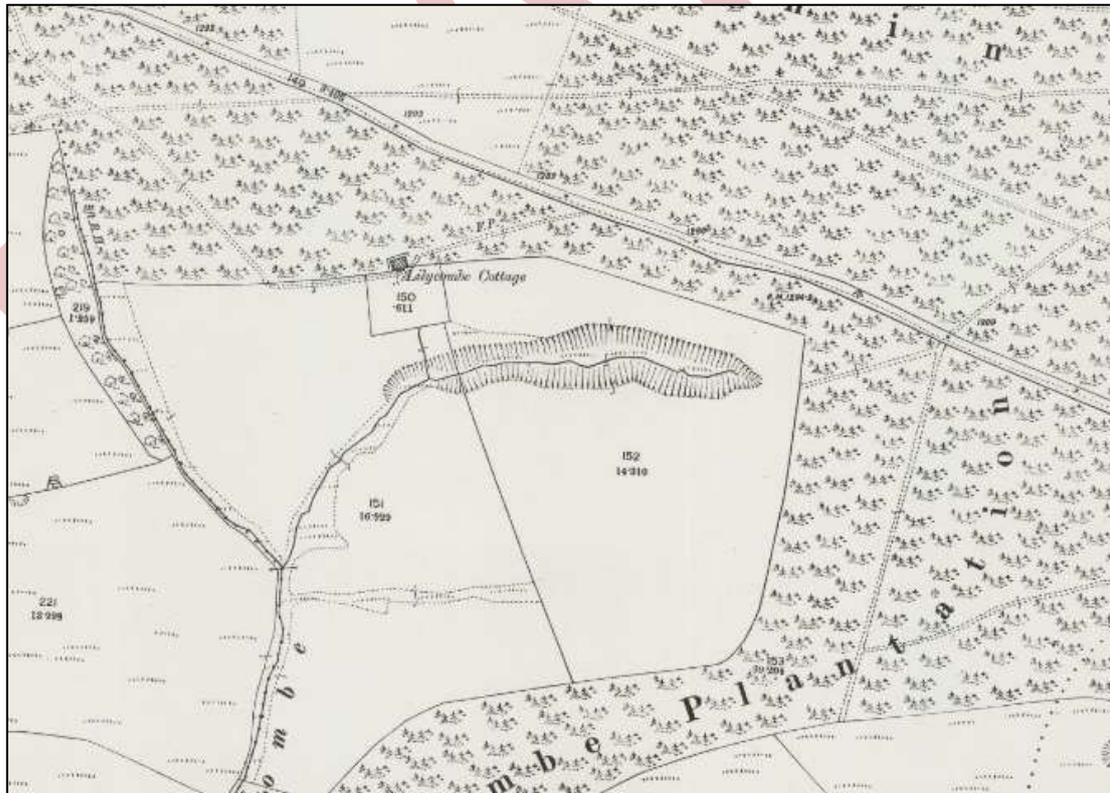


FIGURE 7: EXTRACT OF THE 2ND EDITION OS MAP; PUBLISHED 1903.

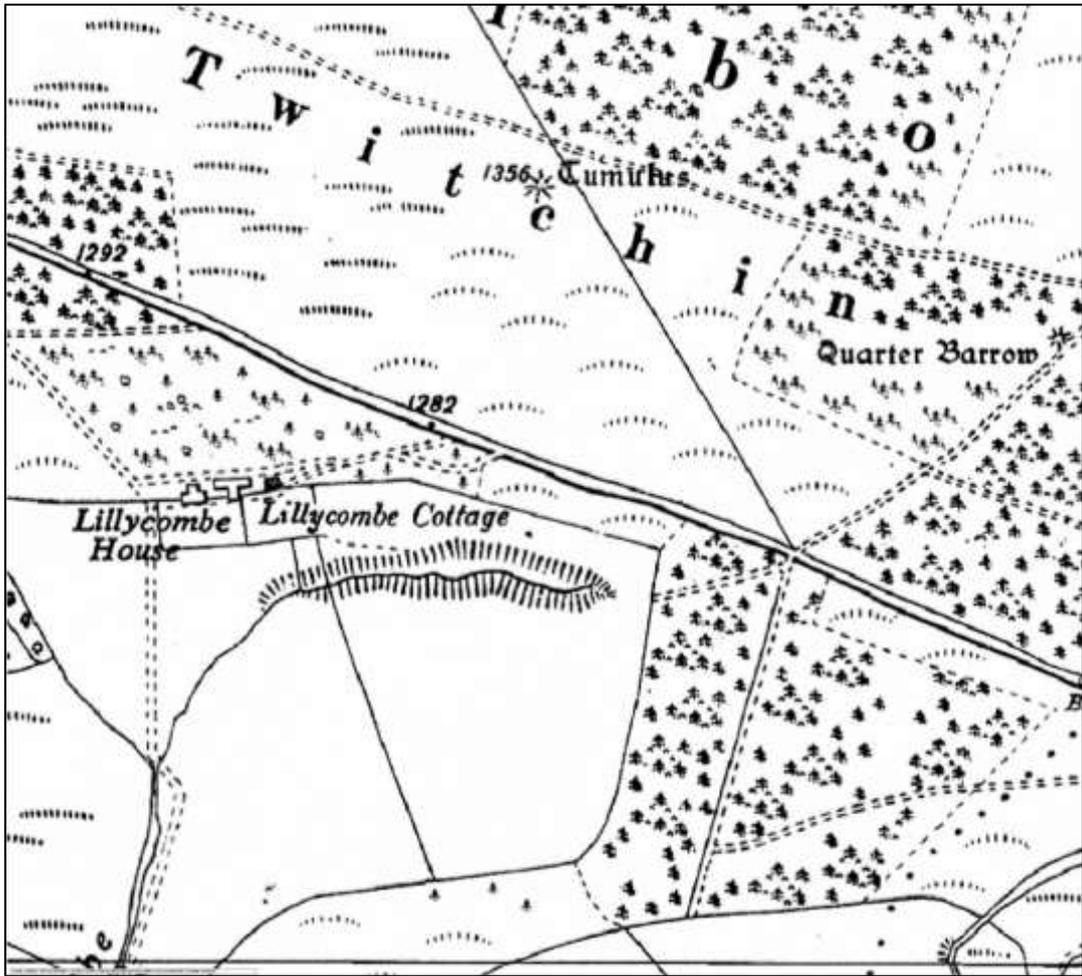


FIGURE 8: EXTRACT FROM OS 1:10,000 MAP, PUBLISHED 1963.

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3.0 HISTORIC BUILDING RECORDING

3.1 SITE DESCRIPTION

Lillycombe House is an exceptional early 20th century country house which now sits at the heart of one of the finest shooting estates in North Exmoor. The house was in fact built as a gentlewoman's retreat, echoing Lady Lovelace's interest in horses, gardening and the natural world. The house sits to the west of a cohesive historic group, with good ancillary buildings and gardens; all three main buildings are Grade II Listed, the house, stables cottage and bungalow. To the north-west and north-east the buildings are flanked by mature rhododendron plantation and conifer trees, with some mature oaks framing the house to the immediate north-west. In-by paddocks frame the bungalow to the south and gardens frame the house and stables cottage to the south, south-west and west, enclosed by mature hedgebanks.

The settled core of the estate sits to the northern edge of the land, which occupies the steep Lillycombe and the tributary river to the Oare valley to the south, reaching over Beggars Knap to the south-east. The land is bounded on the north side by the A39 road, with a long snaking drive to the west, passing through several terraced agricultural yards, with to the east a short straight driveway, bounded by rows of trees, both drives served by wide and gracious gateways. The house (Building 1) and stables cottage (Building 2) are link-detached, with a wall attaching them from the south-east corner of the main range of the house to the south-west; the focus of both of these buildings is to the south, on the views across the valley. The bungalow (Building 3) is a stand-alone dwelling, set within its own small garden plot. This stands on a marked north-east to south-west alignment, very different from east-west Buildings 1 & 2.



FIGURE 9: THE GABLED ENTRANCE WING OF LILLYCOMBE HOUSE; FROM THE NORTH-WEST.



FIGURE 10: THE GARDEN FRONT OF LILLYCOMBE HOUSE, WITH INTEGRAL WALL AND TERRACE, WITH 1950S SUNROOM; FROM THE EAST.

3.2 BUILDING DESCRIPTIONS

3.2.1 BUILDING 1; LILLYCOMBE HOUSE

Gentlewoman's country retreat, completed in 1912 designed by owner Lady Lovelace under supervision of famous architect CFA Voysey, with whom she was an informal pupil.

Large T-shaped gentry residence over two storeys, with attic and half basement, terraced into a steep slope to the north. The building is constructed in rough-cast rendered local sandstone rubble, under a West Somerset hipped roof, black glazed roll-moulded ridge tiles, with sprocketed gables and gabled north wing, with raised gable plinth, hiding a lower roofline behind. Two tall stacks with pierced upper shafts, that to the west of unusual tapering octagonal design. The house is dominated by its asymmetrical south front, of four bays, with two shallow gables to east and west over symmetrical two light casement windows to ground and first floors, flanking a three light dormer between, with a blocky service projection to the east, with a pair of symmetrical two light casement windows and a forced additional ground floor window. The large projecting sunroom is now built out over the terrace and enclosed by single toughened glass fixed panes. Pevsner described this building, in its original form, as having a "handsome south verandah on stone pillars" and being "unmistakably the work of Voysey". In fact, the open loggia was altered in the 1950s to an enclosed sunroom, with opening casements.

The building underwent considerable change in the 1950s, before it was Listed, as documented by the 1958 planning application. There are a number of additional windows (one each at first floor to the east and west elevations) and changes, such as the cambered arches which date to the later adapted phase but have been recorded in the Listing, as part of the design. Indeed, the timber casements with timber glazing bars it would seem are wholly a 1950s update, presumably to the original leaded casements included in Voyseys design. The building has now been wholly re-fenestrated in high quality timber double glazed modern units, designed to imitate the single glazed multi-pane (1950s) casements they have replaced.

