

THE THREE TUNS HIGH STREET BARNSTAPLE DEVON

Results of a Desk-Based Assessment,
Historic Building Recording &
Archaeological Watching Brief



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For

Chris Moseling of Butler Associates

By



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Summary

The Three Tuns stands in the centre of the historic core of Barnstaple, which was one of the major settlements of pre-Conquest Devon. Archaeological investigations in the vicinity indicate urban occupation of the area from an early date, with substantial stone buildings appearing in the later medieval period. From this and from indirect documentary evidence it appears that a substantial building occupied this site from at least the early 15th century. Documentary evidence indicates periods of remodelling and changes of ownership, tenancy and use throughout its history, with the use as an inn attested from 1704.

Barnstaple architect Bruce Oliver, who examined the building and conducted a major restoration in 1946/7, suggested that the existing building began life as a merchant's business premises and residence. Oliver's brief from the owner was to restore the building to something like its original condition and it is fortunate that Oliver produced a published record of the state of the building as he found it and gave some account of the work he undertook. The present 'antique' appearance of the High Street frontage is a product of this restoration exercise.

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1.0 Introduction

Location: The Three Tuns, 80 High Street
Parish: Barnstaple
District: North Devon
County: Devon

1.1 Background

South West Archaeology (SWARCH) were asked by Chris Moseling of Butler Associates (the Client) to conduct a historical building survey and desk-based research on the Three Tuns public house, 80 High Street, Barnstaple, prior to development works associated with the buildings conversion to a Pizza Express outlet (see Appendices 1-2). This initial work resulted in a further requirement for more detailed recording and a watching brief on the development works affecting the 'back-block'; a former store located at the rear of the building and fronting Paiges Lane (see Appendix 3). The purpose of the historical research survey and recording was to establish the context, use and development of the site of the Three Tuns and to record or preserve any historic building fabric identified during the works.

The Three Tuns is a Grade II* listed building (see Appendices 4-5) situated in the centre of Barnstaple where it fronts onto the High Street, opposite the Barnstaple Pannier Market and Guild Hall (Figure 2). To the rear of the premises is Paiges Lane, the course of which was altered in the 1980s when Marks and Spencers was constructed. The High Street frontage of the Three Tuns has a strikingly 'antique' look in a street where most other premises present a modern, or at least a 19th century face to the world. Even though the building is possibly of medieval origin this frontage was completely remodelled by local architect and antiquarian Bruce Oliver in 1946. Until its recent closure and its change of ownership, the Three Tuns was a popular public house.

1.2 Methodology

The cartographic and desk-based assessment was carried out by Terry Green MA and was undertaken with reference to IfA guidelines on the preparation of archaeological assessments. The necessary research was conducted at the Devon Records Office, the Westcountry Studies Library and also involved a search of the Devon Historic Environment Service Records.

The initial building survey was carried out on 13th September 2007 by Colin Humphreys and Deb Laing-Trengove and was based on English Heritage Level 3 guidelines. The work was undertaken in accordance with IfA and English Heritage guidelines on the recording of standing buildings.

The watching brief on the back block was undertaken by Martin Gillard on the 19th and 20th November 2007 and the additional building recording by Martin Gillard and Deb Laing-Trengove on 4th – 6th December 2007 and 9th January 2008.

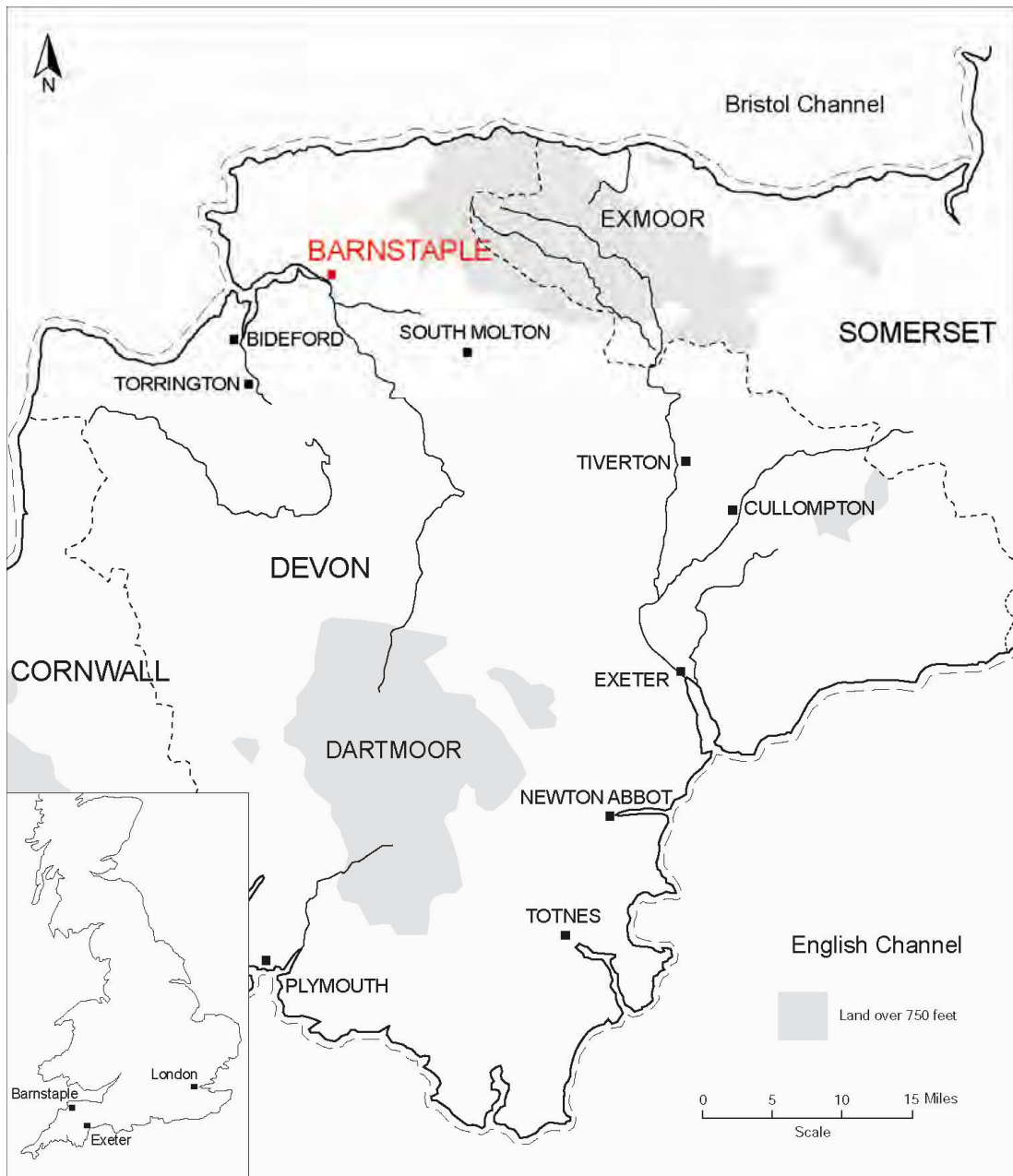


Figure 1: Regional location.



Figure 2: The location of The Three Tuns, High Street, Barnstaple, marked in red.

2.0 Results of the Desk-Based Study

2.1 The Historic Context

Situated at the head of the Taw estuary, on a low terrace at the confluence of the rivers Yeo and Taw and at the lowest bridging point of the Taw, Barnstaple is doubtfully claimed by some to be the oldest borough in England. It was certainly established as a borough long before the Conquest (1066) having its own mint and a market in the 10th century. The 9th century Burghal Hidage lists nearby Pilton among the fortified towns established by Alfred, but a later version suggests that the status may have been transferred to the riverside settlement of Barnstaple. In 1086 the Domesday Book records Barnstaple as one of four boroughs in Devon, having forty burgesses. It also mentions 38 houses 'laid waste' (possibly to make way for the strategically important motte and bailey castle) giving some indication of the extent of urban development at that date. A late Saxon cemetery excavated in the 1970s beside the castle mound is similarly suggestive. The castle on the banks of the Taw was apparently built, or perhaps converted from timber to stone, by Judhael of Totnes who was granted the manor by Henry I.

It appears that the town was walled in the early 12th century, the course of the wall still being discernible today in the line of Boutport Street. Within the walls Barnstaple prospered, becoming the third richest town in Devon after Exeter and Plymouth. As a port and a centre of the wool trade and textile manufacture with, in addition, a thriving pottery industry, Barnstaple continued to prosper until the early 19th century by which date the silting up of the harbour had reduced the town's maritime trade. Nevertheless Barnstaple grew rapidly during the early part of the 19th century, with numerous buildings or building frontages dating from that period. The early 20th century saw a further period of rapid growth and in the later 20th century considerable changes took place in the centre of the town, when the new library was constructed on the Castle Green, Marks and Spencers arrived, and the Green Lanes shopping centre was built.

2.2 The Archaeological Context

During the 1970s Trevor Miles excavated a number of sites in the town, including among others Holland Street and the Castle Green, though the excavation reports have not been published. During the 1980s and early 1990s, construction work in the north-west part of the town, i.e. Tuly Street and the area adjacent to the castle mound, prompted the formation of and the publication of a number of reports by the North Devon Rescue Archaeology Unit. In the mid-1990s Marks and Spencer extended their building westwards occasioning further investigation in the Paiges Lane/Holland Street area. The location of the Three Tuns is on the edge of this area, so the following summary, based on Blanchard (ed.) 1990 and Rance and Weddell 1994, is of particular relevance.

2.2.1 The North-west Part of the Town

From archaeological excavations during the period 1984-90, some slight evidence of prehistoric occupation in the form of Mesolithic waste flakes and a scatter of Bronze Age flints (in Holland Walk and Paige's Lane) was produced. There was no evidence of a Romano-British phase. Although the documentary evidence for pre-Conquest Saxon occupation is sound, the various trenches produced no pre-11th century pottery, and it was assumed that the Anglo-Saxons of Barnstaple lived aceramically. Nevertheless, a short length of boundary ditch seen in Gammon Lane and running at right-angles to the High Street, was thought to represent the boundary of an early burgrave plot. The earliest datable material anywhere was pottery dated archaeomagnetically to the period 1230-1290. This came from a short-lived kiln in what was probably the ditch of the outer bailey of the castle. In this same area (Castle Green and Tuly Street) a late Saxon cemetery was discovered in the 1970s, while in the 1980s abundant evidence of Barnstaple's thriving post-medieval pottery industry was found.

Excavation to the rear of properties fronting the High Street (which is first mentioned in documents of 1311) demonstrated that burgrave plots were well established by the 13th century, reaching 40–50m back from the street. The remains of stone buildings were discovered behind numbers 66 and 67, and behind numbers 59 and 62 were wells and cess-pits. Evidence of the high status nature of the properties was apparent given the high proportion of imported pottery.

In the High Street domestic occupation continued uninterrupted through the post-medieval period and by the 17th century fine town-houses had developed. These gradually evolved into the retail and business premises seen today.

2.2.2 Paiges Lane and Holland Street

Excavations under the direction of Trevor Miles took place in the area bounded by Holland Street and Paiges Lane between 1974 and 1977. The area produced structural evidence of timber buildings consisting of stake- and post-holes together with clear tenement boundaries. The

earliest evidence of stone buildings dated from the 15th century. The early buildings had undergone alteration throughout the 16th–18th centuries and were all demolished in the early 19th century. A complete rebuilding appeared to have taken place c.1830. In neighbouring Holland Street a probable Bronze Age hearth was located. A number of 1.0m wide gullies were found truncated by later activity and thought to date from the late Saxon period. Evidence of 11th – 12th-century timber structures was also found together with late medieval pits, a bell-casting pit and post-medieval wells.

Stratification in the area was not deep and there had been much disturbance over time. The phase of demolition in the 19th century was evidenced by a large spread of demolition rubble.

2.3 The Three Tuns: History of Ownership and Occupancy

(The following is based on a contribution by Bruce Oliver to the *Transactions of the Devonshire Association*, in 1948, Volume 80, 147–158, and on Edgerley, A. 1994: *High Street Barnstaple, 1800–1870*, 253)

From documents held by the North Devon Athenaeum, Oliver pieced together the following early history:

In 1415 John Hunt bought a property in this location – very probably not an inn but a merchant's premises – from Thomas Walshe for £8. From John Hunt it passed to his widow and then to his son John and to his grandson, Henry who, in 1449, gave it to John Holman the rector of Heanton Punchardon and Walter Hayne a local merchant. In 1459 John Holman granted to John Denys and 23 other feoffees all his properties in Barnstaple, including those which he had by the gift of Henry Hunt. For his lifetime John Holman was to enjoy the income of the properties, as was Henry Hunt for those properties which he had given to John Holman. On their deaths, the feoffees were to provide for the offices of a priest to conduct service in St Anne's Chapel for the benefit of the souls of John Holman and Henry Hunt and their families. Within the agreement of 1459 were clauses for the repair and maintenance of the properties, stating 'Before all other things it is necessary that all needful outlay be made for rebuilding, etc.'. John Holman died in 1461. In 1487 new feoffees were appointed, John Symons and 23 others. The last enfeoffment was in 1521.

