

18 CATHEDRAL YARD, EXETER

NGR SX 9204 9263

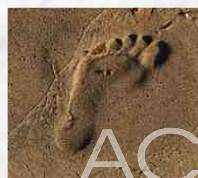
Results of historic building recording

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On behalf of:
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AC archaeology

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(NGR SX 9204 9263)

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The views and recommendations expressed in this report are those of AC archaeology and are presented in good faith on the basis of professional judgement and on information currently available.

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Summary

Historic building recording was carried out by AC archaeology in December 2017 and January 2018 during rebuilding of the fire-damaged 18 Cathedral Yard, Exeter, as a condition of listed building consent. The recording followed on from the preparation of a statement of significance in 2017 that included historic building recording carried out during clearance of the debris and partial dismantling of the structure. The results of all 2017 and 2018 investigations are set out in this report.

The property has medieval origins, but the current structure does not have the time depth of adjacent buildings in Cathedral Yard and High Street. All identified fabric is of post-medieval date, with the earliest identified elements being in the party wall with No. 17 Cathedral Yard; these date to the 17th century and earlier.

Possible early post-medieval (or earlier) breccia masonry is present in the front part of the building, whilst much of the remainder of the core of the structure dates to the late-18th century or early-19th century. A new phase of late 19th-century alterations has been identified, which pre-dates a major rebuilding in c. 1870. This involved extending and rebuilding the front range, with a new façade onto Cathedral Yard executed in a rich Italian or French Mannerist style, topped with a dome and lantern. The interior of this range was lavishly finished; almost all fittings were destroyed by the fire with only a few fragments of fireplace tiles recovered from the debris.

1. INTRODUCTION (Fig. 1)

1.1 This report presents the results of historic building recording undertaken by AC archaeology in December 2017 and January 2018) during rebuilding of 18 Cathedral Yard, Exeter (SX 9204 9263; Fig. 1). The property was destroyed by fire on 28 October 2016. The recording was commissioned by the owner Hans Barkell-Schmitz, and was required by Exeter City Council through conditions attached to the grant of planning Permission and Listed Building Consent (planning references 17/0379/FULL, condition 3 and 17/0380/LBC, condition 2) to "clear site and rebuild behind retained façade of 18 Cathedral Yard to create 5 new apartments and ground floor retail unit". Guidance on the scope of works has been provided by the Exeter City Council Principal Project Manager (Heritage).

1.2 The building is located on the northwest side of Cathedral Yard within the ancient ecclesiastical parish of St. Martin, Exeter, and within the Central Exeter Conservation Area. The natural topography of the area is flat and the property lies at 41m aOD. The underlying geology consists of Permian Basalt of the Knowle Sandstone Formation, overlain by Quaternary sixth River Terrace Deposit sand and gravel (British Geological Survey online viewer 2018). The property is a five-storey building with its main frontage facing southeast onto Cathedral Yard. It occupies a long, narrow plot extending northwest towards the rear of a group of three properties in High Street. This whole plot, including the sites of the High Street houses, formerly belonged to the Dean and Chapter of Exeter Cathedral, forming a single, large tenement extending between Cathedral Yard and High Street.

1.3 Prior to the fire the ground floor was in use as the Castle Fine Art Gallery, and the remainder of the building was being converted from unused offices into apartments.

1.4 Number 18 Cathedral Yard is a Grade II Listed Building, first designated in 1974 (National Heritage List for England no. 1169717), with the following description:

House rebuilt circa 1910. Red brick with stucco dressings, pilasters and entablature at each level. 4 storeys and attic, 4 windows, arched sashes. Heavy cornice, slate roof. Front rooms fitted up in an elaborate Louis Quinze style. Staircase with curious double gallery may be genuine C18 woodwork. Turned balusters and inlaid treads. Doorcases on 1st floor landing may also be genuine C18. All the listed buildings of Cathedral Yard and Nos 1 and 2 Deanery Place form a group.