The interior of the house exhibits a few fine surviving features by Voysey, like the slate segmental Persian-arched fireplaces, with slate mantle shelves and classic Voysey oriental bird and fruit tree imagery on the air ventilation system to each of the surviving stacks. There are also some tiled skirtings and a few moulded cupboard doors and good arts and crafts style plain panelled doors on the first floor. There is a very unusual triangular light-well over the first-floor bedroom corridor, which would also light the attic.

FUNCTION OF BUILDING 1 AND FUNCTION OF SPACES IN LILLYCOMBE HOUSE

Small country house, designed by Lady Lovelace for herself as a gentlewoman's rural retreat in Exmoor National Park, with the assistance of famed architect C F A Voysey.

The house is of quite complex plan and its rooms have changed function over the years; below is a table including Voysey's original layout's room functions and their current counterparts.

TABLE 1: FUNCTION OF ROOMS WITHIN BUILDING 1; LILLYCOMBE HOUSE.

Room Nos:		Current Function:	1912 Historic Function:
Ground Floor/Lower Ground Floor			
1		Entrance Hall	Entrance Hall, stair lobby, laundry and W.C
2		Toilet	Part laundry, part W.C
3		Stairs/Lower Lobby	Lower Hall
4		Study	Study
5	Main reception space		The two main reception rooms – wall removed between
	5A	Seating area	Drawing Room
	5B	Seating area	Dining Room
6		Sunroom	Loggia
7	Lobby and kitchen/diner		Single large country house kitchens
	7A	Dining room	Kitchen (Sculleries and Larder)
	7B	Kitchen	Kitchen (Sculleries and Larder)
8		Boot room	Small room with fireplace off kitchen; house-keepers room?
9		Toilet	Cupboard
10		Utility Room	Pantry (Butler's Pantry – dinner and tea services, silverware, glassware etc)
Basement			
11		Laundry Room	Basement/wine cellar/cold store
First Floor			
12	Stair and landings		Stair and landings
	12A	First floor landing	Landing
	12B	Bedroom corridor	Bedroom Corridor
13		Lobby to master suite	Airing Cupboard
14		Master bedroom	Two single bedrooms – wall removed between
15		Dressing room	Bedroom
16		Bathroom	Bedroom
17		Bathroom	Bedroom
18		Shower Room	
19		Bathroom	

20		Bedroom	Bedroom
21		Bedroom	Bedroom
22		Shower Room	Bedroom
23		Bedroom	
24		Second Floor landing	Second Floor landing
25		Bedroom	Washroom and Linen – formerly two rooms
26		Bedroom	Bathroom and W.C – formerly two rooms

RELATIONSHIP OF SPACES WITHIN BUILDING 1; LILLYCOMBE HOUSE

The house at Lillycombe was laid out in the same manner as a traditional country house, but on a smaller scale. The key spaces for its owner and designer Lady Lovelace would have been the paired drawing room and dining room, which would have worked together, linked externally by the loggia, focusing guests views south across the striking valley setting. The terrace to the east, serving the dining room is narrower, possibly only intended for pre-dinner drinks; but the terrace to the drawing room has a large raised western area which wraps around the west side of the house, for entertaining guests more thoroughly throughout the day; there is also a large west lawn, retained as made ground terraced into the slope to be flat for croquet and boule, amongst other activities. To the west, behind the drawing room, Lady Lovelace created a large private study for herself, overlooking the west lawn.

A large amount of space was given over to services to the east within the house, with a large kitchen, scullery and pantry complex, as well as butler's pantry/housekeepers room and basement store, all served by a sunken kitchen yard to the north, enclosed by walls, with a wood shed, served by its own set of steps from the drive, for deliveries to the back door. It is clear that the house has a family-staff west-east split on the ground floor, hence why only the scullery and smaller service rooms overlook the stables courtyard. On the first floor it is likely the other way around with two large eastern bedrooms for family, with a range of smaller double and single bedrooms, or bedrooms with sitting rooms, each with a fireplace and cupboard for guests; Lady Lovelace built this house to entertain her family and friends on country house weekends so beloved of society in this period. On this level the spaces which worked together crucially were the landings, and stair halls and bedroom corridor; it is likely the majority of rooms directly accessed off the main landing space were for guests, the more intimate corridor reserved for family members. Only the rear north-east bedroom overlooks the stables, being the only dual-aspect room, the eastern wall originally otherwise blind in the Voysey plans; possibly the bedroom of a trusted lady's companion or housekeeper, hence the inference of 'keeping an eye on things' from the two windows, of both visitors and the stables/staff. The large front south-east bedroom is the only one with two cupboards and is the largest, most likely that of Lady Lovelace herself.

The setting of the house was also prescribed by social rules, the kitchen yard was enclosed by a solid wall with no link between it and the stables in the original plans and there was no link between the stables courtyard and the garden terrace in the original vision and another stub of wall seems to have closed off the stables cottage frontage from the terrace as well. The gardens and terrace were directly connected in the original plans via an elegant double flight split stair, so vital to reading the relationships of these spaces as 'outside reception rooms'; important to the gentry (entertainment) function of the building.

SIGNIFICANT SURVIVING FEATURES IN BUILDING 1; LILLYCOMBE HOUSE

Whilst the list below identifies features on a room-by-room basis this is most clearly illustrated by the annotated plans found in Figures 14 & 15.

- Fine front door of plank form with decorative studwork and closing strips, fine brass decorated bolts and locks;
- Staircase with good knewel posts and stick balusters;
- Persian-arched fireplace in Room 4;
- Persian-arched fireplace in Room 5A;
- Decorative air vent in stack, with game birds or peacocks and fruit trees, of Near-eastern (Persian) influence to Room 5A;
- Decorative air vent in stack, with game birds or peacocks and fruit trees, of Near-eastern (Persian) influence to Room 5B;
- Open fireplace to Room 7A, former kitchen fireplace, much altered;
- Fireplace in Room 15;
- Decorative air vent in stack, with game birds or peacocks and fruit trees, of Near-eastern (Persian) influence to Room 15;
- Decorative air vent in stack, with game birds or peacocks and fruit trees, of Near-eastern (Persian) influence to Room 16;
- Persian-arched fireplace in Room 20;
- Decorative air vent in stack, with game birds or peacocks and fruit trees, of Near-eastern (Persian) influence to Room 20, in stack;
- Cupboard in Room 20, with original green tiles skirtings inside;
- Persian-arched fireplace in Room 21;
- Decorative air vent in stack, with game birds or peacocks and fruit trees, of Near-eastern (Persian) influence to Room 21, in stack;
- Cupboard in Room 21, with original green tiles skirtings inside;
- Tall light well with unusual triangular small paned skylights, over corridor, Room 12B.

SIGNIFICANCE OF BUILDING 1; LILLYCOMBE HOUSE

Building 1 is of overall high significance, considered nationally important and Listed Grade II; rightly recognised within the relatively small category of Listed 20th century buildings. It was built and owned by Lady Lovelace, the great granddaughter of infamous poet Lord Byron. The house (Building 1) and its Stables Cottage (Building 2) work together as a complete gentry pair, within a complex designed by Lady Lovelace and famed architect C F A Voysey. Collectively they provide context and setting to each other; their value increased as a group and they have very high associative historical collective value.

Lillycombe House has individual value in the uniqueness of its design remit, a gentlewoman's country retreat, specifically created with its female owner in mind with her love of horses and nature, having large gardens and terraces and a good set of adjacent stables. It has aesthetic and architectural value in the design elements which survive which link specifically to Voysey and in its overall altered but pleasing 'Arts and Crafts' style, such as the pierced chimney shafts, fine internal decorated air vents and green glaze-tiled skirtings. It is of note that both the air vents and the fireplaces have a certain 'Near-eastern' influence, the fireplaces almost being more of a Persian pointed arch, the heavily stylised birds and fruit trees of the air vents imitating tiles, textiles and carpets of the Art Nouveau and Arts & Crafts (Appendix 3).

The windows had been altered at least once before they have again been recently changed, the overall effect on the appearance of the house is minimal and effort has been made to replicate what was present. The 1958 alterations it seems were not carried out at the time to the plans as approved; this truncated the link between terraces and gardens, removing the stairs, extending the loggia out further and building it up and over the terrace retaining wall. This structural change disrupted the proportions of the Arts and Crafts style of the south garden front, the principle elevation and that which is viewed from across the valley, most visible in this protected Exmoor

landscape. However, an attempt at the time was made to assimilate the newly large sunroom with the main façade by copying the style of the windows, which helped to somewhat offset the uncomfortable proportions. Exacerbating this extant negative impact on the aesthetic value of the house are the newly inserted windows; it now presents as a wholly modern extension, the metal framed large pane glass windows particularly the thick glazing bar down the large south pane, emphasizing the squat adapted 1950s proportions. This structure can no longer in any sense be called a loggia, originally having been little more than an open porch to the paired reception room glass doors to the terrace but is now a fully enclosed additional reception room. Since the primary significance of the building now lies in its still discernible Voysey overall structural design, with so much in the interior having been lost, this changed loggia unfortunately compromises the whole building's architectural and aesthetic value.



FIGURE 11: BUILDING 2; LILLYCOMBE STABLES COTTAGE WITH ITS OFF-CENTRE STACK AND DISTINCTIVE STEEP PITCHED ROOF; FROM THE EAST.

3.2.2 BUILDING 2 – LILLYCOMBE STABLES COTTAGE

Rectangular one and a half storey multi-functional ancillary building, a key part of the 1912 complex at Lillycombe. Designed by Lady Lovelace and CFA Voysey, broadly of 'Arts and Crafts' style, its original proportions have been compromised by later alterations. The building is rectangular, on a north-south alignment; of irregular plan, with a larger room, formerly the 'motor house' to the rear north and heated harness room and store to the south, with staff flat over.