In 1549, under Edward VI, St Anne's Chapel was secularised and was given, together with the properties associated with it, to Nicholas and Roger Prideaux, who sold it to the mayor, Henry Cade and others of the Council. St Anne's Chapel was turned into a grammar school, while the other properties were retained to the use of the town. From this time the properties bequeathed by John Holman were administered by feoffees comprising the leading merchants of the town. The document listing the feoffees provides a schedule of 42 properties among which (the antecedent of) the Three Tuns was in the tenure of John Wichalse.

A century later, in 1647 the tenant can be identified as a widow, Elizabeth Cooper who was followed by her daughter Mary in 1667 and then by Jane Squire. In August 1669, Christopher Hunt, a bookseller, leased the property from Henry Masson and John Downe, merchants, surviving feoffees of the Corporation land. Christopher's son John succeeded his father in the business and tenancy and in 1700 took up a fresh lease for a term of 31 years. Unfortunately tragedy struck and by 1703, John, his wife Mary and his son John were all dead. In 1704 Thomas Randle took over the tenancy of the property and it is in this year that we first find the name *Three Tuns*. In 1704 Thomas Randle is recorded as paying 6½d Poor Rate for 'the 3 Tuns'. The rent books indicate that at this date it was in the ownership of Charles Saunders who died about 1708. The property appears to have been bought by Richard Ackland with Randle as tenant and landlord. In 1747 John Baker bought the property continuing there with his son until around

1796, when it was sold to William Barbor. In 1826 James Easton bought The Three Tuns, and Eastons were owners and landlords until 1909 (Figure 3). The Eastons were followed by a succession of landlords down to 1946 (Figure 4) when Harry Dawe bought it and approached local architect and historian Bruce Oliver to restore it to what was thought to be its original state (Figure 5).

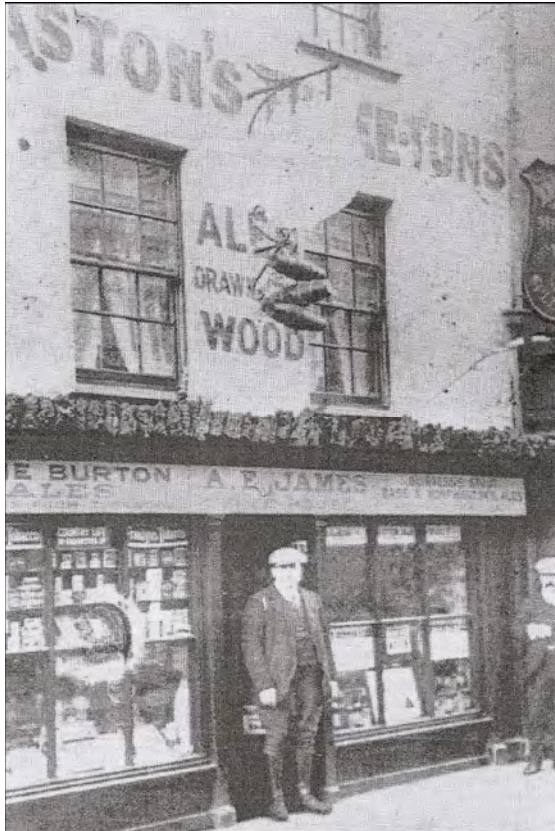


Figure 3: The Three Tuns c.1910.



Figure 4: The Three Tuns in 1946 (Photograph from the Western Daily Press, 12th March 1946.)

The Three Tuns Tavern
(Circa 1419)



Standing on its original 'Town Plot' of Saxon days *The Three Tuns* still retains the main architectural features of the medieval house practically unaltered.

Built in 1419 by a leading Barnstaple citizen, John Hunt, it has finely moulded oak beams and stone fireplaces of that date; the Elizabethan panelling has been well preserved through the centuries, the whole forming an attractive surround to the bars on the ground floor and first floor.

Free House, with carefully selected Wines, Spirits and Snacks

YEO, RATCLIFFE & DAWE LTD.
Wine Merchants

**HIGH STREET
BARNSTAPLE**
Telephone 4347/8

Regular Deliveries
throughout North Devon
and District



Established 1830.

Figure 5: Advertisement produced by Yeo, Ratcliffe and Dawe Ltd, Wine Merchants, the new owners, after the restoration was completed.

2.4 The Cartographic Record

The cartographic record begins with a map of Barnstaple produced by John Wood in 1843 (DRO). On this detailed plan (Figure 6 & 7), the Three Tuns, on the west side of the High Street, when compared with the first Edition Ordnance Survey map (Figure 8) would appear to have been incorrectly labelled - the plot to the south is called *3 Tuns* while the actual Three Tuns is labelled *Lilly*. This interpretation is consistent with the position of the Three Tuns relative to the alley running south-west to north-east into Paige's Lane at the rear of the building.

Following this interpretation the Wood map shows the principal commercial premises of the Three Tuns occupying the full width of the plot at the High Street end (with double bay windows to the street). Immediately to the rear of this is a small open yard with a narrow building to the north of the plot. To the west of this is a long back block with a passage to the south giving access to Paiges Lane.

In 1889 an Ordnance Survey mapping of Barnstaple at a scale of 1:500 (Figure 8) shows the Three Tuns in detail. On this map the open yard appears to have been roofed over to the south; the boundary between the yard and the narrow structure to the south is drawn as a dotted line implying an open structure – perhaps a gallery or covered walkway. This structure seems to have been extended over the north-eastern end of the passage beside the back block. The south-western side of the yard also appears to have been built upon (the yard seeming much smaller in comparison to the Wood map) although no subdivision is shown to the back block. The Ordnance Survey Second Edition map at 1:2500 published in 1905 (Figure 9) shows no further changes to the property.



Figure 6: John Wood's plan of Barnstaple, 1843. The location of the Three Tuns Inn is arrowed. (DRO)



Figure 7: Extract from John Wood's plan of Barnstaple, 1843. The Three Tuns Inn, incorrectly labelled as Lilly, is outlined in red. (DRO)



Figure 8: Extract from the Ordnance Survey first edition map at a scale of 1:500, 1889 (Sheet No.XIII.2.25). The Three Tuns Inn is outlined in red. (Distortion of the outline in the underlying image is due to the manner of recording) (NDRO)

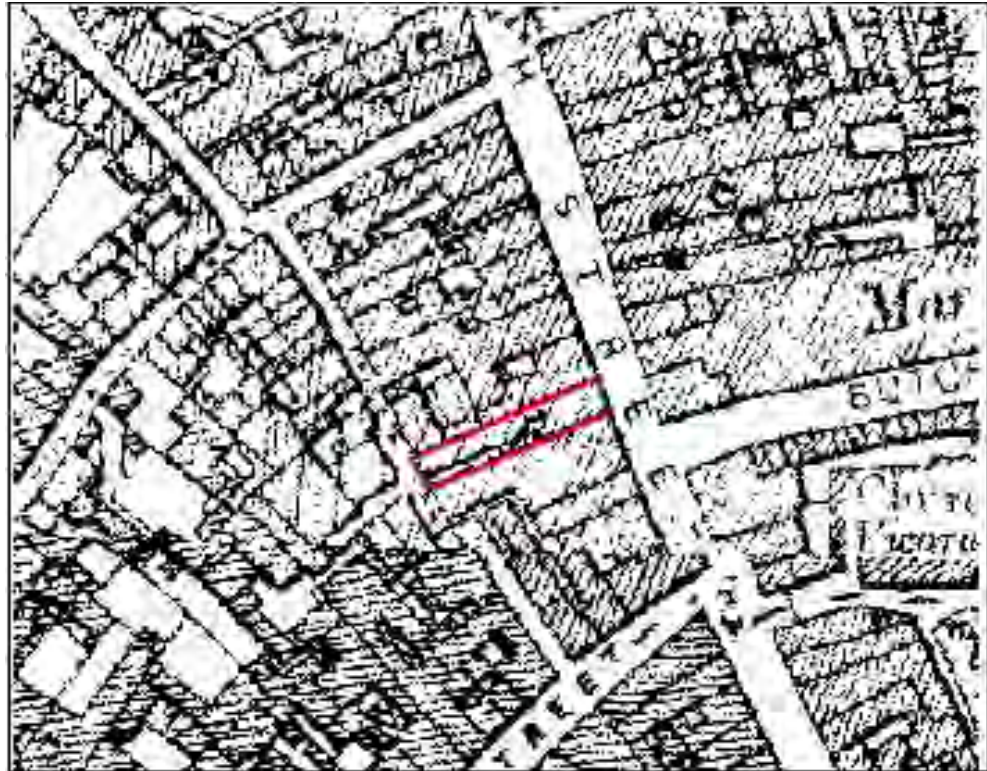


Figure 9: Extract from the Ordnance Survey second edition map (originally at a scale of 1:2500) 1905. The Three Tuns Inn is outlined in red.

2.5 The Restoration of 1946

The most important source for understanding the building in its present state is the description provided by Bruce Oliver to the Devonshire Association in 1948. He describes the building as he found it in 1946 and provides an indication of earlier features discovered or observed in the process of – in his own eyes – restoring the building to its original state. It is generally known or thought that certain elements were imported from buildings elsewhere, the front door, for example came from a cottage at Croydon (Lomas 1967, 42), but Oliver does not provide any information on this. It is quite obvious that the frontage has been considerably altered from that which existed prior to Oliver's restoration, and although there is anecdotal information on the source of the materials, a search through Oliver's papers and notebooks provides no pointers, so that nothing is at present known with certainty in this regard.

What follows is a digest of Oliver's presentation to the Devonshire Association in 1948.

The building in 1946 according to Bruce Oliver's description (see Figures 21-32 for some of Oliver's original photographs).

2.5.1 General Description

The Main Building:

1. The High Street elevation was rendered and of plain Georgian character with sash windows (See Appendix 6 and Figures 3 & 4).
2. Entry from the High Street was gained by descending two steps.
3. The bar room occupied the full width of the site and extended to two thirds of the depth of the main building.
4. Beyond the bar, occupying the remaining third of the ground floor was a simple Georgian staircase in the left rear corner and a small parlour on the right. In the parlour was a

fireplace with a small modern grate, but Oliver reports that older customers remembered an open fireplace with a cast iron back. There was a small window giving onto a small courtyard.

5. From the left rear corner of the courtyard a passage led beneath the rear part of the building into Paiges Lane.
6. The bar room staircase wound up to the first floor. Here there were two rooms. At the front was a panelled parlour with two Georgian windows onto the High Street; the fireplace was modern, the panelling and beams were painted. At the rear was a living room with a modern fireplace.
7. From the living room a gallery gave access to the scullery on the opposite side of the yard.
8. The stairs continued to the second floor.
9. On the second floor were three bedrooms, two at the front, one at the back.
10. Between the front and rear rooms a step-ladder led to the loft.
11. The loft or tallet was floored with wide oak planks. Some original roof timbers remained.

The Back Building:

12. Across the small yard a two-storied back building was connected to the main house by a narrow gallery on ground and first floors.

The Store:

13. Beyond the back building was a store.
14. Door and window frames were plain. There was a 10 foot wide open fireplace.

2.5.2 Details as Revealed During Bruce Oliver's Restoration Work in 1946

1. In the first-floor parlour removal of Victorian paint revealed oak panelling and beams.
2. In the first-floor living room removal of the modern fireplace revealed the stone jambs of a 15th-century fireplace.
3. In the loft some of the original roof timbers remained. Oliver's description reads: *The trusses were of cruck type (not jointed) tenoned into cross beams. The truss blades were 11.5-ins x 4-ins with 9-in spans at a height of 5-ft 6-ins. They had a rise of 6-ins with a distinct point at the apex. The purlins were 6-ins x 4-ins on their flat, housed into (trenched according to the photograph) the trusses. The ridge-pole was set diagonally. All were adze dressed and provided an interesting example of 15th century roof construction of unadorned character. The street front gable had been replaced with a hipped end.*

In 1946 Local Authority bye-laws necessitated raising the roof and therefore the loss of the original timbers.

4. Examination of the front elevation found a wall surface of plain plaster on laths nailed to rough timber studding of early 18th-century date. The windows and door at street level were a 19th-century insertion.
5. Floor beams and joists were of oak, the joists being 5-ins square and socketed into the main beams. At the High Street end the joists were 'housed' into the beams suggesting that they originally served as cantilevers supporting a jettied front. The original flooring was of wide oak planks secured with oak pins.
6. Oak pins were used for all fixings in the original work.
7. On the ground floor and the second floor the beams were plain chamfered with simple stop ends. Those to the first floor were finely moulded with acanthus leaf stop ends.
8. The wall panelling in the front parlour was of three different period types; an early type, perhaps of the mid-15th century; a mid-16th century type; a later type of around 1630.
9. Removal of the panelling revealed another fireplace. The surround of this had one complete stone jamb with corbel and bottom stop and was thought by Oliver to be of mid-14th century date. The other jamb had a carved oak replacement corbel. Comparison of the two fireplaces (here and in the back living room) suggested that this was the earlier. Both had oak lintels.