2. AIMS AND METHODOLOGY

2.1 The rebuilding works will entail minor demolition of elements of the structure. Currently exposed masonry will be repaired and covered over with new finishes, obscuring evidence for the historic development of the building. The main aim of the work therefore was to carry out recording of the structure before alterations took place. Particular emphasis was placed on masonry currently visible in the basement and in the front range, and on any revealed during further removal of plaster or render.

2.2 A statement of significance for the property was prepared in 2017 to support the Listed Building Consent and Planning Permission applications (Passmore 2017). The document provided an evaluation of the historic building in its post-fire condition, and included the results of historic building recording carried out during dismantling works. This document presents an updated version of 2017 statement of significance to include the results of new observations. A second aim of the project was to make the results of these investigations, along with the previous 2017 recording, publicly available.

2.3 In 2005 and 2008 historic building assessment and recording was undertaken by Exeter Archaeology in advance of and during alterations to the property (Parker 2010). This report forms the basis of the architectural knowledge of the building. The report highlights important elements of the building but does not assess the significance of the property in line with subsequent, current guidance.

2.4 Section 3 of this document sets out a summary history of the building taken from Parker's 2010 report, and in section 4 the surviving fabric and architectural fixtures and fittings are described, and compared to those recorded by Parker in 2005 and 2008. Reference has also been made to subsequent planning drawings. Where these drawings show walls removed since 2008, these walls are not included on the accompanying plans of surviving fabric.

2.5 The current post-fire description is based on initial observations made from the scaffolding at the front of the building, limited observations from the rear of the adjacent Well House, photographs provided by Tim Capps of Oxenham Consult, and from site visits made in April 2017 during the clearance works and in December 2017 and January 2018 during the initial stages of the repair and rebuilding programme.

2.6 The report concludes with a statement of significance, which draws on current guidance – English Heritage's 2006 *Conservation Principles* and the *National Planning Policy Framework*.

3. DOCUMENTARY BACKGROUND

3.1 The plot historically formed part of an extensive group of tenements situated between the present Cathedral Yard and High Street, which were owned by the Dean and Chapter of Exeter Cathedral and the Custos and College of the Vicars Choral. The

ownership of the tenements here alternated between the Dean and Chapter and the Custos and College of the Vicars Choral, and they may have been laid out as a deliberate planning exercise, perhaps in the 13th century, aimed at sharing the income from the land equally between the two ecclesiastical bodies. Subdivision of the large early tenements into the smaller and narrower plots fronting onto different streets most likely took place in the 15th and 16th centuries. Lamb Alley was located on the northeast side of the property, and connected Cathedral Yard and High Street. Adjacent to the latter it has been built over by 1600, and the present upper floors of the front range of 18 Cathedral Yard have been constructed over the alley.