Constructed in traditional rubble build with rough cast painted rendered exterior, under a steeply pitched West Somerset hipped roof, with roll-moulded ridge tiles and off-centre tall axial stack, with pierced upper shaft. Two light dormer window to attic room to the south front, with slight sprocketed eaves; three light dormer to west side, raised over the former 'motor house' doors. There is a doorway to the south on the west wall and an original window opening to the ground floor, to the west side on the south front, a window to the south end, on the east wall, set low. The second round-headed window on the south front, sits within a blocked doorway and the windows to the north on the east wall and to the north on the west wall have all been forced, as well as the central glazed doorway on the east wall. The building has been wholly re-fenestrated in

white PVC modern double-glazed units. The interior has clearly been much altered, now wholly domestic in function with a kitchen diner to the north and sitting room to the south, with bedrooms above (Appendix 2).

The 'cottage' is link-detached from Lillycombe House by a tall sandstone rubble wall, formerly blind, which flanks the north side of the terrace and encloses the stables courtyard. The cottage is now abutted by the largely timber-clad stables on its north side, which have either been modernised or replaced but stand on the same footprint as those on the original plans.

FUNCTION OF BUILDING 2; THE STABLES COTTAGE AND FUNCTION OF SPACES

Staff Cottage, proximally associated with the stables range; originally this was built as a 'motor house' for Lady Lovelace, with a heated harness room to the front and fodder stores associated with the stables attached to north-east. Horses by this stage were kept primarily for pleasure riding, racing or fox hunting; no longer required for transport. Being an unmarried woman and Lillycombe being a country retreat, not a main residence, it is unlikely in this period that Lady Lovelace would have had male staff accommodated within her house, so the windows lighting the attic rooms in this building would suggest accommodation for her chauffeur or possibly grooms.

The Voysey plans show three rooms on the ground floor and a stair to the first floor. Room 1, the largest, to the north, is a motor house, what would have been the coach house in an older complex. Room 2 is a harness room for the adjacent stables, secure and heated to maintain the expensive leathers and tack; behind Room 3, is a storeroom. On the first floor presumably are staff bedrooms/living spaces, it is not documented on the early plans. We know from the modern plans of the cottage that there appear to be two main historic spaces up here (Rooms 4 and 5), the rest formed by modern partitions (such as the bathroom, Room 6).

RELATIONSHIPS OF BUILDING 2, WITHIN THE COMPLEX

This is a link-detached cottage, with a garden wall attaching it to the south-east corner of the main house. It is now abutted on its north side by a timber plank boarded stables range, with a covered walkway to front.

SIGNIFICANT FEATURES IN BUILDING 2; THE STABLES COTTAGE

- Slightly flared gabled dormers, with slight sprocketed eaves to south garden front.
- Slightly flared gabled dormers, with slight sprocketed eaves to west elevation, facing the main house.
- Offset stack to centre of squat pitched and hipped roof, upper pierced detail on shaft.

SIGNIFICANCE OF BUILDING 2; THE STABLES COTTAGE

Building 2 was built as an ancillary structure to Lillycombe house, within the stable yard, containing a 'motor house' and harness room, possibly with a staff flat above. Its relationship as a subservient structure has in many ways not changed but its status overall within the group will have risen, it now being full staff accommodation. The forcing of the windows in the 1950s and blocking of the garage doors and full domestic conversion changed the intended 'Arts and Crafts' design of this building, which previously complimented the main house to a better extent. The relationships with the stables, fodder house and stalls, as well as the end loose box has materially altered and been lost. Buildings 1 & 2 work together as a complete gentry pair, within a complex designed by Lovelace and Voysey. Collectively they provide context and setting to each other; their value increased as a group and they have very high associative historical collective value. Changing the windows of this building disrupts this visual connection and 'architectural conversation' between the two buildings. It affects the significance of the Stables Cottage as its primary value is in our understanding of it, in its relationship with the building it serves.



FIGURE 12: BUILDING 3; LILLYCOMBE BUNGALOW, WITH ITS ADDED FLANKING PAVILIONS AND STEEPLY PITCHED ROOF AND INSERTED STACK; FROM THE EAST-SOUTH-EAST.

3.2.3 BUILDING 3

Small 'bungalow' of local rubble stone, rough cast rendered externally, under a West Somerset slate roof. The building is set at a different alignment and elevation on the slope to the other buildings; it is of unusual three element plan. Contrary to its Listing, this is not part of the 1912 complex; the central block of the building is marked on the 1st Edition OS map of the 1880s. This has been said to be part of a set of six bungalows on the wider Lillycombe estate, but it may be that this building was merely adapted to imitate Voysey's designs for the other buildings.

The central element has a very steep pitched pyramidal roof, built around a tall narrow central stack, with pierced upper shaft; the chimney carrying the same detail as those to Buildings 1 & 2. The proportions of this central block are unusually squat, and the stack looks to have been inserted, being far too tall. This central block has two asymmetrical windows to the front; that to the left, smaller and awkward, respected by a path which would indicate it may once have been a door. This building is flanked by narrow single bay 'pavilions' to east and west, each with a steeply pitched and hipped roof and a central front window; that to the west of two cells, that to the east of a single cell's depth. To the west is a further lean-to formerly detached but now connected via modern box profile corrugated cat-slide roof, this small outbuilding is cut into the bank on the north-west side. The bungalow has a door in the west wall, now enclosed within the lean-to outbuilding and a forced door to the north-west corner, rear. The interior appears to be organised around a central spine wall, which braces the central stack, the kitchen in the west pavilion, a parlour (modern sitting room) in the front of the central block; a bedroom in the east pavilion, bathroom and bedroom to the rear, within a divided former historic space.

FUNCTION OF BUILDING 3; LILLYCOMBE BUNGALOW

A staff cottage; set to the end of the group spanning the service driveway in its own plot. This was previously a small domestic (2-storey) building marked on the historic mapping as 'Lillycombe Cottage', so it therefore predates all other buildings onsite. Located next to expansive Lillycombe plantation this may have been a cottage for a woodsman or gamekeeper in its first life.

It was adapted by Voysey and Lady Lovelace and having its own garden plot and being slightly removed, with possible associated higher status, may have housed a staff member of specific status, such as a gamekeeper, gardener or steward.

RELATIONSHIPS OF BUILDING 3, WITHIN THE COMPLEX

This is a stand-alone separate cottage, set within its own small garden plot. This stands on a marked north-east to south-west alignment, very different from east-west Buildings 1 & 2.

SIGNIFICANT FEATURES IN BUILDING 3; LILLYCOMBE BUNGALOW

- Flanking pavilions to east and west with steeply pitched roofs.
- Very tall stack to centre of steeply pitched roof, upper pierced detail on shaft matched those to Building 1, the house and Building 2, the stables cottage.
- There appear to be some plank doors within the interior.

SIGNIFICANCE OF BUILDING 3; LILLYCOMBE BUNGALOW

Building 3 is not part of the 1912 Lady Lovelace and Voysey complex and is in fact an adapted earlier agricultural cottage. Its narrative historic and evidential value are therefore in some cases higher than the other two buildings, as we know less about it. It is aesthetically pleasing, if architecturally compromised by its adapted form. No longer authentic either as a standalone cottage, or even particularly as a Voysey adapted building due to the recent changes it also is likely to have a much lower historic integrity. Its primary value is narrative and aesthetic; the PVC windows directly affect the aesthetic 'significance' and therefore currently are affecting the value of the building.

DRAFT

4.0 HISTORIC PHASING OF THE BUILDINGS AT LILLYCOMBE ESTATE

4.1.1 PHASE 1

The earliest fabric on the site lies within Building 3, Lillycombe bungalow; the adapted design of which is evidenced by the out-of-scale central stack, with steep pitched roof and awkward addressing little flanking pavilions, extending what was a single cell structure. This building is also set at a lower level and on a slightly different alignment to the rest of the complex. An earlier domestic building marked as Lillycombe Cottage is shown on the 1st Edition of 1889 and appears associated with two tracks which would broadly align with the two driveways which currently access the core of the estate.

4.1.2 PHASE 2

The Lillycombe Estate as we see it today was finished in 1912. It was created by Lady Lovelace as a gentlewoman's country retreat, with staff accommodations and service yards, gardens etc. all being broadly cohesive and envisioned as one scheme. Building 1, the main house and Building 2, the stables cottage and all ancillary structures are from this main estate phase, directly relating to each other with enclosed planned spaces between.

Building 3, already present onsite was merely adapted to broadly assimilate in style with the rest of the group; it probably had its flanking pavilions and outbuilding added in this period (now linked by lean-to roof).

4.1.3 PHASE 3

There was a phase of significant alteration in 1958, as documented by the detailed planning application. This included extending and rebuilding the loggia. This altered Voysey's key design element on this south garden front so admired by Pevsner and has had the biggest architectural effect on the house.

Partitions were removed internally between the drawing room and dining room and the creation of a smaller more domestic kitchen to the north, forming a dining room to the south in the former eastern service wing. On the first floor, bedrooms were opened-up to the western end, partitions removed between single rooms, and spaces were divided off to the east creating more bedrooms and installing bathrooms.

4.1.4 PHASE 4

There may have been a further period of change in the later 20th century, c.1980s/1990s when the showers were fitted, and a boiler fitted to the former stack in the house keepers room/service areas.

4.1.5 PHASE 5

The house has been comprehensively renovated since the owners purchase in 2017.

5.0 RETROSPECTIVE IMPACT ASSESSMENT

5.1 THE WORKS TO LILLYCOMBE HOUSE 1950S

A table of features (Table 2) is included below to read in conjunction with the overlaid plans to gain a sense of the scale of the alterations which have occurred to the interior of this important 20th century house in the two main phases; the room numbers relate to the numbered current plans of the house for ease of reference. We can see that no single space within the ground floor of the house was spared from alteration, completely rearranging the layout and losing the Voysey scheme and flow through the building, as intended by Voysey and Lovelace.