- The earlier fireplace surround was thought to have been re-inserted from an earlier building (during which process a corbel and an original stone lintel had been broken).
10. The wall behind the panelling had apparently never been plastered. The ceilings had apparently been plastered when the later panelling was inserted. There was a simple cornice mould, but no sign of elaborate plaster work.
 11. The divided first floor appeared to have originated as one long chamber.
 12. The second floor appeared to have consisted originally of two rooms, the front room having a simple stone-built fireplace with an oak lintel. There was nothing to indicate how the second floor had originally been accessed.
 13. Removal of the modern grate on the ground floor revealed an open fire place of 16th century character. On the left side was a cloam oven which contained 30 clay pipes and a pair of women's shoes the style of which suggested early 18th century.
 14. All original plastering had a large earth content and little gravel and was bound with hay.
 15. The back building had a single window, the mullions of which had good ogee moulding instead of ovolo. It was thought to have been re-used from an earlier building.
 16. In the connecting gallery there was a simple roof truss supported on two-storey posts. Removal of plaster revealed a half-timbered wall on the north side, the laths being of heavy riven oak sprung into the grooves of the oak studding. The plastering was more akin to daub than plaster.

A search through Bruce Oliver's papers and notebooks held by the North Devon Athenaeum revealed his hand-written notes of 1946/7. These contain a few original contemporary comments which may serve to augment the published account summarised above. See Appendix 6 for a transcription.

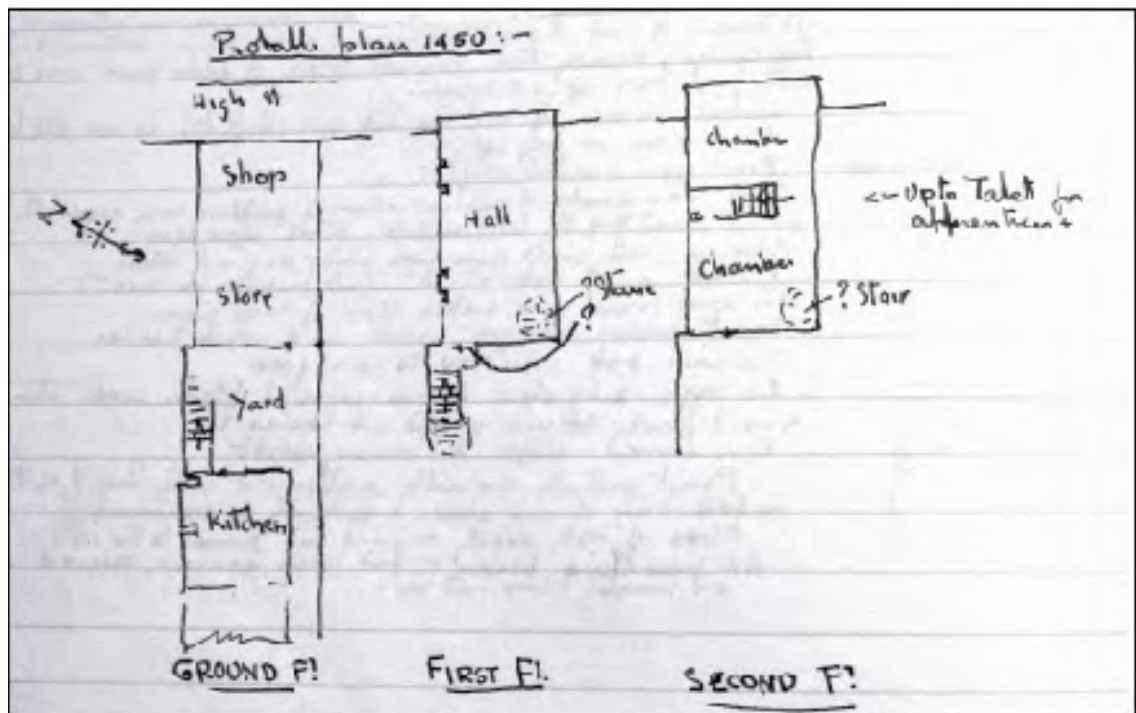


Figure 10: Sketch plan by Bruce Oliver, 1947: Conjectural reconstruction of the plans of ground, first and second floors around 1450.

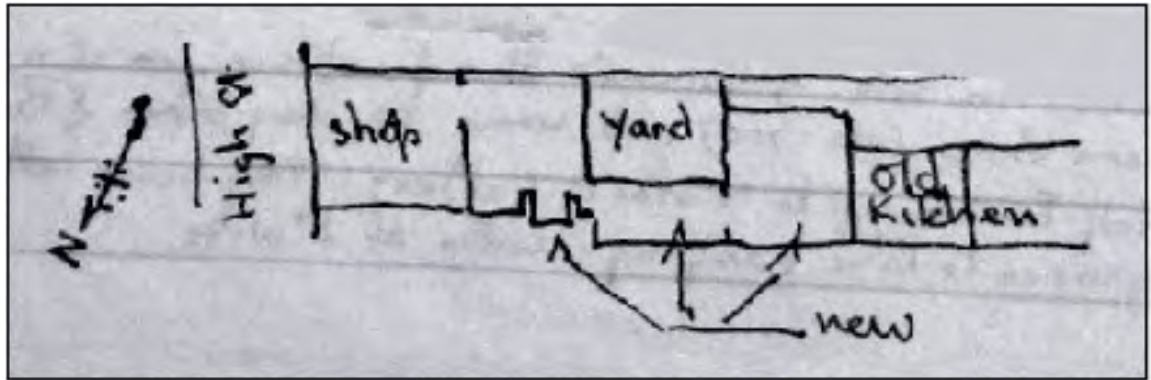


Figure 11: Sketch plan by Bruce Oliver, 1947: Conjectural reconstruction of the ground plan of around 1550.

2.5.3 Bruce Oliver's Conclusions

Oliver concluded that the building had originally been the house of a Barnstaple merchant and that it was erected not later than the mid-15th century. The simplicity (i.e. plain chamfered beams and the original absence of a fireplace) suggested that the ground floor had been the business premises with shop, warehouse and possibly workshop. There was a kitchen or kitchens to the rear across the yard, of which the fireplace in the store may be evidence. Access to the first floor may have been by an open staircase from the yard.

On the first floor was the main room or hall, occupying the whole floor. At the High Street end would have been a raised dais providing the master dining area and a view of the High Street. At the other end of the hall would have been a window which (before erection of the back block?) would have provided a view of the river and quay. On the second floor was the bower and the merchant's chamber. Servants would have slept in the tallet access to which the steps were still in place.

Oliver implies that the back-block kitchen was accessed by way of the gallery on the north side of the yard which was 'Elizabethan in character' – in his notes he dates it about 1550. He says that this was restored as far as its collapsed state would allow.

3.0 Results of the Initial Building Survey

(A room by room description of the building appears in Appendix 7. For room numbers see Figure 16)

3.1 General Description

Set on a burgage plot to the west of the High Street on an east-west axis, the Three Tuns consists of a three storey shop/merchant house, with a connecting gallery to the north of a small yard with a back block to the north- west and a side passage to the south-west.

The typical layout of a building of this form would be with a passage running from the front door, which would allow access to all of the elements of the building including the shop, hall, inner yard and the rear kitchen block.

The building was extensively rebuilt by Bruce Oliver in 1946 and therefore part of the recording exercise has been to determine which features of the building are historic and which are a product of the unrecorded alterations of the mid-twentieth century rebuild.

Trying to establish the state of the building when acquired by Bruce Oliver is problematic, the photographs that survive as part of the Oliver archive (Figures 21-32), do not state whether they are taken pre-, post-, or during the 'renovation' work. For example, Oliver states that the fireplace in the front room was originally covered over by panelling, but this does not appear to be the case in the photograph (Figure 27) which suggests that they may have been taken after or during the 'renovations'.

Some of the alterations made by Oliver contain period architectural features, however it is uncertain that these items originated from this building; certainly the windows and door in the High Street frontage came from elsewhere.

3.2 The Front Block Exterior

The High Street elevation is a faux-antique frontage created in 1946 using in part historic features from other buildings. The roof was raised at this time to accommodate a full height second floor and the former roof structure was completely removed.



Figure 12: The Three Tuns viewed from the High Street to the east.

3.3 The Front Block Interior (For list of detail see Appendix 7)

It would appear from the description by Oliver (Appendix 6) that the front block of the building was formerly divided into two rooms (Rooms 1 & 2) with a staircase located in the south-west corner of Room 2. There is no immediate evidence for this apart from the pair of fireplaces seen in the north wall. The fireplace on the High Street side (Room 1) is likely to be 19th century or later, while that to the west (Room 2) is likely to be of 17th century date, although the bread oven may be a later insertion.

There was no evidence of the partition between Rooms 1 & 2 or of the staircase as described by Oliver, suggesting that much alteration has been made to the ceiling structure in these rooms. Although the cross beams would appear to be a good 17th century set the floor joists between the beams are mixed, some are clearly re-used, while others are modern. Therefore, it is hard to suggest with confidence which parts of the structure are historic and which are part of the Oliver rebuild. This is a problem throughout the building.



Figure 13: The bar (Rooms 1 & 2), viewed from the east.



Figure 14: The fireplace at the rear of Room 2, viewed from the east.



Figure 15: The first floor (Rooms 10 & 11), viewed from the south-east.

The staircase inserted in the east end of the back block in the 19th century may be located close to the position of an earlier staircase although there is no evidence of this from the building or from the notes in the Oliver archive (Appendix 6). Often in buildings like the Three Tuns access to the first floor was not through the shop at the front of the building but via the gallery connecting the front and back elements of the group. A Devon example of this type is seen at 70 Fore Street, Totnes (Beacham, 1990, 107).

The historic roof structures from both the main and back blocks was removed by Oliver, and the only evidence of their original composition are the photographs and notes held in the Oliver archive (see Figures 21-32; Appendix 6). It is apparent in the photographs however that the roof had its original roofing timbers morticed into the floor beams of the loft. The hipped front to the roof was probably constructed when the front of the building was set back and the sash windows inserted.

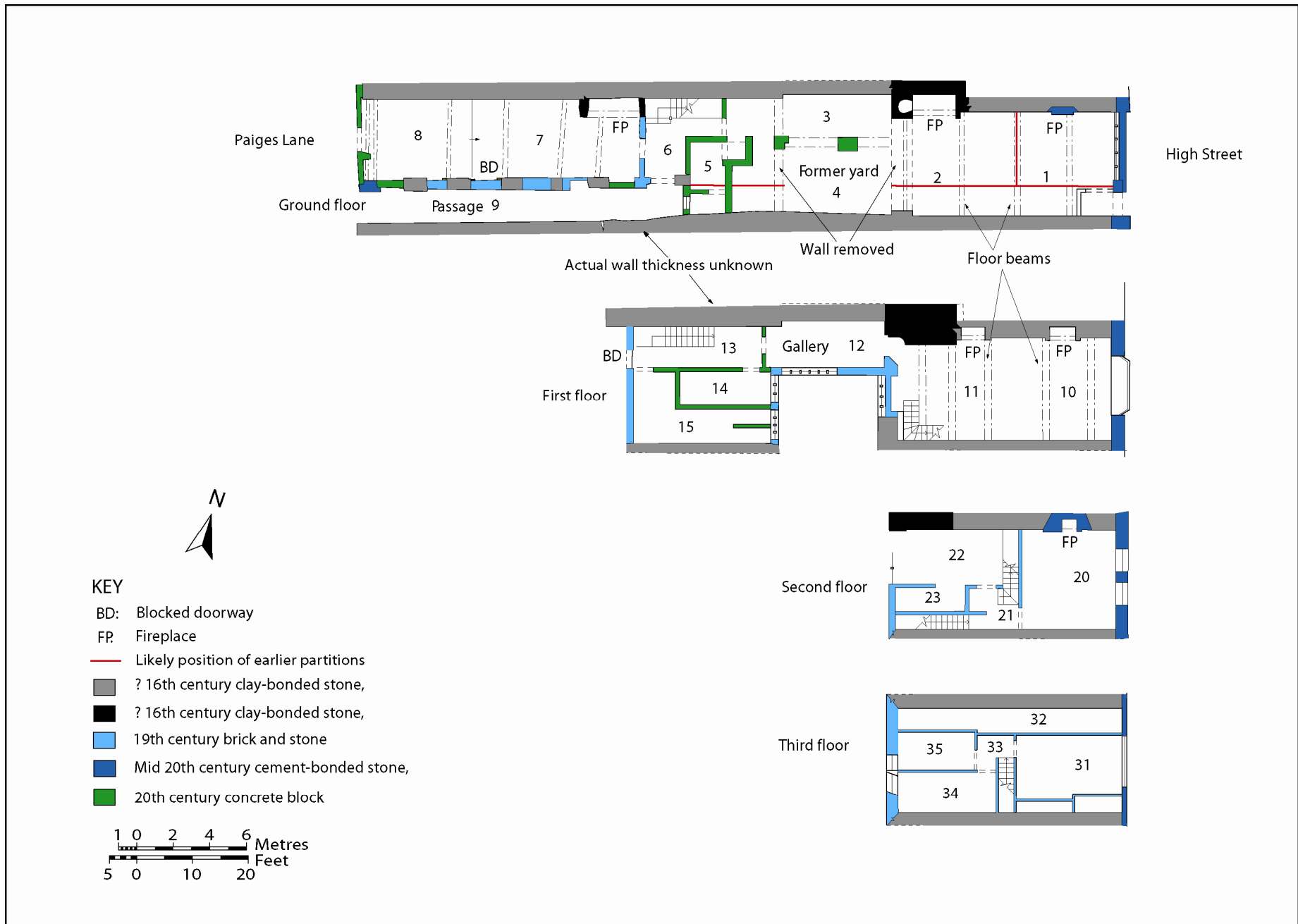


Figure 16: Plans of the four floors of the Three Tuns, showing the numbers of the rooms referred to in the text and phases of development. Based on plans supplied by Butler Associates.