- 3.2** The adjacent Nos 16 and 17 Cathedral Yard to the northeast both have medieval origins – the party wall between them retains part of a late medieval timber frame – but were almost entirely rebuilt and enlarged in the 17th and early 18th centuries using timber frames (Passmore 2017b). These buildings currently form the Well House, part of the Royal Clarence Hotel property.
- 3.3** A plan drawn by John Tothill in 1770 records the property in the occupation of John Davey, Grocer, and depicts the building with a front range parallel to Cathedral Yard, set back behind a small forecourt. A central entrance passage within the front range, containing a staircase, was set between two parlours. The rear wall contained two chimney stacks. To the rear, a central range contained three kitchens, which variously contained fireplaces in the northeast and southwest elevations. Beyond was a wider building, heated by fireplaces in the rear, northwest elevation that extended over Lamb Alley. This rear building is not located within the current 18 Cathedral Yard property, and represents the rear back block of the 16th-century 45 High Street (Parker and Allan 2015, fig. 2.20).
- 3.4** A plan of the property *circa* 1850, depicts that the house had undergone significant changes. The staircase had been removed from the rear of the front range, and relocated within the adjacent kitchen. Several of the chimneys were rebuilt resulting in the demolition and rebuilding of a section of the southwestern wall of the rear range. The southwest courtyard had become a rear passage. In the front elevation of the building two canted bay windows are illustrated. A drawing of the southeast façade was made by George Townsend in 1870 possibly prior to the remodelling of the building into the form apparent prior to the recent fire. The drawing illustrates a three-storey house with a parapet concealing a further attic storey. The façade is dominated by two tall, canted bay windows and two wide pedimented door cases, one of which gave access to Lamb Alley. The Baroque appearance of the door cases, featuring short sections of entablature and open pediments, plus the broad bracketed cornice below the parapet may suggest a mid 18th-century date for this façade, though the proportions of the façade and large areas of blank wall imply the remodelling of an earlier structure (cf the 17th-century façade of the adjacent no. 17 Cathedral Yard).
- 3.5** The building was drastically remodelled in the late 19th century, probably around 1870 (rather than 1910 as the Listed Building description suggests). The most dramatic change was the demolition of the entire front wall of the earlier building and its reconstruction to the southeast of its original position, taking the area of the forecourt into the front range. The 19th-century façade was executed in a rich Italian or French Mannerist style, divided into four bays by pairs of panelled pilasters. The façade rose four storeys and was crowned by a steep-sided square dome terminating in a lantern. The front face of this dome was formerly pierced by two *oeilde-boeuf* lucarnes, but prior to 2005 these had been replaced by a dormer window.
- 3.6** Internally, the building was altered to create a new front shop with hall and grand staircase beyond. This served the upper floors. Evidence recorded in 2005 and 2008

indicates that prior to late 20th-century subdivision many of the rooms on the upper floors were large open spaces. Details of the key features dating to this period are outlined in section 4 below.

4. THE BUILDING AND ITS CURRENT CONDITION (Figs 2-5; Plates 1-51)

The basement (Fig. 2)

2008 description

- 4.1** The basement extends under the whole of the building including Lamb Alley, and includes three principal spaces whose overall footprint reflects the pre-mid 19th-century layout of the building. In 2008 most of the walls were phased as 18th century or earlier, with late 19th-century additions (including the front wall associated with the encroachment of the building onto its former front yard) and 20th-century blocking of openings. No features of particular architectural significance were noted, although a mould for one of the plaster lions forming part of a first-floor fireplace was stored within a fireplace.

2017-2018 description

- 4.2** The cellar was almost entirely unaffected by the fire, and its current layout is almost entirely as recorded in 2008 (Plates 1-16). Prior to the fire some works were taking place here, which mainly comprised the blocking of existing openings, and the creation of new openings within an existing window opening and through walls of varying dates. The existing north opening in the central front cellar room was being widened, which exposed a 19th-century iron frame to the existing opening. A number of *ex situ* heavy iron doors are also present, and it appears that several of the front cellars were strong rooms for an unknown purpose. In the corridor under Lamb Alley the north end of the east wall – forming the party wall with No. 17 Cathedral Yard – is brickwork, narrower than the breccia present at the front of the corridor (Plate 17). The reason for the two materials is not entirely clear, but the break appears to correlate with the rear wall of the front cellar of No. 17 Cathedral Yard, perhaps indicating that the rear cellar is a later (possibly 17th-century) addition to that property. Within the corridor a brick back to the fireplace in the front range was also exposed (Plate 18). The removal of the plaster along the south elevation of the front late 19th-century extension has revealed a brick face, which may form part of the façade depicted by Townsend in 1870. Behind this brick facing is earlier fabric comprising of breccia and mixed stone. The eastern opening in this wall has splayed inner reveals, whilst the western (historic) infilled opening is fully splayed; these openings represent former cellar lights to the historic front basement (Plate 19). The arched openings in the front wall of the building are rendered with no details of their construction visible (Plate 20). The former front yard has a concrete roof supported on brick piers (not shown on Fig. 2).
- 4.3** A test pit was excavated within the central basement area adjacent to the base of the 20th-century lift shaft; it measured 1m by 0.90m (Plate 21). The current basement floor was 0.10m thick and had been laid directly (at 38.36 aOD) onto the natural that consisted of medium reddish-brown sandy clay with abundant gravel. No groundworks took place during the rebuilding of the property.
- 4.4** The mould for the plaster lions has been broken, and has been recovered from the cellar. It is in a poor condition, and is almost certainly unsalvageable.