FIGURE 13: OVERLAY OF THE ORIGINAL GROUND FLOOR PLANS OF LILLYCOMBE HOUSE WITH THE 'PROPOSED WORKS' WHICH HAVE SINCE BEEN UNDERTAKEN IN BLUE, AND THE ORIGINAL LAYOUT ELEMENTS (RED MARKING) REMOVED IN THE 1950S WORKS; (BASED ON SUPPLIED DRAWINGS).

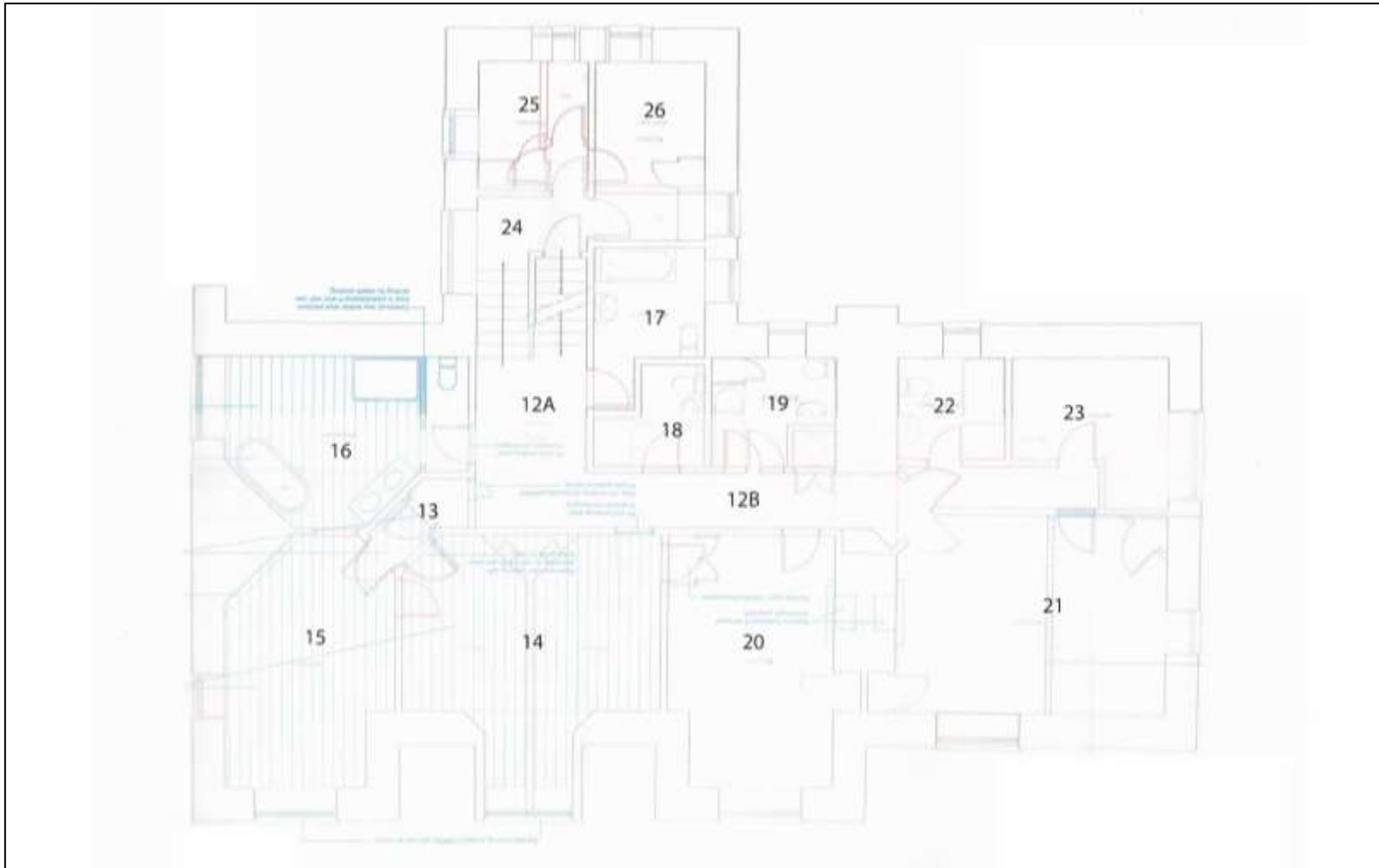


FIGURE 14: OVERLAY OF THE ORIGINAL FIRST FLOOR PLANS OF LILLYCOMBE HOUSE WITH THE 'PROPOSED WORKS' WHICH HAVE SINCE BEEN UNDERTAKEN IN BLUE, AND THE RED MARKING THE ORIGINAL LAYOUT AND ALTERED IN THE 1950S WORKS; (BASED ON SUPPLIED DRAWINGS).

TABLE 2: ROOM-BY-ROOM OF FEATURES REMOVED OR ADDED IN 1950S WORKS.

Room Nos:	Current Function:	Historic Elements Removed in 1950s works
Ground Floor/Lower Ground Floor		
1	Entrance Hall	Partitions removed combining a cupboard, w.c and stair lobby into one larger entrance hall. The two windows to the west were replaced with very similar small-paned timber casements.
2	Toilet	Partitions removed combining a cupboard and w.c into one longer room
3	Stairs/Lower Lobby	The space was elongated by moving the partition forming room 4 to the west and cutting back the pantry and moving the door
4	Study	The east partition wall was truncated and moved, making this room much smaller. The fireplace was blocked/hearth altered. The window to the west was replaced with very similar small-paned timber casements.
5	Main reception space	The dividing partition wall was removed, opening up the space into one large room. The paired angled doorways to the loggia were lost within this change, when the wall was removed. The tiled skirting was disrupted, much lost or removed. The windows were replaced with very similar timber small-paned casements.
	5A Seating area	
	5B Seating area	
6	Sunroom	Double glazed doors were inserted into the doorway opening to the loggia from the combined reception spaces. The loggia was completely rebuilt, narrowed and extended by just over a meter in width, onto the terrace wall, creating double doors to east and west, inserting a set of steps to each side, leading to the terraces. The terraces were paved in concrete tiles. The new openings were enclosed with timber small paned windows and pairs of French doors, to east and west and a pair of opening casements to the south. These were designed to imitate the original windows, like the rest of the re-fenestration.
7	Lobby and kitchen/diner	The scullery and pantry were removed. A wall was inserted on an east-west alignment forming a dining room to the south and a smaller domestic kitchen to the north. A timber fitted kitchen was installed to the north. A second window was forced to the south wall and one to the east in the dining room area to the south. The windows were replaced with very similar timber small-paned casements.
	7A Dining room	
	7B Kitchen	
8	Boot room	Several smaller service rooms and a stack and house-keepers room have been demolished and combined to form a back hall.
9	Toilet	Smaller store, leading off a house-keepers room or similar. The window was replaced with very similar timber small-paned casement.
10	Utility Room	The pantry was stripped out, the partitions removed, the space reduced, the door moved. The windows were replaced with very similar timber small-paned casements.
Basement		
11	Laundry Room	All fittings stripped out. Stairs altered.
First Floor		
12	Stair and landings	Airing cupboard inserted to west, with cupboard added to bedroom

	12A	First floor landing	beyond.
	12B	Bedroom corridor	Corridor extended to east, serving new bedrooms. New doors forced in walls to additional rooms.
13		Lobby to master suite	
14		Master bedroom	The dividing partition wall was removed, opening up two small rooms into one large bedroom. Small corner fireplaces removed and large third axial stack removed above. Doors to bedrooms to either side blocked, indicating these small rooms may have been sitting rooms, for a pair of guest suites by this stage. A door was forced in the wall to the landing from this new larger room. The dormer window was refitted with timber small-paned casements.
15		Dressing room	A window was forced in the west wall. The windows were replaced with very similar timber small-paned casements. The door to the landing and lobby was altered. An opening was forced to the bedroom to the north.
16		Bathroom	An opening was forced to the bedroom to the south, creating a linked pair of rooms.
17		Bathroom	Walls were installed forming three small rooms.
18		Shower Room	The eastern of which was then converted to a bathroom and an airing cupboard was installed.
19		Bathroom	Doors were forced or moved in the corridor walls to access these new rooms. The windows were replaced with very similar timber small-paned casements. The fireplace in the stack was blocked and plastered over.
20		Bedroom	The window was replaced with very similar timber small-paned casements.
21		Bedroom	A wall was inserted forming a second small bedroom to the east. A window was forced in the east wall to light this room. The corner cupboard was removed from the north-east corner. A door was forced into the north wall at the east end, served by the newly extended corridor.
22		Shower Room	Walls were installed forming two smaller rooms and a corridor extension.
23		Bedroom	The western room was then converted to a bathroom. The fireplace in the stack was blocked and plastered over. Doors were forced or moved in the corridor walls to access these new rooms. The windows were replaced with very similar timber small-paned casements.
24		Second Floor landing	Partitions and doors were moved around as service spaces beyond were altered into two small bedrooms.
25		Bedroom	Partitions were removed combining two smaller service rooms into one bedroom.
26		Bedroom	Partitions were removed combining two smaller service spaces into one bedroom.

5.2 THE RECENT WORKS TO (BUILDING 1) LILLYCOMBE HOUSE

This study has highlighted that the main house is far from structurally or aesthetically the pristine Lovelace/Voysey structure it once was, having received significant change in the 1958 alterations and again since in the later 20th century and recent works 2017-2019.