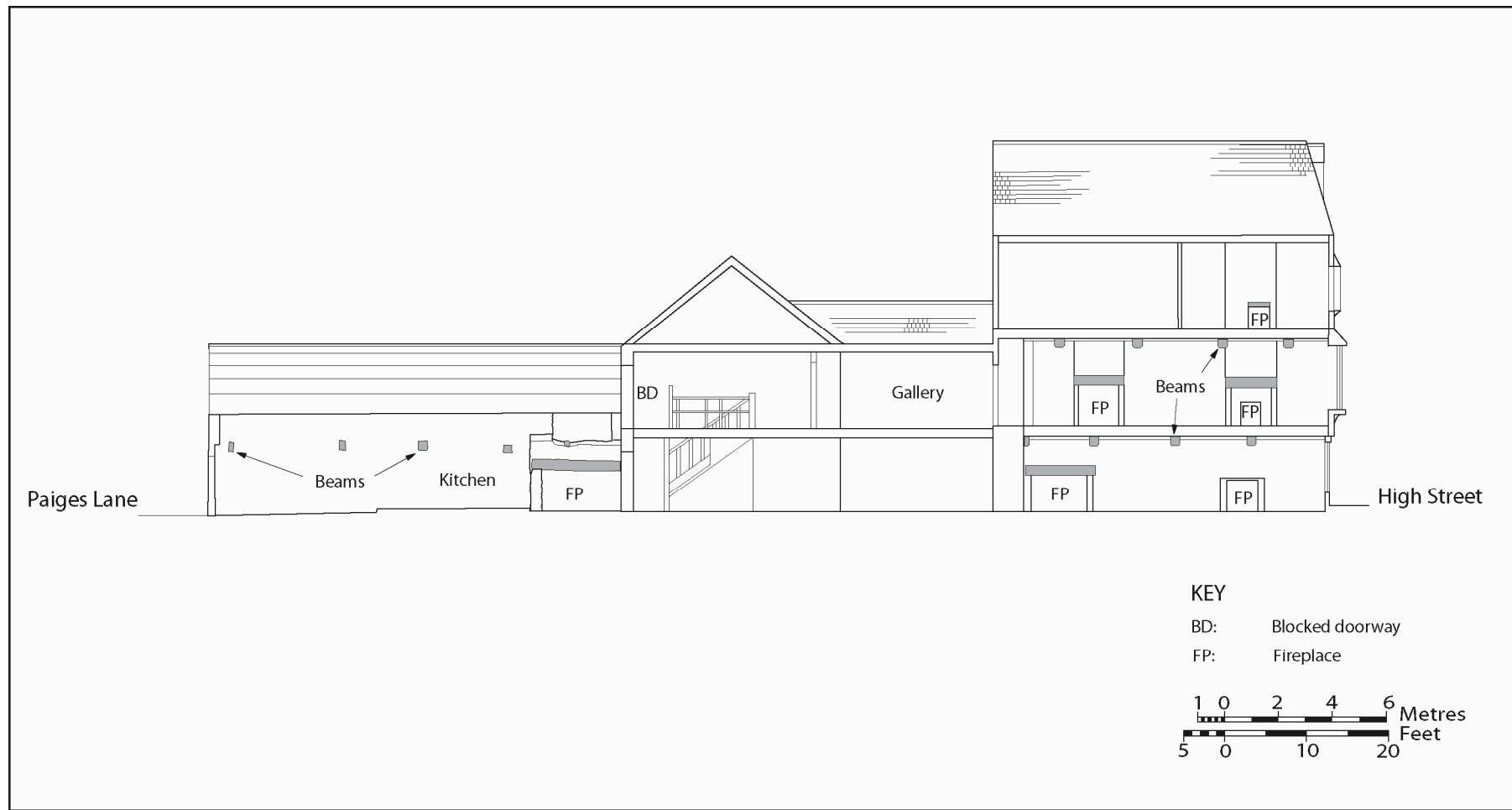


Figure 17: The Three Tuns, south-facing interior elevation, based on plans supplied by Butler Associates.

3.4 Rooms 7 and 8: The Back Block (Figures 18-20)

Formerly a two storey building dating to the 16th century which was probably originally unheated, with the fireplace against the north wall a later insertion.

The roof is comprised of a mixed set of beams all crudely chamfered with plain run-out stops except Beam 1 which has an ovolo moulding and is likely to be 16th/17th century in date and was possibly inserted with the fireplace.



Figure 18: The back block (Room 7), viewed from the west.

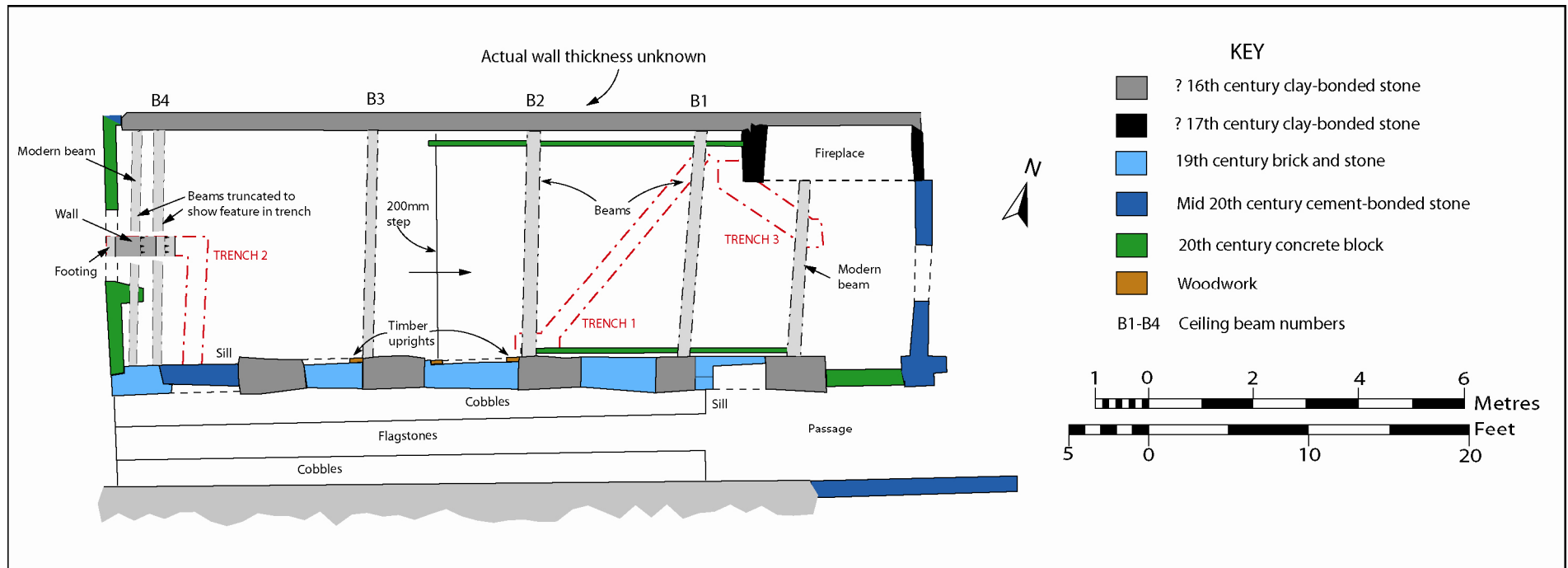


Figure 19: Plan of the back block (Room 7 to the east, Room 8 to the west) showing the position of the service trenches and types of construction.

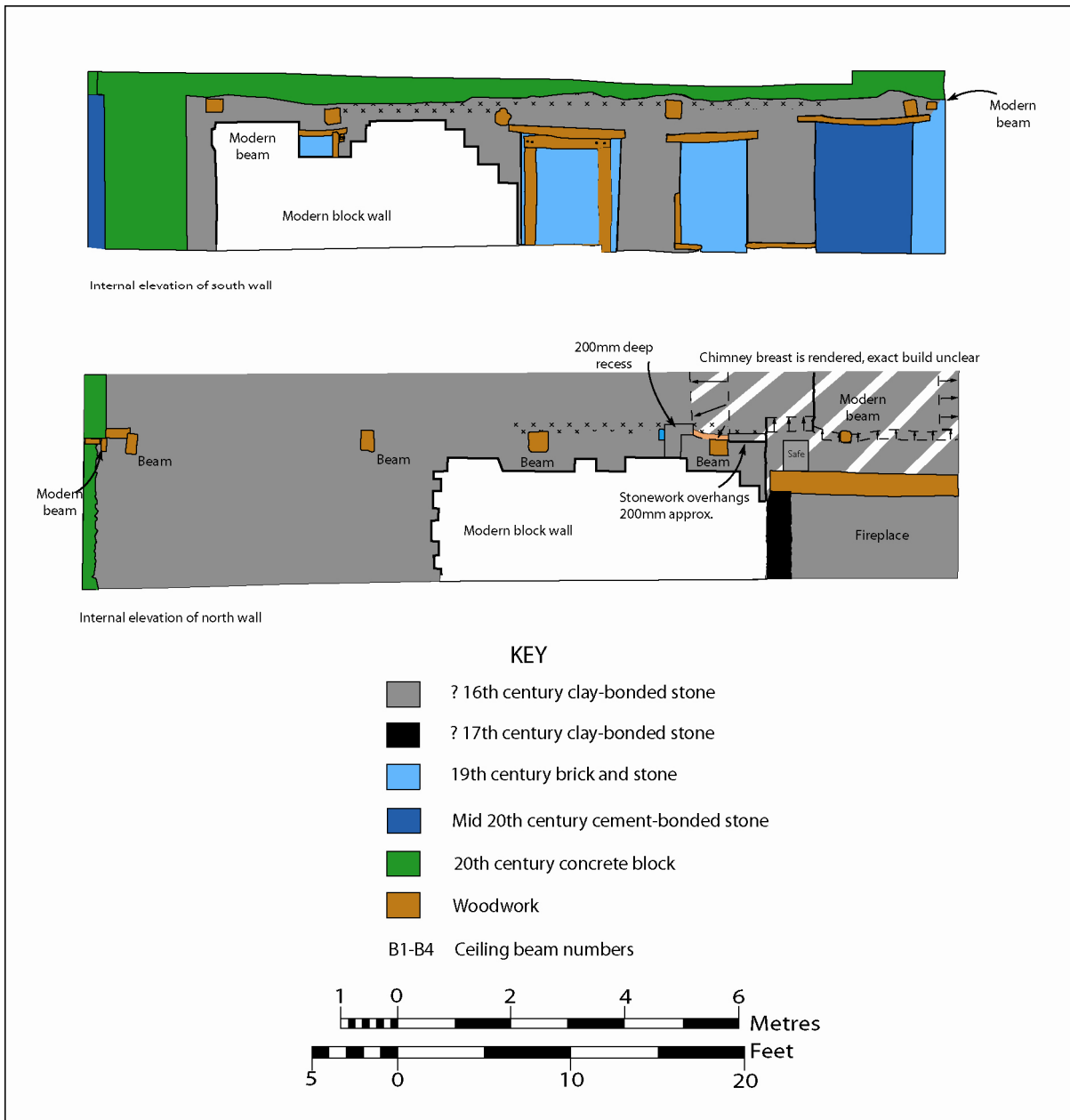


Figure 20: Internal elevations of the back block showing the construction details.

4.0 Results of the Watching Brief and Additional Building Survey

4.1 Results of the Watching Brief

Three service trenches were hand dug by contractors in the two ground-floor rooms of the back block (see Figure 19).

4.1.1 Trench 1

This trench in Room 7 was up to 0.25m deep and wide; it revealed approximately 150mm of

modern concrete over approximately 0.1m of hardcore which was covering a loose, gravelly, grey clay-silt.

4.1.2 Trench 2

Trench 2, located in Room 8, was 0.3m wide and 0.6m deep. It revealed approximately 0.15m of modern concrete over approximately 0.1m of hardcore. This overlay a deposit of loose, dark brown loam with abundant pottery, glass, and brick rubble dating to the 19th century or possibly the early-20th century. At around 0.6m below floor level this deposit overlay fine, soft, yellow-brown silt sand with some sub angular stone up to 0.15m across. At the western end of the trench the brick face of the end wall of the building extended to 0.55m below floor level and sat on the same yellow-brown silt sand.