The ground floor (Fig. 3)

2008 description

- 4.5 In 2008 the ground floor contained three principal spaces – a front shop, and central service area including a stairwell, and rear offices. The lobby adjacent to the shop contained coffered plastered arches, and a later 19th-century cornice survived on the partition; this partition has subsequently been removed and the whole of the front converted into a shop. The central area was dominated by the late 19th-century staircase, which was described as "one of the outstanding features of the building and one of the most remarkable interiors in the city". It rose through four storeys but the balustrade was only continuous from the ground to second floors. The balusters were of 18th-century type, and the staircase reused a number of 18th-century elements. This central part of the building also contained evidence for service stairs. The rear part of the building was divided into offices with 20th-century partitions.

Post 2008 works

- 4.6 Following the 2008 recording all of the 20th-century partition walls were removed, along with the late 19th-century walls in the front range. These created larger display areas with better public access from the front to the rear rooms. Some of post-2008 concrete block walls in the central stairwell were either removed in 2016 or collapsed during the fire.

2017-2018 description

- 4.7 Most of the finishes to the front shop have been lost, and the surviving plasterwork removed to expose the brick walls. Within the front range the ground-floor walls are constructed of a variety of materials (Plates 22-28). The northwest wall for example is breccia, probably representing an 18th-century or earlier wall, whilst the southwest wall is brickwork (Plate 4), and appears to predate the late 19th-century rebuilding; there is no evidence of extruded bricks used elsewhere at this period. The front, southeast elevation is constructed of breccia with some volcanic trap fragments, and brickwork used around the southwest doorway and for arches to this and other openings; the latter openings were combined when the wider shop front was installed (Plates 4 and 5). These observations either indicate that there is an additional phase of mid-late 19th century alterations predating the main rebuilding, or that the extruded brick was not used at all on this floor.
- 4.8 In the central part of the building the late 19th-century staircase has been entirely lost – there were also no remains of this in the debris within the cellar below – and the adjacent lift structure had buckled and collapsed over the site of the stairs (Plate 29), and was removed. In the east elevation 19th-century brickwork with timber lacing incorporating a former doorway and window was removed. This removal revealed stubs of 18th century or earlier breccia walls at the south end and north end (where it was only half height), which clearly represent remains of a continuation of the wall surviving in the front range. The southern doorway in the northwest wall is an insertion, and is contemporary with an entire re-facing of the east elevation of this wall. The general condition of the area post clearance is shown in Plates 29-31 and Plate 35.
- 4.9 The rear block (Plates 32-37) contains walls with mixed brick and breccia and timber lacing, with the east elevation incorporating a series of (altered) full-height window openings with partially splayed internal reveals. Inspection of these exposed reveals indicates that the breccia is dressed to form these openings, rather than the stonework having been chopped through to create the windows. These openings do not correlate with those recorded on Tothill's 1770 plan (Parker 2010, fig. 3), and it is therefore put forward that these walls post-date 1770, and are perhaps of late 18th-

or early 19th-century date. Following removal of the wall it was clear that the top of the basement the inside sections of the walls between the cellar lights were a separate building to the main wall, constructed of piers of brick that abutted the earlier brick and breccia masonry.