The changes to the loggia whilst admittedly limited to changing the glassworks compound the issues with the structure from the 1958 changes. It now utterly disrupts the proportions of the Arts and Crafts style of the south garden front. It now presents as a wholly modern extension, not an adapted historic alteration, due to the large single pane glass which is so at odds with the rest of the windows style, emphasizing the issues of proportion and scale of this extended loggia. The extension, which was widened further than allowed in 1958 also cuts off the garden and terrace connection, so important to reading the relationships of these spaces as 'outside reception rooms'. Since the primary significance of the building now lies in its still discernible Voysey overall structural design, with so much in the interior having been lost and this is considered to be overall negative/substantial; the change to the windows, separately '*negative/minor to negative/moderate*' within the overall issues with the altered loggia. This change to the windows was an impact that this already altered structure could little afford. More careful thought to the glazing here may be required to mitigate the overall effect, particularly negative the metal glazing bar, which is quite chunky which forms two large panes on the south side, dividing the internal view out and undermining what was clearly the intended 'open loggia' effect of having the large panes. The windows and doors to the sides are far more successful in attempting to create a sense of looking through the current structure, honouring in part the former open character of the first loggia. Whilst this may be more successful at a distance, the building no longer conforms to the shape or function of an open loggia.

The entire front main range has been re-fenestrated in timber double-glazed units. The original windows were leaded casements in timber frames, which had a finer and more traditionally 'Arts and Crafts' appearance, imitating early vernacular forms. These windows, see on Voysey's original plans had obviously not survived well by the 1950s and the 1958 replacement windows, were wholly in timber, but also of small paned casement form. These were also leaking and water damaged on the current owners purchase of the property. The windows had been altered at least once before they have again been changed, the overall effect on the house is minimal; this in fact being a continual process of updating through its life and part of its narrative development. Effort has clearly been made to replicate what was present in the new window design and is overall considered to be quite successful, maintaining the broader 'Arts and Crafts' style of the facades. It is not considered unreasonable to want to use double-glazed units in such a location. The potential improvement in house condition, offset against the inherent negative of the loss of historic fabric in the loss of the 1958 windows means an overall impact of '*negligible*' is applied to this element of the recent works to Lillycombe House.

When the current owners took the building on, they made further internal changes and renovations. In some cases, whilst this removed quite considerable fabric from the house, in the case of the wall between kitchen and dining room, it has returned spaces to their larger Voysey proportions. For example, the kitchen, Room 7, having been divided by a heavy wall in the 1958 works, in order to fit a 'modern' domestic kitchen, rather than the original large service kitchen. This house now once again has the large country house kitchen it was always intended to have, although it does retain the dining room function to part of it; echoing the 1950s changes, whilst restoring the Voysey proportions and unblocking the former kitchen fireplace. This is considered a '*positive/slight*' impact for this historic space, however it is necessary to acknowledge it removes all trace of the 1950s phase of works here which documented the move away from formal 'service' roles and the domestication of even country house spaces, as social attitudes changed after the Second World War. The replacement of all mismatched carpentry downstairs with a set of very fine pale oak doors, whilst of very good quality has stripped the interior of the contrasting

details of its 1950s and 1912 phases which informed on the narrative of the building. Whilst the detail of the handles has been well thought through and the style based on at least one other door which was extant in the house; with this change the house has lost both historic integrity in the unification of its interior decorative carpentry scheme here. It is acknowledged that this is a subtle change but combined with the new carpentry of the windows gives the impression within the interior, ground floor, of a largely new building. This is inherently negative to the house's evidential value and narrative development, as well as affecting the ground floor's authenticity, impacting its historic character. This is a *'negative/slight'* impact.

The master suite rooms 14, 15 and 16 were a series of small single and double bedrooms or sitting rooms to larger guest suites; the blocked doors or forced doors of which and changed character are negative to the significance of the building. Ultimately this changes the flow and relationships of the spaces on the first floor. The collection of guest rooms once all opened onto the main landing; this has been altered, but it is acknowledged that care has been taken to block doors but retain their outer face within the landing. The removal of the airing cupboard, with the loss of this as an inserted service space, a 1950s response to a loss of servants incorporating storage into more of a domestic setting is compounded by the enlargement and forcing of an arch to the modern master suite. This affects our understanding of this as a gentry residence designed to be administered by a household staff, altered in the 1950s, requiring the replacing of storage spaces; particularly at this smarter western guest end of the first floor. The arch here and doors beyond are taller than those to the other principle rooms off the landing. Heights of doors are a subtle way architects scaled the status of rooms and spaces and often defines between family and formal guest spaces and family and staff spaces. This again affects our ability to discern the intended status and flow/relationships between the bedrooms on the first floor as first laid out. As with other issues, these problems started with the 1950s works, and have been slightly enhanced by the recent works. Room 21, the largest bedroom in the original plans was divided in the 1950s works, forming two rooms, with a door cut into the north wall, extending the corridor, cutting into Room 23, which was a generous bedroom before, this has been rectified in the recent changes. Much like Room 7, this is considered a *'positive/slight'* impact as it restores one of the principle bedrooms on the south front of the house, although the forced 1950s window opening overlooking the stable yard confuses the formal character of this room, which would never have had an outlook onto a staff area previously.

Recap of Evidence of Recent Modification

- High quality wooden double-glazed windows have been fitted to the front main range, whilst they imitate the small paned original Arts and Crafts casements and are copies of the 1950s windows; they are slightly chunkier and cruder, so throw off the proportions;
- Narrow framed aluminium premium fixed panes inserted into the loggia, Room 6;
- Newly plastered walls;
- All ground floor doors removed and replaced with new pale oak modern style doors;
- Floors relaid, some new floors;
- Dividing wall removed from between dining room and kitchen, forming one space, Room 7;
- Loss of 1950s kitchen elements from kitchen, space 7B;
- The first floor landing has had a door blocked to Room 14;
- The first floor landing has had a door blocked to Rooms 16/17;
- The airing cupboard/lobby area has been altered, now giving access via to Rooms 13 and 14, with a tall arch, taller than that to other rooms and the corridor;
- A partition wall has been removed and a door blocked to the corridor, Room 12B, opening up Room 21, which was two spaces;

5.2.1 AREAS MOST SENSITIVE TO FURTHER CHANGE (BUILDING 1) LILLYCOMBE HOUSE

On the Ground Floor therefore Rooms 1, 4 and 5 (5A & 5B) are spaces most sensitive to further change as they contain the highest number of surviving features within the current building. Of these features it is the air vents, with their decorative bird and fruit tree Near-Eastern motif that

are of classic Voysey style, included in all his major architectural commissions and which clarify his significant involvement in the design externally and internally. The main reception spaces are also more sensitive as they define the gentry character of the dwelling.

Whilst the fireplace survives in Room 7, is considered significant, it has been so altered as to allow for further change if required. Room 2 and the Basement have three of the 1950s timber casement windows, which have not been replaced, making these significant to some extent representing that phase of works, but the spaces themselves have been wholly remodelled.

On the First Floor, Bedrooms 20 and 21 are the only pair of surviving bedrooms of original proportions. They have the highest proportion of surviving historic features on the first floor, with fireplaces, air vents, cupboards and even some of the original green glazed tiled skirtings (within the cupboards). Again, these rooms more effectively portray the historic gentry character of the building and are of surviving 'Arts and Crafts' style. The landing and bedroom corridor spaces, as well as second floor landing have been significantly altered to suit the 1950s layout of divided bedrooms and extra bathrooms; however there is less flexibility for change here, as this space defines the flow through the first floor and allows for a reading, however obscured of the family versus guest spaces, as intended in the original plans.

Room 19, the bathroom was created in the 1958 works, whilst it does not relate to Voysey's design it does contain good ceramic tiles, enamelled bath and chrome fittings from the mid-century period and the Voysey-designed air vent has been moved to serve the airing cupboard, a good practical case of recycling within the building. This space is sensitive to change, as it reflects that period of modernization works in the house and therefore the broader narrative particularly well.

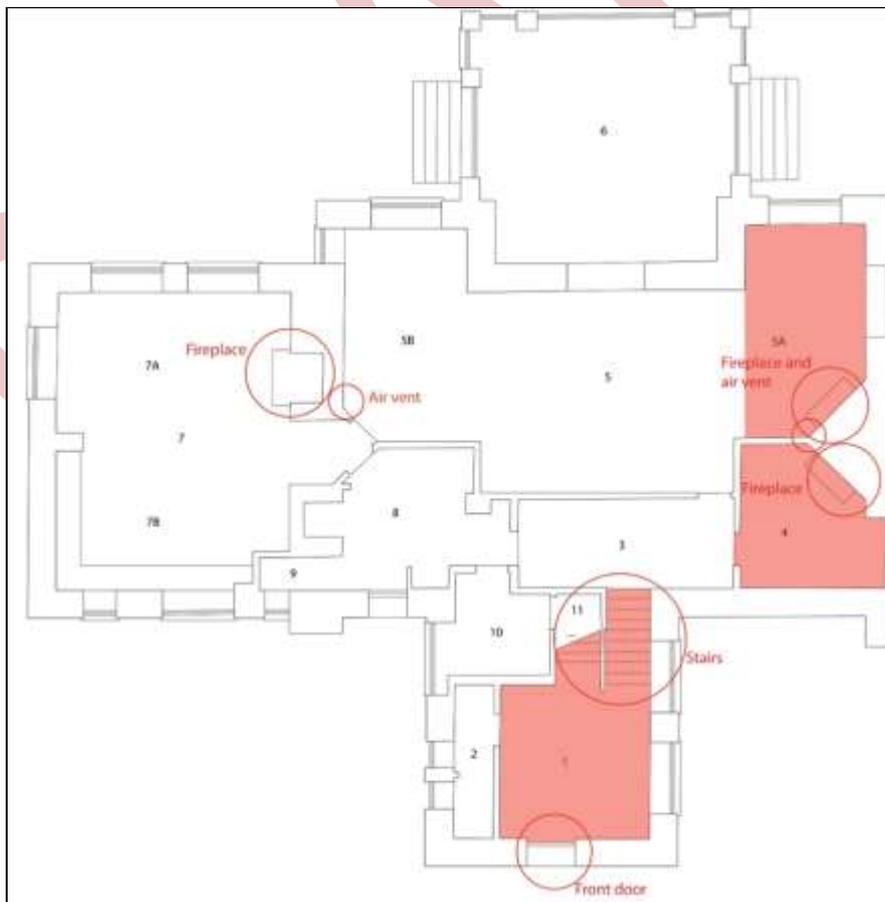


FIGURE 15: GROUND FLOOR PLAN OF SENSITIVE SPACES AND SURVIVING HISTORIC FEATURES OF SIGNIFICANCE (BASED ON SUPPLIED DRAWINGS).