Towards the western end of the trench a wall running approximately north to south was revealed. This wall was set in 0.15m from the modern western end wall. This was built of roughly-worked slate/shale bonded with a smooth yellow-brown silt-clay. At its highest the wall top lay just beneath the layer of hardcore noted above. It was 0.8m wide, although the north-east half of the top was somewhat damaged and at most it survived in four courses to a height of 0.4m. The lowest of these sat on flat, stone footings set into the layer of yellow-brown silt sand mentioned above. The stonework was roughly faced and fairly well coursed; the blocks seen were 0.1-0.15m thick and 0.1-0.3m across. It looked similar in places to the much altered north and south walls of the backblock. It also had a similar thickness (around 0.5m) as the south (and north?) walls. The deposit to the west side of the wall was a stony grey silt-clay very different to the material inside the eastern side of the wall.

4.1.3 Trench 3

This trench located in Room 7 was 0.4m wide and 0.3m deep. The top 0.15m was made up of modern concrete flooring, which sat on 0.15m of modern hardcore with a loose sand-silt matrix. The base of the trench consisted of a surface of sub-rounded to rounded cobbles 0.05-0.15m across set in a firm, white lime mortar. This surface was cleaned but not disturbed by the development work. The west jamb of the fireplace in Room 7 was revealed by the trench and had a roughly built footing that appeared to have been disturbed, perhaps when the concrete floor was inserted. The cobbled flooring did not extend under this footing, suggesting that it post-dated the fireplace

4.2 Results of the Additional Building Survey

Detailed recording of the internal elevations (Figure 20) and floor plan (Figure 19) was undertaken in the two rooms (Rooms 7 & 8) of the back block. The modern partition walls and portions of the modern block walls fronting the original north and south walls had been removed, but part of both walls was obscured by some modern blockwork set 0.1-0.2m in front of the historic fabric.

4.2.1 The North Elevation (Figure 20)

Most of the surviving north wall is constructed of clay-bonded, roughly coursed, unfaced stonework, partly rendered with roughly applied cement-based render, probably related to the refurbishment of the building in the 1940s. This render had been removed by the contactors from around the beam ends. At the west end a ragged vertical joint is evident, where an earlier rear (west) wall of the building had been replaced by a concrete block wall in the mid/late-20th century. The coursing and stonework around the beams showed no variation from that of the rest of the walls, suggesting their setting was contemporaneous with the construction of the wall, or that they had been replaced in the same sockets. The wall top is at 2.5-3m above the line of the beams.

At the east end of this wall there is a substantial fireplace and chimney stack with its top cut off at the level of the modern roof. The fireplace measured approximately 2.75m wide and 0.85m deep; with a timber lintel 0.3m square set 1.3m above the current floor level. Above the west end of this a modern safe had been set in a recess. The jambs of the fireplace are built of fairly well coursed but unfaced, clay-bonded stone of a different build to the main wall of the building; the wall and the jamb are not bonded together suggesting that the fireplace was a later insertion. The east wall also post-dates the fireplace; it is of well-coursed stone with cement pointing although thick paintwork obscures the bond; it was in place at the time of Oliver's renovations (Figure 30 & Figure 32). The chimney stack is rendered and the build appears to be of roughly-coursed stonework but the bonding and its relationship to the north wall is not clear. To the west of the chimney stack there is a bulge in the stonework about 0.2m deep and 1.75m wide, which is also rendered but has traces of brickwork along its lower edge suggesting it may be a later addition or a repair.

4.2.2 The South Elevation (Figure 20)

This wall has suffered considerably more molestation than that to the north side, although its original structure appears to be of the same clay-bonded stonework. At the east end there is a 1.2m wide recess or opening now blocked with modern concrete; the jambs of this opening are also modern. Along this wall there are five further blocked openings 1.2-1.5m wide and spaced about 1m apart. That to the west had been blocked with handmade brickwork, the west jamb being rebuilt of the same material; an internal sill suggested it had spent some time as a window before being fully closed. The next four former openings had been blocked with a mixture of handmade bricks and stone. Both the internal and external lintels have some woodwork in them; most of this is fairly lightweight (0.1m approx.) and fastened with nails. However, some of the wood used is more substantial: the external lintels of the two openings furthest to the east are about 0.2m thick and show some signs of a moulding although this is partly obscured by paintwork. The internal face of the middle opening has a lintel and jambs around 0.2m thick with joints secured with wooden pegs. The lintel sits beneath a slighter, nailed timber and appears to have been cut to conform to it; the pegged timbers are also somewhat narrower than the opening that they fill. It would appear that an older piece of wooden framework had been reused in an existing doorway and the renovations of the 1940s seem a likely time for this work. The opening to the west of this also has a wooden jamb to the east, as well as a timber lintel and threshold. The threshold only extends about halfway across the opening from the east, but a similar timber could be seen extending in the face of the wall near ground level to the next blocked opening.

The top of this wall is considerably lower than that to the north and is only about 0.1m above the top of the beams. The settings of these beams have been disturbed by the openings and lintels referred to above. Also, the stonework above them appears to have been disrupted down to the tops of the beams, presumably by the demolition of the wall to a level just above them. Subsequently, 0.2-0.4m of concrete block walling had been added on top of the remaining stonework.

On both the north and south elevations, at a level of the beam tops, a horizontal strip of the stonework 0.1-0.2m wide appears to be smoke-blackened or heavily stained. The source of this is not immediately clear but it lies at about the level of the floor that would formerly have sat on the beams.

5.0 Conclusions

5.1 The Desk-Based Study

The Three Tuns stands in the centre of the medieval core of Barnstaple. This area presents documentary and archaeological evidence of occupation since before the Norman Conquest in 1066, and may have seen urban occupation since the 9th century.

Archaeological evidence indicates that substantial building in stone began here in the medieval period and documentary evidence suggests that a substantial building occupied this location from at least the early 15th century. In its early days the property was probably a merchant's premises.

There is documentary evidence of important rebuilding of properties in this area in the later 15th century and a substantial change of ownership of this and related properties occurred in the mid-16th century. In the later 17th century the property appears to have housed a bookseller but from at least 1704 the property was an inn and the *Three Tuns* name was first recorded at this date. During the 'Georgian' period the street frontage was remodelled and the extended occupancy of the Easton family in the 19th century perhaps saw further physical changes to the frontage and apparently (if the map evidence is to be believed) to the arrangements at the back of the property.

In 1946 the property was taken in hand by a local historian and architect who attempted to restore it to what he conceived to be its 'original state'. The present appearance of the High Street frontage is a product of one man's imagination - the local historian and architect Bruce Oliver.

5.2 The Initial Building Survey - Phasing

The restoration work carried out by Bruce Oliver in 1946 can be seen to account for many of the historical features in the Three Tuns. However it is possible to identify five main phases of construction:

5.2.1 Phase 1: Early 16th Century

A three storey town house consisting of a shop/merchant house connected to a back block by a first floor gallery. Only the first floor of the front block is heated.

5.2.2 Phase 2: Late 16th Century

The insertion of a large chimney stack on the north side of the front block heating the ground floor Room 2 only. Also a large fireplace is inserted in the back-block at around the same time.

5.2.3 Phase 3: 19th Century

The street frontage is remodelled, as is the back wall of the front block which is likely to have coincided with the insertion of a replacement staircase in a very similar position to the original stairs.

5.2.4 Phase 4: 1946 Renovation

Bruce Oliver's restorations included the addition of many 'antique' elements, most notably in remodelling the street frontage in a 17th century style. The changes also included raising the roof level and thereby removing all traces of the older roof structure.

5.2.5 Phase 5: Late 20th Century

Considerable remodelling has continued throughout the latter part of the 20th century with the 19th century staircase removed from Room 2 and several concrete block partitions constructed to create toilet facilities on the ground and first floors. The western end of the back block was also reconstructed during this phase.

5.3 The Back Block

5.3.1 The Watching Brief

The modern concrete floor and its bedding was all that was evident in Trench 1. Trench 2 by contrast revealed what was probably the original 16th century west wall of the back block marking the rear of the burgage plot. It should be noted that above its footing this wall was around 0.5m thick and therefore of similar to the thickness to the south (and north?) wall of the building. The other material within Trench 2 and under the modern floor was comprised of a dump of 19th- or 20th-century rubbish and rubble about 0.4m thick. Trench 3 contained what was evidently a historic cobbled floor surface, but as it was not excavated no dating evidence was gathered, although it appeared to be later than the late 16th century fireplace.

5.3.2 The Additional Building Survey

The original structure of the back-block was a two-storey building of clay-bonded, roughly coursed but unfaced stonework; a substantial chimney was later inserted against the north wall, also built of clay-bonded stone. The east wall was subsequently replaced with a well-coursed stone wall, leaving the fireplace in an awkward position in the north-east corner. The west wall was also replaced with a concrete wall, the face of which lay around 0.15m west of the original. The south wall was reduced to around half of its former height with the first floor of the back block being replaced by a steeply sloping roofline. The south wall also had six openings inserted (in the 19th century?) that have subsequently been blocked.

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- North Devon Rescue Archaeology Unit** 1986: *Archaeological Evaluation and Research Work, Barnstaple 1985-6*.
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Unpublished Sources:

- Rance, R. & Weddell, P.J.** 1994: *An Archaeological Assessment of Proposed Marks and Spencer Development in Holland Street and Paiges Lane, Barnstaple*, Exeter Archaeological Field Unit Report No. 94.04.

North Devon Record Office and Athenaeum:

- Oliver, B.W.:** *North Devon: Miscellaneous Notes*: notebook (80/6) among papers held in the collection of the North Devon Athenaeum.
Ordnance Survey First Edition map at 1:500 (Sheet No. XIII.2.25) – fiche.

Devon Record Office:

John Wood's map of the town of Barnstaple, 1843.

Devon County Historic Environment Service:

HER: 845

Appendix 1

BRIEF FOR HISTORIC BUILDING RECORDING

Location: The Three Tuns, 80 High Street, Barnstaple

District: North Devon

County: Devon

NGR: SS 55757 33240

Planning Application nos: 43466 & 43467

Proposal: application for external & internal alterations together with siting of 1 externally illuminated fascia sign & 1 externally illuminated projecting sign

Historic Environment Service ref: Arch/dc/nd/9565

1. INTRODUCTION AND ARCHAEOLOGICAL BACKGROUND

1.1 This brief has been prepared by the Devon County Council Historic Environment Service (HES), at the request of English Heritage who has recommended a PPG16 Condition on the granting of consent of the above planning applications.

1.2 English Heritage has recommended the following wording for the historic building recording condition:

"No development, alteration or demolition shall take place until the applicant has secured the implementation of a programme of historic building recording and analysis in accordance with a written scheme of investigation which has been submitted by the applicant and approved by North Devon DC".

1.3 The principal objectives of the programme shall be to investigate and record any historic building fabric or architectural detail that is obscured removed or otherwise affected by the development and

1.4 The Three Tuns is a Grade II* listed building dating from c. 1600.

1.5 This Brief covers the application area as defined in the plans submitted in support of these applications.

2. WRITTEN SCHEME OF INVESTIGATION

This document sets out the scope of the works required to record the historic fabric affected by the proposed development and will form the basis of the *Written Scheme of Investigation* - required by the above condition - to be prepared by the archaeological consultant to be approved by the HES and the Local Planning Authority (LPA).

3. PROGRAMME OF ARCHAEOLOGICAL WORKS

3.1 The programme of work shall include initial desk-based work to establish the context of the site and will involve the examination of relevant cartographic, documentary and photographic sources held by the Museum of Barnstaple and North Devon, Devon Record Office, West Country Studies Library and the County Historic Environment Service.

3.2 *Historic building recording* - A record should be made of the historic fabric of the building affected by the conversion works – this record shall be made *in advance* of any construction/conversion work and will be supplemented by observations and records made *during* these works where historic fabric is affected. This work shall conform to Level 3 of recording levels as set in *Understanding Historic Buildings: A guide to good recording practice - English Heritage 2006* (available on-line at the English Heritage website) and described in outline below: Level 3 is an analytical record, and will comprise an introductory description followed by a systematic account of the building's origins, development and use. The record will include an account of the evidence on which the analysis has been based, allowing the validity of the record to be re-examined in detail. It will also include all drawn and photographic records that may be required to illustrate the building's appearance and structure and to support an historical analysis. The information contained in the record will for the most part have been obtained through an examination of the building itself. If documentary sources are used they are likely to be those which are most readily accessible, such as historic Ordnance Survey maps, trade directories and other published sources. The record will not normally discuss the building's broader stylistic or historical context and importance at any length. It may, however, form part of a wider survey – thematic or regional, for example – of a group of buildings, in which additional source material contributes to an overall historical and architectural synthesis. A Level 3 record may also be appropriate when the fabric of a building is under threat but time or resources are insufficient for detailed documentary research, or where the scope for such research is limited.

3.3 The photographic record shall be made in B/W print supplemented by digital or colour transparency. If digital imagery is to be the sole photographic record then suitably archivable prints must be made of the digital images by a photographic laboratory. Laser or inkjet prints of digital images, while acceptable for inclusion in the report, are not an acceptable medium for archives. The drawn and written record will be on an appropriately archivable medium.

3.4 The consultant should make themselves familiar with the specification required for each of the recording levels. The detail of the proposed archaeological works should be set out in the *Written Scheme of Investigation*, including reference to the appropriate IFA and scientific guidelines for the analysis and dating of the historic buildings.