The first floor (Fig. 4)

2008 description

- 4.10** The first floor contained offices separated by the stairwell; all office partitions were of 20th-century date. The doorways on the central landing featured mahogany door cases with gilded Corinthian capitals and mirrored panels. Such detailing was also present elsewhere in the building but displayed evidence that "large and richly-decorated interiors were dismantled and scavenged in the 20th century". The front office was described as follows:

The walls are divided into panels by strips of Italian-style grotesque work featuring cherubs, gryphons and (perhaps) personifications of the four seasons, over a skirting of shallow panels in mahogany with gilded fillets. Above this is a low decorated band of grotesque work forming a low dado. There are two fireplaces, both with marble mantelpieces supported by four lion-headed Terms or caryatids... The fireplaces have cast-iron grates and are decorated with painted tiles featuring floral scrolls. Above this, the panels on the walls, those over the fireplaces, the piers between the windows and their embrasures are entirely filled with bevelled mirrors hung with swags of crystal drops. The three mahogany door cases in the northwest wall have doors with mirrored panels and are surmounted with rococo pastoral scenes. Above the door cases and the mirrored piers over the fireplaces are massive gilded console brackets, decorated with coats of arms, which descend from the cornice. The modillion cornice is extravagantly gilded and decorated, breaking forward over the consoles.

- 4.11** The significance of this room, and contemporary architectural finishes, was noted in 2008:

The reconstructed [late 19th-century] building was provided with unusual and highly decorated interiors, including an extraordinary staircase, a sumptuously-appointed first-floor room and other grand rooms of which only fragments now remain. The decorations of the main first-floor room are based upon French and Italian sources and represent one of the most extraordinary recreations of an 18th-century European interior in the county. The so-called 'Second Empire Style', inspired by Napoleon III's alterations to the Louvre, enjoyed a brief period popularity in the late Victorian period, particularly with bankers and the *Nouveaux riches*. The style was later lampooned by Osbert Lancaster as '*Le Style Rothschild*' after its use by that family in great houses such as Waddesdon Manor, Buckinghamshire (1874-1889). This room must have been created between 1870 and 1876, and is thus an early example of its type.

- 4.12** The 2008 investigations also identified that the plaster decorations of the front first-floor room were cast on site, rather than manufactured elsewhere and brought in, and this was unusual for the period.

Post 2008 works

- 4.13** During and after 2008 the majority of the 20th-century walls were removed opening up the historic spaces on this floor.

2017 description

- 4.14** All the floors across this level have been lost, although the rolled steel joist girders at the rear of the building survived but were heat affected and were removed as part of the clearance process. The historic partition wall between the front room and the landing had largely collapsed, leaving a narrow column of brickwork standing between two former openings; this has been demolished.

- 4.15** Other than plaster on the walls, which has since been removed almost all the finishes have been lost including the staircase. In the front room the plaster displayed evidence of fitments for the finishes and close to the former floor level stops short where the tall skirting panels were attached directly to the walls. Around the southeast fireplace the lower tiles survived *in situ* (Plate 38), whilst at least one other was visible in the debris in front of the fireplace. A single tile survived hanging off the wall above the northwest fireplace (Plate 39). These have been removed, and are discussed in section 4.28 below. The majority of the walls of the front block are constructed of extruded brick, and are associated with the late 19th-century rebuilding (Plates 40-42).
- 4.16** As on the ground floor the rear block contains walls with mixed brick and breccia and timber lacing, with the northeast elevation incorporating a series of (altered) full-height window openings with partially splayed internal reveals. Only the tops of the piers between the windows are visible internally, but again the breccia blocks are dressed to create the reveals, and the walls are now interpreted as being the same late 18th- or early 19th-century date as those on the ground floor. The exposed tops of the walls are faced externally with red bricks, and this masonry is continuous the rebuilt brickwork in the northwest elevation. The bricks are stamped "GRD" and are different to those used in the 1880s rebuilding of the front range. A slightly earlier, later 19th-century date is therefore put forward for this phase of alterations.

The second floor (Fig. 5)

2008 description

- 4.17** The second floor contained offices separated by the landing and staircase. The offices were divided by partitions of late 19th-century and 20th-century date. The front rooms had "handsome architraves with moulded projections at the top and decorative volutes, retaining four-panelled doors with arched upper panels." The fireplace surrounds in the front offices were decorated with Minton tiles and a group of "highly decorated but curiously mismatched tiles held within an armature of flat metal straps".