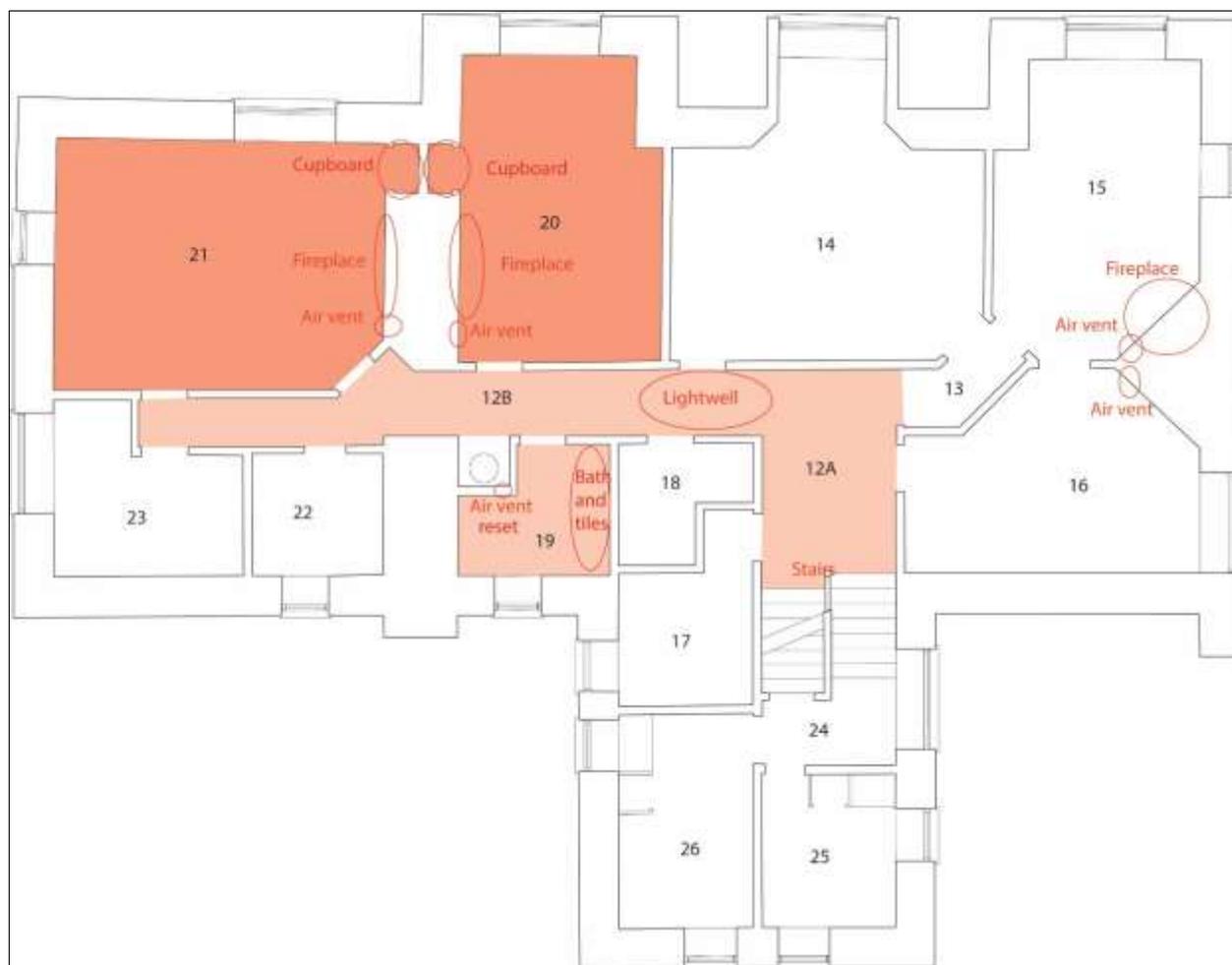


FIGURE 16: FIRST FLOOR PLAN OF SENSITIVE SPACES AND SURVIVING HISTORIC FEATURES OF SIGNIFICANCE (BASED ON SUPPLIED DRAWINGS).

5.3 THE RECENT WORKS TO (BUILDING 2) THE STABLES COTTAGE

The small paned timber casements windows, which were a matched set with the house and bungalow having been replaced in the 1958 works have been removed recently. These altered but traditional casements have been replaced with white PVC double-glazed units. The original windows, described as being leaded casements in timber frames, which had a finer and more traditionally 'Arts and Crafts' appearance, imitating early vernacular forms had obviously not survived and the 1958 windows were also in poor condition. This is likely of no surprise considering the exposed Exmoor location of the building. However, whilst the timber windows were not 'original' to the design they were a matched set, with Lillycombe House, particularly important to the relationship between these two buildings as the core of the Voysey gentry residence complex. The PVC is both an inappropriate material and the style of windows, with chunky frames are simply too obviously modern and crude. The windows also throw off the proportions of the already compromised 'Arts & Crafts' design and break the stylistic conversation between the ancillary buildings and the main house. The stack has been altered by the addition of a metal flue pipe which projects upwards from the pierced top of the shaft. The stacks are a cohesive feature across the site, one of the key 'Arts and Crafts' stylistic elements in the wider design which survive and the only feature which now unifies the three buildings, including the bungalow, which is actually separate from the Voysey complex. Changes to the stacks further compound the current issues of visual conflict on the site.

Recap of Evidence of Modification

- The windows in the cottage have recently been replaced with white PVC double glazed units, the

- windows repaired with unfinished reddish-brown cement-based mortar;
- All doors have been replaced with modern glazed doors;
- The ground floor interior has been opened up and converted to domestic use, whilst some of this work had happened in the 1958 phase, there is now a very modern fitted kitchen to the north, so some works are recent;
- The attached external W.C for the staff appears to have been demolished;
- A door has been forced then re-blocked in the south front wall, now set with an arched window;
- The exterior has had two windows added to the west wall and the large garaging doors blocked and lost;
- A door and window have been added to the east wall;
- The attached stables range has largely been replaced with modern plank-boarded structure;
- The attached rear fodder house to the north-east has been demolished;
- The loose box to the north-east has been wholly replaced with a new timber clad building with sliding glazed doors;
- Metal flue pipe extends stack.

5.4 THE RECENT WORKS TO (BUILDING 3) LILLYCOMBE BUNGALOW

The bungalow has a far more complex development than the other buildings, with a 1912 phase of adaption, of an original 19th century building, followed by the 1950s works, then general modernisations and alterations. Since the building is not a Voysey/Lovelace design it has far more flexibility for further change than the paired Buildings 1 & 2, with their cohesive settings, within the service yards and terraced gardens.

However, the recent changes to the windows have further compromised this adapted building, which is no longer authentic and highlights its loose visual linking with the Voysey complex which was largely achieved through two key architectural elements, the windows and chimney stack. It is important that the narrative of this structure, adapted and subsumed in to the 1912 complex is reflected in its appearance. This appears to have been compounded by the interior also appearing to have received updating by the current owners, with a possible new kitchen.

The stack has been altered by the addition of a metal flue pipe which projects upwards from the pierced top of the shaft. The stacks are a cohesive feature across the site, one of the key 'Arts and Crafts' stylistic elements in the wider design which survive and the only feature which now unifies the three buildings, including the bungalow, which is actually separate from the Voysey complex. Changes to the stacks further compound the current issues of visual conflict on the site.

Recap of Evidence of Modification

- The windows and doors in the cottage have recently been replaced with white PVC double glazed units, the windows repaired with unfinished reddish-brown cement-based mortar.
- The roof on the lean-to has been replaced with modern box profile sheeting, extending it to abut the bungalow forming a covered yard between the outbuilding and bungalow.
- The kitchen has been refitted with modern units;
- Metal flue pipe extends stack.

6.0 CONCLUSIONS

Lillycombe House is an exceptional early 20th century country house which sits at the heart of a small country estate in North Exmoor. The house was designed by Lady Lovelace, Baroness Wentworth, Lord Byron's great-granddaughter, assisted by noted 'Arts & Crafts' architect, furniture and textile designer C.F.A Voysey. Lady Lovelace built the estate as a retreat, but died unmarried and childless in 1917, only five years after its completion. The house forms part of a cohesive historic group at the settled core of the estate with good ancillary buildings, yards, terraces and gardens.

The earliest fabric on the settled core of the estate lies within Building 3, the bungalow; the adapted design of which is evidenced by the out-of-scale central stack, with steep pitched roof and awkward addressing little flanking pavilions, extending what was a single cell structure. This building is also set at a lower level and on a slightly different alignment. An earlier building marked as Lillycombe Cottage is shown on the 1st Edition of 1889 and appears associated with two tracks which would broadly align with the two driveways. This is significant as although it forms part of the visuals of the wider complex today, framing the eastern approach to Lillycombe House, it is in fact not part of the Voysey/Lovelace 1912 cohesive gentry residence, which was created by Lady Lovelace as a gentlewoman's country retreat, with staff accommodations and service yards, gardens etc all being broadly cohesive and envisioned as one scheme. Building 1, the main house and Building 2, the stables cottage and all ancillary structures are from this main estate phase, directly relating to each other with enclosed planned spaces between. Collectively they provide context and setting to each other their value increased as a group and they have very high associative historical value.