3.5 Should significant historical and/or architectural elements be exposed within the building by conversion/construction works the North Devon District Council Conservation Officer, English Heritage and the HES will be informed. The applicant will ensure that any such exposed elements remain undisturbed until their significance can be determined and to allow consideration for their retention *in situ*.

4. MONITORING

4.1 The archaeological consultant shall agree monitoring arrangements with English Heritage, the District Conservation Officer, and - if required - the County Historic Environment Service and give two weeks notice, unless a shorter period is agreed with English Heritage and the LPA, of commencement of the fieldwork. Details will be agreed of any monitoring points where decisions on options within the programme are to be made.

4.2 Monitoring will continue until the deposition of the site archive and finds.

5. REPORTING

5.1 The reporting requirements will be confirmed with the HES on completion of the site work.

5.2 The report shall be prepared collating the written, graphic, visible and recorded information outlined above. The report shall include plans of the features, including their location, description of the historic building fabric, architectural features of interest, below-ground archaeological deposits and artefacts together with their interpretation. It is recommended that a draft report is submitted to the HES for comment prior to its formal submission to the Local Planning Authority. A copy of this brief shall be included in the report.

5.3 The HES would normally expect to receive the report within three months of completion of fieldwork - dependant upon the provision of specialist reports, radiocarbon dating results etc the production of which may exceed this period. If a substantial delay is anticipated then an interim report will be produced. A copy of this brief shall be included in the report.

5.4 On completion of the report, in addition to copies required by the Client and the District Council Conservation Officer, hard copies of the report shall be supplied to the HES on the understanding that one of these copies will be deposited for public reference in the HER. In addition to the hard copies of the report, one copy shall be provided to the County Historic Environment Service in digital format - in a format to be agreed in advance with the HES - on the understanding that it may in future be made available to researchers via a web-based version of the Historic Environment Record.

5.5 The archaeological consultant shall complete an online OASIS (*Online AccesS to the Index of archaeological investigationS*) form in respect of the archaeological work.

5.6 *Publication* - Should particularly significant historic fabric, architectural features, below-ground remains, finds etc, be encountered, then these, because of their importance, are likely to merit wider publication in line with government planning guidance. If such remains are encountered, the publication requirements – including any further analysis that may be necessary – will be confirmed with the HES.

6. PERSONNEL

6.1 The recording work shall be carried out by a professional historic building specialist to be agreed with the HES. Staff must be suitably qualified and experienced for their project roles. All work should be carried out under the control of a member of the Institute of Historic Building Conservation (IHBC), or by a person of similar standing. The Written Scheme of Investigation will contain details of key project staff and specialists who may contribute during the course of the works - excavation and post-excavation.

6.2 Health and Safety matters, including site security, are matters for the consultant. However, adherence to all relevant regulations will be required.

6.3 The archaeological consultant shall give the HES two weeks notice of commencement of works and shall be responsible for agreeing monitoring arrangements. Details will be agreed of any monitoring points where decisions on options are to be made. Monitoring will continue until the deposition of the site archive and finds.

6.4 The work shall be carried out in accordance with *IFA Standards and Guidance for the archaeological investigation and recording of standing buildings or structures (1996)*, as amended (2001).

7. DEPOSITION OF ARCHIVE AND FINDS

7.1 The archaeological consultant shall contact The Museum of Barnstaple and North Devon to obtain an accession number and agree conditions for deposition. *The accession number will be quoted in the WSI*

7.2 Archaeological finds resulting from the investigation (which are the property of the landowner), should be deposited with the museum - in an agreed format, and within a timetable to be agreed with the HES. The museum's guidelines for the deposition of archives for long-term storage should be adhered to. If ownership of all or any of the finds is to remain with the landowner, provision and agreement must be made for the time-limited retention of the material and its full analysis and recording, by appropriate specialists.

7.3 Any condition placed upon this development will not be regarded as discharged until the report has been produced and submitted to the HES and the LPA, the site archive deposited and the OASIS form submitted.

8. CONTACT NAMES AND ADDRESSES

Stephen Reed, Archaeological Officer, Devon County Council, Environment, Economy and Culture Directorate, County Hall, Exeter EX2 4QW Tel: 01392-383303 Fax: 01392-383011 E-mail: stephen.reed@devon.gov.uk

Collette Hall, Conservation Officer, North Devon District Council, Civic Centre, Barnstaple, Devon, EX31 1EA Tel: 01271 388352 Email: collette.hall@northdevon.gov.uk

Francis Kelly, English Heritage, 29 Queen Square, Bristol, BS1 4ND, Tel: 0117 9750725 Email: francis.kelly@english-heritage.org.uk

12th February 2007

Appendix 2

WRITTEN SCHEME OF INVESTIGATION FOR A DESK-BASED ASSESSMENT AND HISTORIC BUILDING RECORDING AT THE THREE TUNS, 80 HIGH STREET, BARNSTAPLE, NORTH DEVON.

Location: The Three Tuns, 80 High Street, Barnstaple

District: North Devon

County: Devon

NGR SS 55757 33240

Planning Application no: 43467

1.0 INTRODUCTION

1.1 This document forms a Written Scheme of Investigation (WSI) which has been produced by SouthWest Archaeology (SWARCH) at the request of Chris Moseling of Butler Associates, (the Client), and sets out the methodology for a desk-based assessment and historic building recording to be undertaken before the commencement of works associated with alterations to the building, and for related off site analysis and reporting. The WSI and the schedule of work it proposes conforms to a brief issued by Devon County Historic Environment Service (DCHES) and is being commissioned in response to English Heritage recommendations and in line with government planning policy (PPG No. 16 *Archaeology and Planning* (DoE, 1990), PPG No. 15 *Planning and the Historic Environment*, (1994)) in accordance with Archaeology and Planning Policy and the Local Development Framework Policy on archaeology, and the archaeological condition attached to the planning consent, which states that;

'No development work shall take place until the applicant has secured the implementation of a programme of archaeological work in accordance with a written scheme of investigation which has been submitted by the applicant and approved by the Planning Authority.

The development shall be carried out at all times in strict accordance with the approved scheme, or such other details as may be subsequently agreed in writing by the Planning Authority.'

1.2 The programme of work to be carried out by SWARCH and covered by this WSI consists of:

1.2.1 Desk-based work to establish the context and historic development of the site.

1.2.2 Building recording and related analysis and reporting.

1.3 The Three Tuns is a Grade II* listed building dating from c. 1600.

2.0 AIMS

2.1 The principal objectives of the programme will be to:

2.1.1 Establish the context, use, development and archaeological potential of the site.

2.1.2 Investigate and record any historic building fabric or architectural detail that may be obscured, removed or otherwise affected by the development.

2.1.3 Analyse and report on the results of the project as appropriate.

2.2 All historic and architectural features affected by the development will be investigated and recorded. In the event of significant features being encountered it may be considered necessary to halt development and recording work so that discussion can take place regarding preservation of these remains, possible design/engineering alternatives and appropriate levels of archaeological recording.

3.0 METHOD

3.1 A desktop assessment of the known history and archaeology of the site will be undertaken. This will collate any existing documentary and cartographic information held in the Museum of Barnstaple and North Devon, the Devon Historic Environment Service Historic Environment Record (HER), the Devon Record Office, and the West Country Studies Library. The assessment will incorporate the recommended typical elements as per 5.3 paragraph 3 of English Heritage Level 3 Building recording (*Understanding Historic Buildings: A guide to good recording practice*) guidelines.

3.2 An archaeological record of historical and architectural elements of the building affected by the development will be undertaken with the aim of a greater understanding of the building and the identification and recording of any historic features. The record shall be made *in advance* of any construction/conversion work and will be supplemented by observations and records made *during* these works where historic fabric is affected. The recording will be in accordance with the IFA *Standard and Guidance on the Archaeological Investigation and Recording of Standing Buildings or Structures* (2001) and will be based on English Heritage Level 3 (*Understanding Historic Buildings: A guide to good recording practice*) guidelines and will incorporate the recommended typical elements as per 5.3 paragraph 3 and will consist of:

3.2.1 The production of written records detailing the origin, development and use of the building as well as drawn (or annotation of existing drawings of the building if they are accurate and of suitable scale) plans and elevations as appropriate.

3.2.2 A Black and White photographic film record of the buildings, supplemented by digital photography before and during the development;

3.2.3 Should significant building elements be exposed which merit further archaeological work; this will be undertaken in consultation with, and to a specification agreed with the North Devon District Council Conservation Officer, English Heritage and the HES. Any such exposed elements will remain undisturbed until their significance can be determined and to allow consideration for their retention *in situ*.

- 3.3 The Client will provide SWARCH with details of the proposed works within the site area, and of the proposed construction programme.
- 3.4 Health and Safety requirements will be observed at all times by any archaeological staff working on site.
- 3.4.1 Appropriate PPE will be employed at all times.
- 3.4.2 The site archaeologist will undertake any site safety induction course provided by the Client.
- 3.5 Sufficient time must be allowed for historic recording appropriate to the building. This may necessitate some delay to development work, although the site archaeologist will attempt to keep delays to a minimum.
- 3.5.1 The project will be organised so that specialist consultants who might be required to conserve, advise or report on other aspects of the investigation (e.g. dendrochronological or palaeoenvironmental analysis) can be called upon and undertake assessment and analysis.
- 3.5.2 In the unlikely event of any human remains being found on this site they will be dealt with in accordance to procedures in published guidance (*McKinley and Roberts 1993 (IFA technical paper no. 13)* and *EH/CofE 2005 (Guidance for best practice for treatment of human remains excavated from Christian burial grounds in England)*). SWARCH will advise the client as to obtaining the necessary Licence from the Dept of Constitutional Affairs. Where necessary, SWARCH will consult with an appropriate specialist (see attached list).
- 4.0 MITIGATION**
- 4.1 The nature of any further works or variation in the methods and procedures laid out in this WSI will be determined in consultation with the North Devon District Council Conservation Officer, English Heritage and the DCHES.
- 5.0 PROJECT MANAGEMENT**
- 5.1 The project will be managed by Colin Humphreys of SWARCH; documentary research will be conducted by Terry Green.
- 5.2 The North Devon District Council Conservation Officer, English Heritage and the DCHES will be informed of the start of the fieldwork, and monitoring arrangements agreed.
- 6.0 ARCHIVE AND REPORT**
- 6.1 An ordered and integrated site archive will be prepared in accordance with *The Management of Archaeological Projects* (English Heritage, 1991 2nd edition) upon completion of the project. This will include relevant correspondence together with field drawings and notes, and photographic records. The archive will be deposited in the Museum of Barnstaple and North Devon upon publication of the site, or, if this is not required, upon production of the summary report or County HER entry under accession number 2007.97.
- 6.2 A report will be produced incorporating observations and records made before and during the development works. This will include the following elements:
- 6.2.1 The results of the desk based study;
- 6.2.2 Copies of annotated plans and of measured record drawings, showing the location and extent of historic fabric and features within the building and a description of these elements as indicators of the age and development of the building;
- 6.2.3 A room by room gazetteer.
- 6.2.4 Relevant maps, plans and images;
- 6.2.5 A location plan and overall site plan;
- 6.2.6 Any specialist reports commissioned;
- Copies of the report will be submitted to the DCHES and deposited with the County HER, and the site archive, within 6 months of the close of fieldwork unless agreed otherwise.
- 6.3 Should particularly significant historic remains, be encountered, then these, because of their importance, are likely to merit wider publication in line with government planning guidance. If such remains are encountered, the publication requirements - including any further analysis that may be necessary - will be confirmed with the DCHES, in consultation with the Client. SWARCH, on behalf of the Client, will then implement publication in accordance with a timescale agreed with the Client and the DCHES.
- 6.4 A copy of the report detailing the results of these investigations will be submitted to the OASIS (*Online Access to the Index of archaeological investigationS*) database.

August 2007

Deb Laing-Trengove, South West Archaeology, Telephone: 01271 883000, Email deblt@swarch.net

Appendix 3

WRITTEN SCHEME OF INVESTIGATION FOR HISTORIC BUILDING RECORDING OF THE POSITION OF THE FIRST FLOOR BEAMS IN THE REAR KITCHEN BLOCK AT THE THREE TUNS, 80 HIGH STREET, BARNSTAPLE, NORTH DEVON.

Location: The Three Tuns, 80 High Street, Barnstaple

District: North Devon

County: Devon

NGR SS 55757 33240

Planning Application no: 43467

1.0 INTRODUCTION

- 1.1 This document forms a Written Scheme of Investigation (WSI) which has been produced by South West Archaeology (SWARCH) and sets out the methodology for historic building recording of the first floor beams in the rear kitchen block at the Three Tuns, High Street, Barnstaple and for related off site analysis and reporting. The WSI and the schedule of work it proposes has been produced as a specific supplement to the existing WSI for works at the Three Tuns, in consultation with Colette Hall the North Devon District Conservation Officer.
- 1.2 The programme of work to be carried out by SWARCH and covered by this WSI consists of building recording and related analysis and reporting.
- 1.3 The Three Tuns is a Grade II* listed building dating from c. 1600.