Post 2008 works

- 4.18** A small number of late 19th- and 20th-century partition walls were removed during and after 2008, opening up the principal spaces. This brought the front room back close to its late 19th-century plan.

2017 description

- 4.19** All the floors across this level have been lost, although the rolled steel joist girders to the northeast of the landing and at the rear of the building survive. All the internal partition walls have also been lost or collapsed, and the northwest part of the (17th-century and later timber-framed) partition wall with No. 17 Cathedral Yard has been removed as part of the clearance of the Royal Clarence Hotel property.
- 4.20** Some plaster survived on the interior of the external walls and this displayed scars of former skirting boards. The plaster has subsequently been removed. In the front rooms the Minton tiles have been lost and only two of the aesthetic movement tiles, located above the hearth, survived the fire (Plate 43). These have been removed, and are discussed in section 4.28 below. As on the first floor, most of the masonry of this block was rebuilt in the late 19th century, although some of the brickwork in the southwest elevation, possibly including the chimney stack, is earlier.
- 4.21** In the rear block, prior to clearance, the northeast wall incorporated a series of (altered) full-height window openings with straight internal reveals. The piers between the masonry was constructed of breccia blocks, with wide joints, laid to form the

openings. The cruder jointing would point to a later date than the masonry in the piers below. The upper sections had been rebuilt in three courses of brickwork, which was then encapsulated in further brickwork when the windows were altered and the wall refaced externally in the later 19th century. The northwest wall has entirely brick masonry and is continuous with this re-facing. Overall, these walls are interpreted as containing masonry dating to various parts of the 19 century.

The third floor (Fig. 6)

2008 description

- 4.22 The third floor contained a series of offices situated to either side of the landing. The staircase at this level was a 19th- or 20th-century addition. There was much evidence for internal alterations at this level, and the rear range of the building was almost entirely of 20th-century construction. Both late 19th-century fireplaces in the front range were finished with tiled surrounds; the southwest fireplace had reused 18th-century delft tiles.

Post 2008 works

- 4.23 After the 2008 recording all the 20th-century internal partitions in the rear range were removed, along with some in the front range (retaining the late 19th-century walls).

2017 description

- 4.24 Only the three exterior walls of the front range survived the fire. All other internal and external walls have either been lost or have collapsed. Some of the Delft tiles survived but were heavily burnt and no patterns are discernible (Plate 44). These have been removed, and are discussed in section 4.28 below. As on the second floor, most of the masonry of this block was rebuilt in the late 19th century, although some of the brickwork in the southwest elevation, including the chimney stack, is earlier, and here there is a scar of a rear roofline to the front range (Plate 45). Above this is a small area of coursed volcanic trap blocks. The reason for this masonry is unknown, but it could have been associated with a former chimney stack in the adjacent property.

The fourth floor

2008 description

- 4.25 This floor contained a 19th-century dome and lantern over the front range (with a smaller footprint than the floors below), along with a number of small rooms and a light well to the rear. Beyond was a felt roof to the rear range. The staircase to the upper floor was of 20th-century date, whilst the lantern incorporated a gallery and rear rooms at a mezzanine level. The gallery probably contained reused late 17th- or 18th-century balusters.

- 4.26 It was noted that "the structure of the dome [was] not simply 'functional', but that it was also designed to impress", although its function was unknown.

2017 description

- 4.27 None of this level has survived the fire.

The tiles (Plates 46-51)

- 4.28 All *in situ* and tiles within the debris of the front range were recovered by the demolition contractor and have been assessed by AC archaeology's finds and archive's officer, Charlotte Coles. The following is a summary of the surviving tiles.