The general and overall effect of the works to Lillycombe House, Building 1, is that the 1950s phase of works is substantially removed in parts of the house and 1950s doors and other details have been replaced with more cohesive modern elements. Whilst care has been taken to match these to the broader 'Arts and Crafts' style, the 1950s phase has not been somewhat obscured. Rationalising changes and alterations to a house, 'restoring it' to its first form may seem in many cases like a positive move, but when this work is done without prior historic recording the more detailed and involved narrative history of the families which inhabited the building are lost. This is particularly relevant here when any changes were made by Earl Lytton, who was Lady Lovelace's relative, so the changes were made within the ownership of the same family who built the house. This directly exhibits evidence of the magnitude of social change after the Second World War on one aristocratic dynasty and how they adapted their homes to respond to it: with the decline of the formal service industry.

An overall assessment of the recent works on Lillycombe House is *negative/minor*, with the loss of historic integrity (fabric) due to the loss of the 1950s phase. This study, analysing the changes to the house is partially considered mitigation of this effect on the narrative value of the building. However, when combined with the changes to the windows in Buildings 2 and 3, this rises collectively, with the increased value of the assets, as a historic group, to an impact of *negative/moderate* impact. This can and should be immediately mitigated via the re-fitting of more suitable windows and repair works to the exteriors of the Stables cottage and Lillycombe bungalow.

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APPENDIX 1: STABLES COTTAGE AND BUNGALOW PLANS FROM THE KNIGHT FRANK RECENT SALES DETAILS (2017).

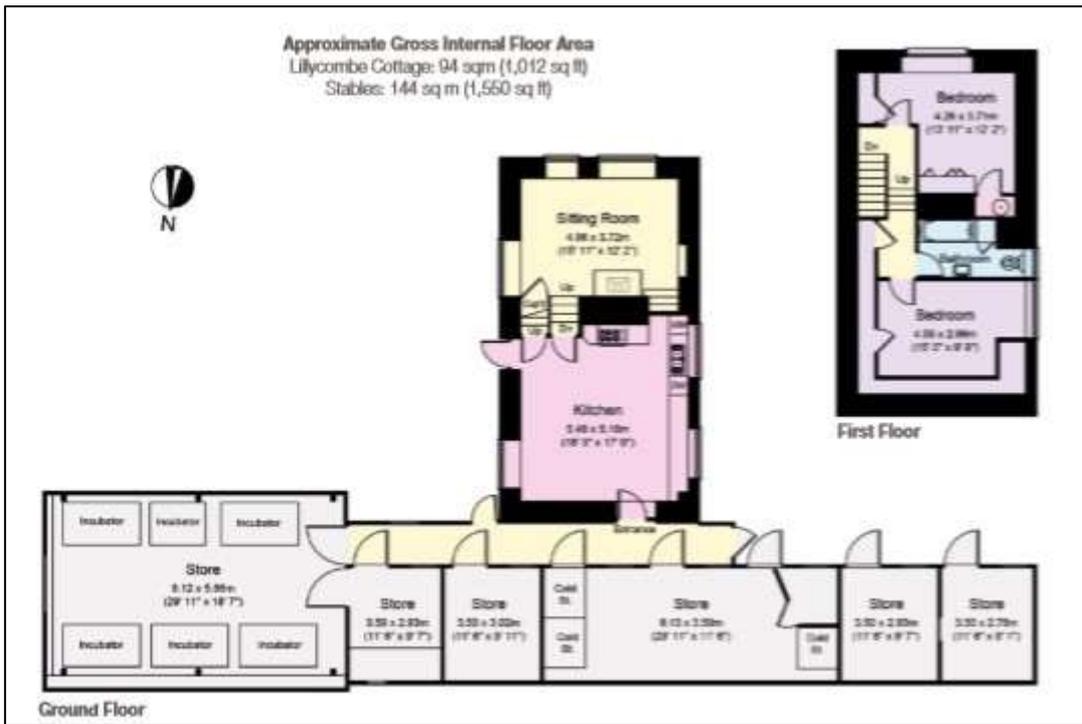


FIGURE 17: STABLES COTTAGE AND STABLES PLAN FROM THE KNIGHT FRANK SALES DETAILS.

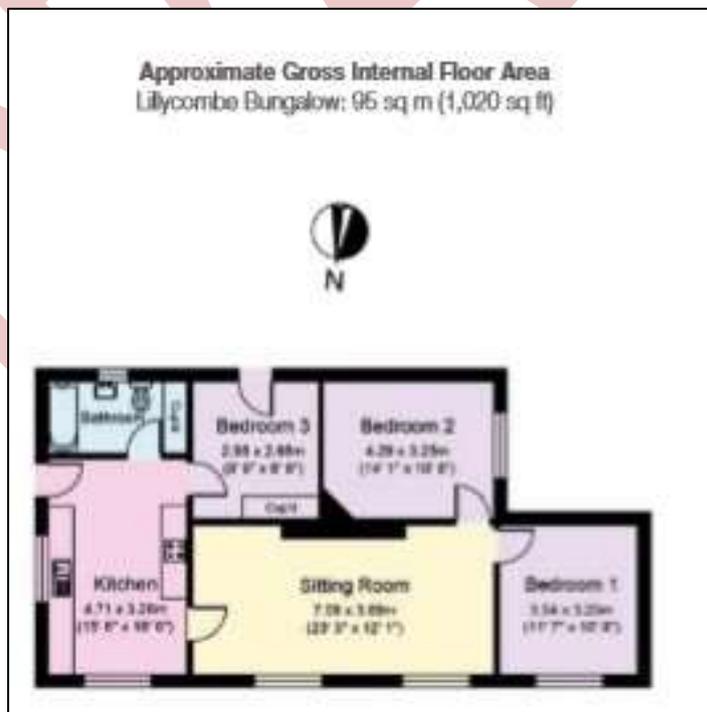


FIGURE 18: BUNGALOW PLAN FROM THE KNIGHT FRANK SALES DETAILS.

APPENDIX 2: VOYSEY REFERENCE IMAGES



FIGURE 19: LOWICKS, FRENHAM, SURREY, BY C F A VOYSEY, 1898, SHOWING THE DRAWING ROOM, WITH TYPICAL VOYSEY PERSIAN-INSPIRED 'BIRDS' AIR VENT WITHIN THE STACK. IMAGE FROM; ILLUSTRIRTE KUNSGEWERBLICHE ZEITSCHRIFT. ABBILDUNG NUMMER 952.



FIGURE 20: THE KITCHEN AT WINSFORD COTTAGE HOSPITAL, WITH AIR VENT TO STACK AND LEADED SMALL PANE CASEMENTS.

APPENDIX 3: PHOTOGRAPHIC ARCHIVE



1. THE APPROACH TO LILLYCOMBE HOUSE DOWN THE LONG DRIVE; FROM THE WEST-NORTH-WEST.



2. THE NORTH GABLED ENTRANCE WING TO LILLYCOMBE HOUSE; FROM THE NORTH.



3. LILLYCOMBE HOUSE FROM THE NORTH-EAST.



4. LEFT: THE EAST WALL OF THE ENTRANCE WING AND SERVICE COURTYARD; FROM THE EAST.

5. RIGHT: THE NORTH WALL OF THE EASTERN END OF THE MAIN WING, WITH BUTTRESS; FROM THE EAST-NORTH-EAST.



6. THE EAST ELEVATION OF THE MAIN RANGE OF THE HOUSE, OVERLOOKING THE STABLES COURTYARD; FROM THE EAST-NORTH-EAST.



7. THE GARDEN FRONT OF LILLYCOMBE HOUSE, WITH RAISED TERRACING; FROM THE SOUTH-EAST.



8. THE SOUTH 'FRONT' OF LILLYCOMBE HOUSE; FROM THE SOUTH.



9. THE SUN-ROOM, BUILT OVER AND ACROSS THE TERRACE IN THE 1950S, SOMEWHAT OBSCURING VOYSEY'S VISION FOR THIS ELEVATION; FROM THE SOUTH.



10. THE STONE-WALLED TERRACE WHICH WRAPS AROUND THE HOUSE AND SUNROOM BUILT OVER IT; FROM THE WEST-SOUTH-WEST.



11. THE WEST ELEVATION OF THE HOUSE AND WEST LAWN; FROM THE WEST.



12. THE HOUSE, SEEN ON ITS TERRACED PLATFORM, WITH STEEPER LAWNS AND GARDENS TO THE SOUTH AND WEST; FROM THE WEST.



13. THE SETTING OF LILLYCOMBE HOUSE; FROM THE NORTH-WEST, LOOKING DOWN THE OARE VALLEY.



14. THE APPROACH ALONG THE SERVICE DRIVE, SHOWING LILLYCOMBE BUNGALOW IN THE FOREGROUND, WITH STABLES COTTAGE AND HOUSE BEHIND; FROM THE EAST-NORTH-EAST.



15. LILLYCOMBE BUNGALOW; FROM THE NORTH-WEST.



16. THE LEAN-TO, TO THE WEST OF LILLYCOMBE BUNGALOW; FROM THE SOUTH-WEST.



17. LILLYCOMBE BUNGALOW; FROM THE WEST.



18. LILLYCOMBE BUNGALOW, THE CENTRAL BLOCK PLAN, WITH FLANKING 'PAVILION' STYLE WINGS, WITH DISTINCTIVE PITCHED ROOF AND CENTRAL STACK; FROM THE WEST-SOUTH-WEST.



19. THE BUNGALOW AND STABLES COTTAGE, WITHIN A SERIES OF YARDS, EAST OF LILLYCOMBE HOUSE; FROM THE NORTH-EAST.



20. VIEW ALONG THE DRIVE FROM THE SERVICE ENTRANCE AS ONE APPROACHES LILLYCOMBE HOUSE, PAST THE STABLES; FROM THE EAST-NORTH-EAST.