2.0 AIMS

- 2.1 The principal objectives of the programme will be to:
- 2.1.2 To thoroughly record the four first floor beams, their position and any architectural detail including that which may be obscured, removed or otherwise affected by the development.
- 2.1.3 Analyse and report on the results of the project as appropriate.

3.0 METHOD

- 3.1 An archaeological record of the beams will be undertaken with the aim of a greater understanding of the building and to produce a detailed record of the beams. The record shall be made *in advance* of any construction/conversion work and will be supplemented by observations and records made *during* works where the historic fabric of the back block is affected. The recording will be in accordance with the IFA *Standard and Guidance on the Archaeological Investigation and Recording of Standing Buildings or Structures* (2001) and will be based on English Heritage Level 3 (*Understanding Historic Buildings: A guide to good recording practice*) guidelines and will incorporate the recommended typical elements as per 5.3 paragraph 3 and will consist of:
- 3.1.1 The production of drawn (or annotation of existing drawings of the building if they are accurate and of suitable scale) plans and elevations as appropriate. To include the accurate recording of the long sections of the walls into which the beams are fitted; detailed sections of the socketing of the beams in the walls; and an accurate plan of the back block to include wall thicknesses where possible;
- 3.1.2 A Black and White photographic film record of the beams, supplemented by digital photography;
- 3.1.3 Should significant building elements be exposed which merit further archaeological work; this will be undertaken in consultation with, and to a specification agreed with the North Devon District Council Conservation Officer Colette Hall and the DCHES. Any such exposed elements will remain undisturbed until their significance can be determined and to allow consideration for their retention *in situ*.
- 3.2 The Client will provide SWARCH with details of the proposed works within the site area, and of the proposed construction programme.
- 3.3 Health and Safety requirements will be observed at all times by any archaeological staff working on site.
- 3.4.1 Appropriate PPE will be employed at all times.
- 3.4.2 The site archaeologist will undertake any site safety induction course provided by the Client.
- 3.4 Sufficient time must be allowed for historic recording appropriate to the building. This may necessitate some delay to development work, although the site archaeologist will attempt to keep delays to a minimum.
- 3.4.1 The project will be organised so that specialist consultants who might be required to conserve, advise or report on other aspects of the investigation (e.g. dendrochronological or palaeoenvironmental analysis) can be called upon and undertake assessment and analysis.

4.0 ARCHAEOLOGICAL RECORDING

- This will be based on IFA and EH guidelines and will consist of:
- 4.1 Survey drawings in plan at 1:50, section and profile with the beam positions recorded at 1:50, and the detail round the beam sockets at 1:20, or as appropriate, and B/W and digital photography.
- 4.2 Any initial cleaning, conservation, packaging and any stabilisation or longer term conservation measures necessary will be undertaken in accordance with relevant professional guidance (including *Conservation guidelines No 1* (UKIC, 2001); *First Aid for Finds* (UKIC & RESCUE, 1997) and on advice provided by an appropriate conservation specialist (see attached list), and in accordance with the requirements of the receiving museum.
- 4.3 Should palaeoenvironmental or other deposits or material of potential interest be exposed they will be assessed on site by SWARCH staff and where appropriate by an appropriate environmental specialist (see attached list) - with advice as necessary from the English Heritage Regional Science Advisor - regarding

the potential yield (if any) of environmental or microfaunal evidence. Should this assessment prove positive, appropriate sampling procedures would be initiated in line with national guidance (*Environmental Archaeology (English Heritage CFA Guidelines No. 2002/01)*), and further liaison with outside specialists organised, including the English Heritage Regional Science Advisor.

5.0 PROJECT MANAGEMENT

5.1 The project will be managed overall by Colin Humphreys of SWARCH. Fieldwork and recording will be managed by Martin Gillard of SWARCH.

5.2 The DCHES will be informed of the start of the fieldwork, will monitor the project throughout and may wish to inspect the works in progress.

6.0 ARCHIVE AND REPORT

6.1 An ordered and integrated site archive will be prepared in accordance with *The Management of Archaeological Projects* (English Heritage, 1991 2nd edition) upon completion of the entire project. This will include relevant correspondence together with context sheets, field drawings, and environmental, artefactual and photographic records. The archive will be deposited in the Museum of Barnstaple and North Devon upon publication of the site, or, if this is not required, upon production of the summary report or County HER entry under accession number 2007.97.

6.2 A report will be produced incorporating observations and records made before and during the development works. This will include the following elements:

6.2.1 The results of the desk based study;

6.2.2 Copies of annotated plans and of measured record drawings, showing the location and extent of historic fabric and features within the building and a description of these elements as indicators of the age and development of the building and to including the record of the beams;

6.2.3 A room by room gazetteer.

6.2.4 Relevant maps, plans and images;

6.2.5 A location plan and overall site plan;

6.2.6 Any specialist reports commissioned;

Copies of the report will be submitted to the DCHES and deposited with the County HER, and the site archive, within 6 months of the close of fieldwork unless agreed otherwise.

6.3 Should particularly significant historic remains, be encountered, then these, because of their importance, are likely to merit wider publication in line with government planning guidance. If such remains are encountered, the publication requirements - including any further analysis that may be necessary - will be confirmed with the DCHES, in consultation with the Client. SWARCH, on behalf of the Client, will then implement publication in accordance with a timescale agreed with the Client and the DCHES.

6.4 A copy of the report detailing the results of these investigations will be submitted to the OASIS (*Online Access to the Index of archaeological investigationS*) database.

November 2007
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Appendix 4

Text of English Heritage Listing.

IoE No. 485627

BARNSTAPLE SS5533SE HIGH STREET 684-1/7/150 (West side) 19/01/51 No.80 Three Tuns Inn GV II* House and shop, now public house. c1600. Thoroughly renovated by Bruce Oliver in 1946 (Pevsner). Timber-framed front above stone rubble base; natural slate roof, hipped at end; right end stack with handmade brick shaft. Gallery and back block plan with entrance to the left and gallery over the right; courtyard filled in. 3 storeys and attic. Front elevation mostly 1946 by Oliver, in a C17 manner, the second floor jettied; windows glazed with leaded panes. 5-light oak mullioned ground-floor window with Tudor arched lights; chamfered doorway to left appears to be partly original. First-floor oriel on timber brackets with a hipped slate roof and oak moulded mullioned and transomed windows, 4 lights to the centre and one to each return. Two 2-light shallow second-floor oriels on brackets. Roof hipped to front with over-sized gabled dormer, the gable and sides slate-hung; 4-light casement window.

INTERIOR: mixture of original and 1946 features. Several door frames and doors are probably Oliver's, as well as the simple C17-style stair to the first floor, which rises rear of the courtyard from the back block. Ground floor has 4 step-stopped chamfered cross beams and exposed joists. Front fireplace on right-hand wall is C20; rear fireplace has a chamfered step-stopped lintel and bread oven. Joisting of passage survives on ground floor. First-floor front room has 4 moulded cross beams, probably 1940s, with scroll stops with carved leaves. Front fireplace appears to be original with a cranked lintel. Rear fireplace renovated but preserves one hollow-chamfered jamb and a moulded corbel, moulded timber lintel with carved leaf stops. C17 wall panelling with evidence of re-cycling. Gallery timber-framed to the courtyard. The trusses supporting gallery roof have been altered, with one collar removed; restored 6-light ovolo-moulded mullioned window overlooking courtyard from gallery. Small section of C17 timber balustrade to stair up to second-floor room, which was not seen on survey. Roof not seen on survey but likely to be of interest. In spite of the extensive reconstruction work, this is a fine example of a C17 urban house where the gallery and back block arrangement is still legible.

Appendix 5

Devon County Historic Environment Record No. 845

Type: INN
NGR: SS55773324
Historic Parish: BARNSTAPLE
OS Map: SS53SE
Civil Parish: Barnstaple
Broad Period: Medieval
Listed Building Grade: Grade II*
Period: Post Medieval, XVI

Summary

The Three Tuns Inn, High Street.

This is a medieval merchant's house backing onto Paige's Lane. The door is interesting but not original. Architraves are early but not original, and the door was brought from Croyde in 1947 (Lomas). The Three Tuns Inn, High Street, Barnstaple. Immediately opposite the Guildhall. It was the house of a Barnstaple merchant, erected not later than mid 15th century. The earliest reference to the building as a licensed house is in the poor rate of 1704. History of ownership given. Main structural outlines remain unaltered despite many internal alterations and the replacement of the roof. Features include a 15th century and a late 16th century fireplace and an old cloam oven. Outbuildings said to be Elizabethan (Oliver).

Three Tuns Inn

House and shop, now public house. c1600. Thoroughly renovated by Bruce Oliver in 1946 (Pevsner). Timber-framed front above stone rubble base; natural slate roof, hipped at end; right end stack with handmade brick shaft. Gallery and back block plan with entrance to the left and gallery over the right; courtyard filled in. 3 storeys and attic. Front elevation mostly 1946 by Oliver, in a C17 manner, the second floor jettied; windows glazed with leaded panes. 5-light oak mullioned ground-floor window with Tudor arched lights; chamfered doorway to left appears to be partly original. First-floor oriel on timber brackets with a hipped slate roof and oak moulded mullioned and transomed windows, 4 lights to the centre and one to each return. Two 2-light shallow second-floor oriels on brackets. Roof hipped to front with over-sized gabled dormer, the gable and sides slate hung; 4-light casement window.

Interior: mixture of original and 1946 features. Several door frames and doors are probably Oliver's, as well as the simple C17-style stair to the first floor, which rises rear of the courtyard from the back block. Ground floor has 4 step-stopped chamfered cross beams and exposed joists. Front fireplace on right-hand wall is C20; rear fireplace has a chamfered step-stopped lintel and bread oven. Joisting of passage survives on ground floor.

First-floor front room has 4 moulded cross beams, probably 1940s, with scroll stops with carved leaves. Front fireplace appears to be original with a cranked lintel. Rear fireplace renovated but preserves one hollow-chamfered jamb and a moulded corbel, moulded timber lintel with carved leaf stops. C17 wall panelling with evidence of re-cycling. Gallery timber-framed to the courtyard. The trusses supporting gallery roof have been altered, with one collar removed; restored 6-light ovolo-moulded mullioned window overlooking courtyard from gallery. Small section of C17 timber balustrade to stair up to second-floor room, which was not seen on survey. Roof not seen on survey but likely to be of interest. In spite of the extensive reconstruction work, this is a fine example of a C17 urban house where the gallery and back block arrangement is still legible. (English Heritage 1951)

Appendix 6

Transcript of Bruce Oliver's notes from a notebook numbered 80/6 and entitled *North Devon: Miscellaneous Notes* found in a box of Oliver's manuscript material held by the North Devon Athenaeum.

THE THREE TUNS, High Street, Barnstaple

MAY 1946. Work of restoration commenced.

Condition – Roof original, old scantle slating many times tarred. Timbers original, morticed into floor beams of the loft. Hipped front probably done when front set back and the sash windows inserted. Loft staircase of oak 2" slabs on carriages, no risers.

Stairs:

The Victorian staircase (main) in SW corner is an intrusion, the old trimming of joist shows the original main stairs continued in the centre, showing that original plan of each floor was 2 rooms with front door at SE corner.

Central timber of roof in hip end (High St) is an old keel. No fireplaces in roof loft.

1st Floor:

Front room panelled complete.

Good stone jambs and original beam to fireplace rear room, the slope in wall would have been under original stairs.

Front is of oak studding (not framed – ab. 1775?)

All coins found were under floor of rear room.

Front beam shows curve as of ship timber.

Original oak window to rear room.

No sign anywhere of ornamental plaster work other than small plaster cornice around all beams. Nice carved stops to beam moulds.

Front probably originally farther out into High St as the joist in last bay spaced closer – evidently to cantilever.

Floors of oak mostly original and pinned to the joist.

All panelling, beams etc had been grained, original coat on beams was red lead.

Ground Fl:

Street level has risen about 1ft.

Beams treated as first floor.

Victorian fireplaces, the original (now found) were completely covered.

Plastering:

Large earth content, no hair, signs of large use of hay and some straw.

Later Discoveries:

Removal of panelling to first floor front room uncovered old fireplace with jambs similar to that in rear room, but of earlier date (ab. 1375) (the rear about 1450)

Oven in side of Ground Floor fireplace, in it a pair of women's shoes (ab. 1700) and some 30 clay pipes of Barum type. Half timbering to N. side of gallery. Very heavy laths sprung into grooves to take parging. Laths at 2" wide.

25 June 1947:

Visit of Mr Raleigh Radford, President Dev Assn.

Conclusions reached and confirmed by him.

Present building dates ab. 1450.

Evidence:

Moulds, stops etc to beams, rear first floor fireplace and beam and fireplace in rear building.

Front first floor fireplace evidence of earlier building, prob. 1350-75. May be in original position, but the one timber corbel suggests re-building when one corbel was broken or lost.

Probable plan 1450: (See Figure 10)

Notes:

Beam in kitchen shows an early date.

Beam in store shows a trade rather than a domestic purpose because of its simple moulds and stops. Store had no fireplaces – these inserted later.

Hall prob. one room since no sign of partitions to beams etc. Stairs to 2nd F may have been circular in one corner (there is no evidence).