- First-floor fireplaces: fragments of eight incomplete tiles survive, two with cut-off edges, a feature that is not apparent in the 2010 photographs, so possibly these derive from the west fireplace that did not feature in the 2010 report.
- Second-floor west fireplace: this is the series of scenes from English History painted in c. 1880 by John Moyr Smith for Minton. There were originally 18 tiles of which fragments of 14 have been recovered. Of these only three can be completely reconstructed.
- Second-floor east fireplace: this was a group of mismatched tiles. Fragments of the top two tiles survive, along with fragments of two of the side blue-and-white printed tiles.
- Third floor west fireplace: this contained a series of "Delft" tiles that had been partially overpainted. Fragments of four tiles survive.
- Other tiles: a small collection of other tiles have been recovered, whose provenance is unknown. These comprise: 8 50mm square blue tiles (possibly from a hearth rather than a surround), fragments of two black-backed tiles with dark red, yellow and white flower and geometric circle designs, and fragments of two white tiles with a chequerboard pattern of lines with circles containing flowers at the intersections.

5. DEVELOPMENT OF THE PROPERTY (Figs 2-6)

- 5.1** The property has documented medieval origins, but the current structure (even prior to the fire) does not have the time depth of adjacent buildings in Cathedral Yard and High Street. All identified fabric is of post-medieval date, with the earliest identified elements – stonework in the basement and a timber frame at upper-floor levels – surviving in the party wall with No. 17 Cathedral Yard; these date to the 17th century, and are associated with the historic development of that property rather than No. 18 Cathedral Yard.
- 5.2** However, possible other early post-medieval (or earlier) breccia masonry is present in the front part of the building, mainly in the basement, and to a lesser extent at ground-floor level. None of this is clearly datable.
- 5.3** The remainder of the core of the structure dates to the late-18th century or early-19th century, representing a rebuilding after the property was surveyed by John Tothill in 1770. The building was again remodelled in the mid-19th century, and surviving evidence indicates that the rear range was altered, both internally and externally.
- 5.4** A new phase of late 19th-century alterations has been identified, which pre-dates a major remodelling in c. 1870. Identified works of this period include minor internal refacing of internal walls, and refacing and rebuilding of some walls onto Lamb Alley, all carried out using brick.
- 5.5** The c. 1870 remodelling involved extending and rebuilding the front range, with a new façade onto Cathedral Yard executed in a rich Italian or French Mannerist style, topped with a dome and lantern. The interior of this range was lavishly finished; almost all fittings were destroyed by the fire with only a few fragments of fireplace tiles recovered from the debris.
- 5.6** Later 20th-century changes included subdivision of historic rooms to create offices, and the subsequent conversion of these spaces back into larger rooms. At the time of the fire the ground floor was in use as an art gallery, and the remainder of the building was being converted into residential use.

6. STATEMENT OF SIGNIFICANCE

The property before the fire

6.1 No. 18 Cathedral Yard does not display the time depth of other nearby properties, but the 2005 and 2008 investigations did identify a series of buildings and alterations dating from the 18th century onwards. Some of the 20th-century alterations were reversed post 2008. The building had high architectural value, particularly relating to its late 19th-century internal finish, specifically the staircase, reused architraves and the regionally unique treatment of the first-floor front room. The façade was noted as being 'remarkable', and was crowned by a steep-sided square dome terminating in a lantern. This provided a bold statement, in contrast to the more vernacular style of nearby architecture, whilst internally the lantern may have been as much designed for display rather than functionality. None of the other walls are of architectural importance.

6.2 The historical background and ownerships were researched in 2005, and the building has historical associative value, which ties into both its topographic position and architectural treatment. As a building within Cathedral Close formerly owned by the Dean and Chapter of Exeter Cathedral it forms one of a group of buildings within the city centre with an association to this religious institution. Its later history is related to local businessmen, including the architect Robert Medley Fulford, who had a large and successful practice, designing and restoring many churches and educational buildings, including local board schools and extensions to Exeter Museum. It has been suggested that occupation by the latter may account for some of the treatment of the interior and provision of a domed lantern-topped room.