21. THE STABLES, BUILT ACROSS AND ABUTTING THE STABLES COTTAGE; FROM THE WEST.



22. THE STABLES COURTYARD AND COTTAGE; FROM THE NORTH-WEST.



23. THE WEST ELEVATION OF THE STABLES COTTAGE, FACING ACROSS TO THE HOUSE; FROM THE WEST.



24. THE STABLES COURTYARD, WITH WALL AND GATEWAY TO THE TERRACE AND GARDEN TO THE SOUTH AND GATEWAY TO THE KITCHEN/SERVICE COURTYARD TO THE WEST; FROM THE NORTH-NORTH-EAST.



25. THE STABLES COTTAGE AND THE VARIOUS GARDEN WALLS AND STEPS BUILT AROUND IT; FROM THE WEST-SOUTH-WEST.



26. THE SOUTH GARDEN FRONT OF THE STABLES COTTAGE; FROM THE SOUTH-WEST.



27. THE HOUSE AND COTTAGES, WITH GARDEN TERRACING; FROM THE SOUTH-WEST.



28. THE ENTRANCE HALL AT LILLYCOMBE HOUSE, ROOM 1; FROM THE NORTH-EAST.



29. THE ENTRANCE HALL AT LILLYCOMBE; FROM THE SOUTH.



30. VIEW OF THE LOWER LOBBY, ROOM 3; FROM THE EAST.



31. THE STUDY, ROOM 4; FROM THE EAST.



32. THE STUDY, ROOM 4, FROM THE NORTH-WEST.



33. THE MAIN LIVING ROOM, ROOM 5, WITH SEPARATE ZONES IN SHORT WINGS TO EAST AND WEST, HERE 5B, TO THE EAST, OPENED UP BY THE REMOVAL OF PARTITION WALLS; FROM THE NORTH-WEST.



34. AREA 5A WITHIN THE MAIN LIVING ROOM; FROM THE NORTH-EAST.



35. THE GOOD FIREPLACE IN AREA 5A, WITH SLATE MANTLE SHELF; FROM THE SOUTH-EAST.



36. THE STYLISED AND VERY FINE 'ARTS & CRAFTS' AIR VENT IN THE STACK SERVING THE FIREPLACE IN AREA 5A, POTENTIALLY SHOWING 'PARTRIDGE IN A PEAR TREE' OR OTHER GAME BIRDS; FROM THE SOUTH-EAST.



37. AREA 5B; FROM THE NORTH-WEST.



38. THE STYLISED AND VERY FINE 'ARTS & CRAFTS' AIR VENT IN THE STACK SERVING THE FIREPLACE IN AREA 5B, POTENTIALLY SHOWING 'PARTRIDGE IN A PEAR TREE' OR OTHER GAME BIRDS; FROM THE SOUTH-EAST.



39. ROOM 5, FROM AREA 5B LOOKING ACROSS TO AREA 5A; FROM THE EAST-NORTH-EAST.



40. THE SUNROOM, ROOM 6, FROM THE SOUTH-EAST.



41. THE SUNROOM, ROOM 6; FROM THE NORTH.



42. THE LOBBY TO THE COMBINED KITCHEN AND DINING ROOM, THE WALL BETWEEN REMOVED; FROM THE EAST.



43. THE DINING ROOM, ROOM 7A; FROM THE EAST-SOUTH-EAST.



44. THE KITCHEN, ROOM 7B; FROM THE WEST.



45. ROOM 7, VIEW ACROSS THE COMBINED SPACES; FROM THE SOUTH-SOUTH-WEST.



46. THE REAR HALLWAY/BOOT ROOM, ROOM 8; FROM THE WEST.



47. THE SERVANTS ELECTRIC BELL SYSTEM IN THE BOOT ROOM, ROOM 8; FROM THE WEST.



48. THE BOOT ROOM, ROOM 8, WITH DOOR TO KITCHEN/SERVICE YARD; FROM THE SOUTH-EAST.



49. LEFT: THE UTILITY ROOM, ROOM 10; FROM THE SOUTH.

50. RIGHT: VIEW DOWN THE STAIRS INTO THE CELLAR, CONVERTED INTO A LAUNDRY ROOM, ROOM 11; FROM THE SOUTH-SOUTH-EAST.



51. THE LAUNDRY ROOM, ROOM 11; FROM THE SOUTH-WEST.



52. THE LAUNDRY ROOM, ROOM 11; FROM THE WEST.



53. THE STAIRS, RISING TO THE LOW FIRST FLOOR LANDING; FROM THE NORTH.



54. THE FIRST FLOOR LANDING, ROOM 12A, FROM ABOVE FORM THE NORTH-WEST.



55. LEFT: THE STAIRS, LOOKING TO THE SECOND FLOOR LANDING, ROOM 24; FROM THE NORTH-WEST.

56. RIGHT: THE BATHROOM, ROOM 13, OFF THE FIRST FLOOR LANDING; FROM THE NORTH-WEST.



57. LEFT: THE OPENED-UP ARCHWAY LEADING TO THE MASTER SUITE LOBBY; ROOM 134; FROM THE EAST-NORTH-EAST.

58. RIGHT: VIEW THROUGH THE LOBBY TO THE OPEN ARCH TO THE DRESSING ROOM; FORM THE EAST-NORTH-EAST.



59. ROOM 14, THE MASTER BEDROOM WITH DORMER WINDOW; FROM THE NORTH-WEST.



60. THE DRESSING ROOM, ROOM 15; FROM THE NORTH-NORTH-EAST.



61. THE GOOD FIREPLACE IN ROOM 15, WITH SLATE MANTLE SHELF; FROM THE SOUTH.



62. THE BATHROOM, ROOM 16, PART OF THE MASTER SUITE, BLOCKED OFF FROM THE LANDING; FROM THE SOUTH.



63. THE BATHROOM, ROOM 16, WITH THE FIREPLACE BLOCKED IN THE CORNER; FROM THE EAST.



64. THE STYLISED AND VERY FINE 'ARTS & CRAFTS' AIR VENT IN THE STACK SERVING THE FIREPLACE IN ROOM 16, POTENTIALLY SHOWING 'PARTRIDGE IN A PEAR TREE' OR OTHER GAME BIRDS; FROM THE NORTH-EAST.



65. THE LANDING AND LONG EAST CORRIDOR, ROOM 12A AND 12B; FROM THE WEST-SOUTH-WEST.



66. LEFT: ROOM 12B, THE LONG EAST CORRIDOR SERVING THE BEDROOMS; FROM THE WEST.

67. RIGHT: SMALL SHOWER ROOM, OFF THE EAST CORRIDOR, ROOM 18; FROM THE SOUTH.



68. LEFT: THE BATHROOM OFF THE EAST CORRIDOR; FROM THE SOUTH.

69. THE GOOD DOOR AND ORIGINAL GLAZED TILES AROUND THE BATH IN THE BATHROOM, ROOM 19; FROM THE NORTH-NORTH-EAST.



70. LEFT: THE BOXED IN AND TILED AIRING CUPBOARD, WITH GOOD STYLISED AIR VENT, IN THE BATHROOM, ROOM 19; FROM THE NORTH-WEST.

71. RIGHT: THE AIRING CUPBOARD, ACCESSED FROM THE CORRIDOR; FROM THE WEST, NORTH-WEST.



72. ROOM 20; FROM THE NORTH.



73. THE GOOD FIREPLACE IN ROOM 20, WITH SLATE MANTLE SHELF, ALSO WITH AIR VENT TO STACK; FROM THE NORTH-WEST.



74. ROOM 22, WITH GOOD FIREPLACE, WITH SLATE MANTLE SHELF; FROM THE EAST-SOUTH-EAST.



75. DETAIL OF ANOTHER OF THE GOOD MATCHED SET OF AIR VENTS TO THE STACK IN LILLYCOMBE HOUSE, IN ROOM 22; FROM THE EAST.



76. LEFT: THE CUPBOARD IN ROOM 20, A GOOD EARLY FEATURE AND MATCHED WITH THAT IN ROOM 22; FROM THE WEST-SOUTH-WEST.
77. RIGHT: THE CUPBOARD IN ROOM 22, A GOOD EARLY FEATURE AND MATCHED WITH THAT IN ROOM 20; FROM THE EAST.



78. ROOM 22; FROM THE NORTH-WEST.



79. THE SKYLIGHT WHICH LIGHTS THE EAST CORRIDOR TO THE BEDROOMS AND THE ATTIC; FROM BELOW; THE SOUTH.



80. THE EAST END OF THE CORRIDOR, ROOM 12B, WHERE IT STEPS IN, IN WIDTH, OVER THE SERVICES, WITH FORMERLY SMALLER BEDROOMS; FROM THE WEST.



81. ROOM 21; ANOTHER SHOWER ROOM, POSSIBLY FORMERLY A DRESSING ROOM OR SERVANTS BEDROOM; FROM THE NORTH-WEST.



82. ROOM 23; FROM THE NORTH-EAST.



83. ROOM 23; FROM THE WEST-NORTH-WEST.



84. THE LANDING, LOOKING UP TO THE SECOND FLOOR, ROOM 24; FROM THE NORTH-EAST.



85. THE PANELLING AROUND THE STAIRS TO THE ATTIC, FROM THE SECOND FLOOR LANDING; FROM THE NORTH-WEST.



86. LEFT: THE SECOND FLOOR LANDING, DOORS TO ROOMS 25 AND 26; FROM THE NORTH-WEST.

87. RIGHT: THE SECOND FLOOR LANDING, WITH DOOR TO ATTIC AND WINDOW TO WEST; FROM THE NORTH-EAST.



88. DOOR TO THE ATTIC, FROM THE SECOND FLOOR LANDING; FROM THE NORTH-WEST.



89. ROOM 25, A SMALL POSSIBLY SERVICE BEDROOM IN THE ENTRANCE WING; FROM THE SOUTH-EAST.



90. ROOM 25; FROM THE NORTH.



91. ROOM 26; FROM THE SOUTH-WEST, WITHIN THE ENTRANCE WING.



92. ROOM 26; FROM THE NORTH-EAST.

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