Ab. 1550

Gallery built, also rear Ground F fireplace. Fragments of panelling of this date remain. Possibly room or kitchen formed out of rear of store or shop and building added in yard.

Ground Plan 1550: (See Figure 11)

Panelling of Front 1st Fl Room ab. 1600 probably indicates date of subdivision.



Figure 21: The roof timbers of the main building as found in 1946 (exact location unknown)



Figure 22: Foot of roof timber after removal.



Figure 23: Foot of roof timber after removal.



Figure 24: The same timber showing holes for purlins.

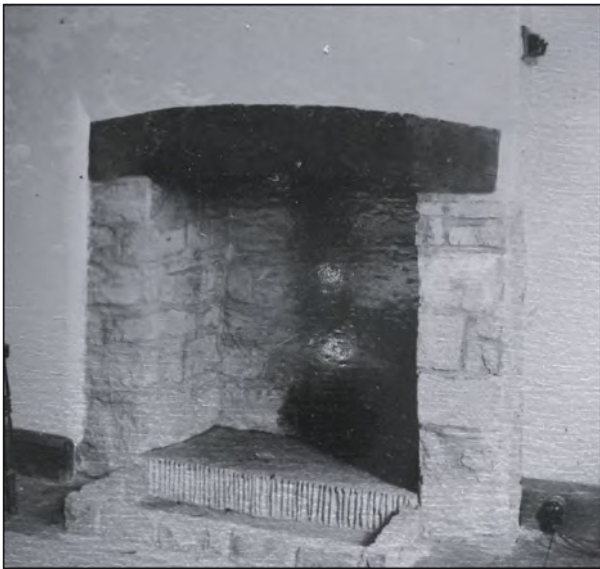


Figure 25: Fireplace in the second floor front bedroom.



Figure 26: Panelling and fireplaces, first floor.



Figure 27: First floor front fireplace.



Figure 28: The corbels of the first floor front fireplace.



Figure 29: Foot of the left-hand jamb of the first floor front fireplace.



Figure 30: Back block interior.



Figure 31: Door frame - provenance not given.



Figure 32: Fireplace in the back block.

Appendix 7

The Three Tuns room by room descriptions

The Three Tuns, 80 High Street, Barnstaple as existing before clearance and refurbishment. Room numbering is that used in Figure 16.

Ground Floor

Rooms 1 & 2 Bar area

Ceiling: Exposed beams and joists in three bays, the two central beams running north-south, measuring between 0.28 – 0.24m wide and 0.3m deep, both the beams to the east and west are halved (designed to be against a wall) although the wall to the west is missing. All beams have a medium chamfer with stepped runouts. The joists 0.11-0.13m square are notched into the beams and spaced 0.3m apart with plaster between. Cut nails in the underside of some of the joists show where a former lath and plaster ceiling was attached, however some of the joists are certainly later replacements.

There was no evidence of partitions or stairs in this area although the latter is mentioned in Oliver's description (Appendix 6).

Walls: The north wall is of semi coursed stone rubble with several different types of mortar pointing including 20th century cement and small areas of a light brown sandy clay mortar with gravel and a small amount of lime. There are two fireplaces set in this wall that to the east is 19th century with a stone fire surround with stepped top, of modern proportions with stone hearth and brick interior. The large open fireplace to the west has a chamfered bressomer with run out stops with a later bread oven fitted into the west side. The rest of the walls appear to be of plastered stone rubble, which in part is covered by modern panelling and the modern back shelving to the bar along the south wall.

Brickwork is exposed in the western end of the southern wall, which may be blocking a former doorway.

Floor: Cement and tiled areas, some cobbles laid on edge in the entrance lobby.

Doors: To the east a modern exterior metal security door leads into the entrance lobby where a set of panelled double doors with leaded top lights leads into the bar.

Windows: The window to the east, fronting the High Street, is a five light leaded reproduction window with three opening top lights.

Room 3 Open space below gallery.

Ceiling: Modern plasterboard with modern joists 0.08-0.12m wide running north-south and fixed to the underside of the boarding.

Walls: North and west walls with modern panelling with shelved top and roughly plastered finish above, to the south two large panelled pillars as in Room 4 (see below).

Floor: 0.15m (6 inch) pine boards.

Doors: The door in the south facing portion of the west wall is a modern metal security door to the toilets. The modern door in the west wall is six panelled with the top pair of panels glazed.

Windows: None.

Room 4 Former yard

Ceiling: As above (Room 3) with a central square roof light with central circular opening.

Walls: To the south and west panelled as Room 3. A pair of large pillars, panelled as the walls, follow the line of the south wall of the first floor gallery. In the south-west corner of the south wall an alcove contains an inserted dummy window.

Floor: As with Room 3 above.

Doors: None.

Windows: There is an inserted bay window in the south-west corner alcove, which is possibly a modern reproduction, as it is not in an original position and is backed by the Room 5 (toilet) wall.

Room 5 Toilets

All modern, walls mainly tiled with plaster/render walls.

Room 6 Stair lobby

Ceiling: Roughly plastered finish.

Walls: To the north and west the walls have a roughly plastered finish over stone rubble, the west wall also contains some brick in its fabric.

Floor: Modern cement.

Doors: The door to the east is described with Room 3. The door to the south an arched modern reproduction oak door - an exterior fire exit to the passage. The door to the west (Room 7) is also modern.

Windows: None.

Stair: Oak treads, run of three treads to a half landing, then a straight run to the first floor. Stair furniture, balustrades etc. of various different periods.

Room 7 Back block – east end [subject to a separate, detailed survey described in section 4.2]

Ceiling: Modern board with two large beams, that to the east is cranked with ovolo chamfer, and that to the west plain chamfered.

Walls: The western wall is a modern concrete block wall partition (forming Room 6) with a modern partition located further west between Rooms 7 and 8. The south wall is covered with modern render at its east end, while the east wall is partly modern with some brick. The north elevation is roughly plastered and contains a fireplace in the north-east corner with an interior of semi-coursed and uncoursed rubble stone and a large chamfered lintel, it is not smoke blackened on the inside of the chimney. Concrete block walls form an inner skin to the north and south.

Floor: Cement.

Doors: Modern.

Windows: None.

Room 8 Back-block – west end

Ceiling: Modern boarding.

Walls: All modern, including partitions and concrete block walls forming inner skin to the north and south.

Floor: Cement.

Doors: Modern.

Windows: None.

Room 9 Passage

Ceiling: None.

Walls: Modern brick to the south-west with painted rubble stone to the south-east, coursed rubble stone to the east and painted rubble stone with some brick to the north. In the north-east end four blocked openings are visible in the stonework of the back-block.

Floor: Slate slabs to the east with modern slabs and large stone cobbles to the west.

Doors: Modern – described with Room 6.

Windows: Modern in the east wall.

First floor

Room 10 First floor bar (former Hall?)

Ceiling: 2 beams north-south, moulded with scroll stops with carved acanthus leaf decoration and exposed joists with board with artex finish between, the joists are morticed into the beams.

Walls: The north wall has two sections of different types of panelling with a central uncoursed rubble stone portion containing the fireplace with moulded chamfered jambs with corbels supporting a cranked chamfered lintel with carved leaf stops as beams above. The fireplace was partially infilled to the east and west with coursed stone rubble and with internal copper fire hood. The eastern elevation is panelled around the window to approx 0.13m below the ceiling joists with cornice, the south wall is also panelled.

Floor: 6cm oak boards.

Doors: Modern

Windows: To the east oriel with oak moulded, mullioned and transomed windows, 4 lights to the centre and one to each return.

Room 11 First floor bar (former Hall?)

Ceiling: 3 beams N-S, moulded with scroll stops with carved acanthus leaf decoration as above. Beam to west slightly lower than others and carrying joists on top face with no evidence of mortises, other all have joists morticed into beams.

Walls: North wall is of uncoursed stone rubble with fireplace, renovated but preserves one hollow-chamfered jamb and a moulded corbel, moulded timber lintel with carved leaf stops as beams above. To the south the wall is panelled with a stair rising in the southern corner. The western elevation is semi-coursed stone rubble with panelling below the window.

Floor: 2½ inch wide oak Boards.

Doors: None.

Windows: To the west is a reproduction 4-light ovolo-moulded mullioned window overlooking the flat roof of the covered courtyard.

Stairs: Modern?

Room 12 Gallery

Ceiling: Modern board with applied re-used roof timbers nailed to the underside and with a modern roof above.

Walls: West wall is of rough coursed stone rubble and the other walls are roughly plastered.

Floor: Pine boards.

Doors: Modern.

Windows: To the south is a restored/reproduced 6-light ovolo-moulded mullioned window overlooking the flat roof of the covered courtyard.

Room 13 Landing

Ceiling: Modern plaster.

Walls: The north wall is of stone rubble, that to the west of stone and hand-made brick. The east and south walls are of modern concrete block. All of the walls are roughly plastered.

Floor: Carpet obscured the boarded floor.

Doors: Modern.
Windows: None.

Room 14 Gents Toilets

Mostly modern with restored/reproduction 3-light ovolo-moulded mullioned window in the south wall overlooking the covered courtyard.

Room 15 Ladies Toilets

As Room 14 (above).

Second floor

Room 20 Front (East) bedroom

Ceiling: Two chamfered beams resting on corbels – except in the north-east corner where the beam is fixed into the chimney breast.

Walls: Plastered with artex finish with plain fireplace approximately in the centre of the north wall and hatch through to the kitchen in the north-west corner.

Floor: Modern pine boards.

Doors: Modern.

Windows: Two modern 20th century reproductions in the east wall.

Room 21 Landing

Ceiling: Plaster.

Walls: Plastered.

Floor: 6 inch boards.

Doors: Modern.

Windows: None.

Stair: Modern.

Room 22 Kitchen

Modern

Room 23 Larder

Modern

Third floor

Rooms 31-35 Bedrooms, bathroom and storage

Not surveyed in detail; all a product of Oliver's 1940's restoration when the original roof was raised.

Appendix 8

List of Jpegs contained on CD

Three Tuns, Barnstaple

Exterior

1. The Three Tuns viewed from the east.
2. First floor oriel window viewed from the east.
3. Rear elevation of the front block viewed from the west.
4. As above showing the second floor window.
5. As above showing the first floor window.
6. The former open yard viewed from the south east showing the first floor connecting gallery and part of the east facing elevation of the back block.
7. As above showing the window in the south wall of the gallery.
8. The east elevation of the back-block showing the first floor window to the north.
9. As above showing both windows.
10. As above showing the window to the south.
11. The passage to the south of the back-block viewed from the east.
12. As above viewed from the west.
13. The blocked doorway at the east end of the passage viewed from the west.

Interior

14. The bar, rooms (1 & 2), viewed from the east.
15. The fireplace in the north wall of room (2) with the ground floor room (3) beyond.
16. The fireplace in the north wall of room (2).
17. The north wall of rooms (1 & 2).
18. Rooms (1 & 2) viewed from the east after the stripping of fixtures and fittings.
19. As above viewed from the north-east.
20. The entrance lobby between the doorway and room (1) viewed from the west.
21. Brickwork in the south wall of room (1) revealed during the re-wiring of the building.
22. The fireplace in room (2) after the removal of fixtures and fittings.
23. Room (4), the former open courtyard, viewed from the east.
24. As above.
25. Room (3) viewed from the west.
26. The south wall between rooms (2 & 4) after the removal of the panelling.
27. Room (4) after the removal of the panelling.
28. As above.
29. Room (4), viewed from the south east, after the removal of the modern roof covering.
30. As above viewed from the south west.
31. The stair rising from room (6) viewed from the south.
32. The external doorway in room (6) viewed from the north.
33. The store (7) viewed from the west.
34. The store (8) viewed from the east.
35. The fireplace in the north wall of room (7) after the removal of the modern partitions.
36. As above showing the chimney breast.
37. As above showing the safe set into the chimney breast.
38. The stairs rising between rooms (6) & (13) viewed from the upper landing.
39. As above showing the balusters around the stairwell.
40. Room (13) viewed from the west showing the doors to the first floor gallery (12).
41. The gallery (12) viewed from the west.
42. As above viewed from the east.
43. Rooms (10) & (11) viewed from the south-west.
44. As above.
45. As above viewed from the north-west.
46. The 'bar' against the south wall of rooms (10) & (11).
47. The 17th century panelling to the west of the bar.
48. Room (10) after the removal of the fixtures and fittings.
49. Stop-end detail of the ceiling beams in room (10) & (11).
50. The fireplace in the north wall of room (11).
51. The fireplace in the north wall of room (10).
52. The south wall of room (11) after the removal of the 'bar'.
53. The south west corner of room (11) showing the stairs to the second floor.
54. As above.
55. Room (22) viewed from the east.
56. As above viewed from the west.
57. Room (20) viewed from the south-west.

58. As above viewed from the north-east.
59. As above viewed from the south-east.
60. The stair in room (21) rising to the third floor.
61. As above from the third floor.
62. Room (34) viewed from the east.
63. As above viewed from the west.
64. Room (35) viewed from the east.
65. As above viewed from the west.
66. Room (31) viewed from the north-west.
67. As above viewed from the south-east.



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