6.3 The internal and external late 19th-century finishes gave the building both aesthetic value and artistic value. It has been noted that this design may have been deliberate, and these values are closely associated with the architectural and historic values of the property.

6.4 The local setting of Cathedral Yard, including its topographical/streetscape setting, forms part of its significance. Its position in the townscape, and the historical development of the plots, including the presence of Lamb Alley, is reflected in the evolution of the building. Its position onto Cathedral Yard, set into a backdrop of mainly much earlier buildings could have influenced the bold design of its late 19th-century façade.

The property in its current condition

6.5 There is no doubt that the significance of the building has been dramatically reduced by the fire, in particular the contribution that architectural value makes to its significance. Other than a few tiles set into fireplaces surrounds, all the architecturally important 19th-century finishes, in particular those on the first floor, have been lost, as has the fourth-floor domed room with a lantern. The recovered tiles are all incomplete and it is considered that none of the individual groups could be meaningfully reset within the building. Similarly, only fragments of the ceramic lions from the first-floor fireplaces and their associated mould have been recovered, and it is unlikely that they could be restored.

6.6 Almost all of the internal partition walls have been lost, and the ability to understand the development of the building has been much reduced. The monitoring during clearance has refined the phasing of some of the walls, in particular the extent of the late 19th-century alterations. At present, other than the remains of the timber-framed

party wall with the Well House no masonry earlier than the 18th-century has been positively identified. Only the late 19th-century southeast façade remains as a significant architectural feature.

- 6.7** Other heritage values that contributed towards its significance have been less affected. The historical associative value remains, but if the interiors and domed lantern room were to be attributed to Fulford then the importance of this value is diminished by their loss, and the lack of surviving *in situ* remains.
- 6.8** Similarly, the aesthetic and artistic values the building possessed have also been diminished by the loss of the interiors. The building still however retains aesthetic value due to the survival of the southeast façade (and in particular the plaster and stone detailing). The setting of the building remains, perhaps diminished by the damage to the Royal Clarence Hotel, although the current condition of that building will be a temporary change to the streetscape.
- 6.9** The building is not considered to have any communal value, since no people (or specific groups) who relate to it, or for whom it figures in their collective experience or memory, have been identified. Since the fire, it is also highlighted that generally it is the Royal Clarence Hotel that has captured the public's hearts rather than 18 Cathedral Yard, and comments on the loss of this building has been largely restricted to those working in the heritage sector.

Summary of significance

- 6.10** In summary, it is considered that the significance of 18 Cathedral Yard is mainly drawn from its architectural, historical and aesthetic values, along with its setting. Individually these values form a low part of the overall significance of the property, and in its current condition the building, perhaps with the exception of the façade, can be considered to be a heritage asset of low significance.

7. ARCHIVE AND OASIS ENTRY

- 7.1** This document and the associated OASIS entry represent the archive for the project. The OASIS entry has been created using the unique identifier 308627, and includes a digital copy of this report.

8. SOURCES CONSULTED

Printed Sources

Passmore, A. 2017a. *18 Cathedral Yard, Exeter, (NGR SX 9204 9262), Statement of Significance*, AC archaeology document no. **ACD1561/1/2**

Passmore, A. 2017b. *The Royal Clarence Hotel, Cathedral Yard, Exeter, (NGR SX 92067 92649), Post-Clearance Phase Historic Building recording*, AC archaeology document no. **ACD1654/3/2**

Parker, R.W. 2010. *No. 18 Cathedral Yard, Exeter, Archaeological Observations during Building Works in 2005 and 2008*. Exeter Archaeology Report No. **10.10**

Parker, R. and Allan, J., 2015. "The transformation of the building stock of Exeter, 1450-1700", in Allan, J., Alcock, N., and Dawson, D. (eds) 2015. *West Country Households 1500-1700*. Society for Post-Medieval Archaeology Monograph **9**, 36-67.

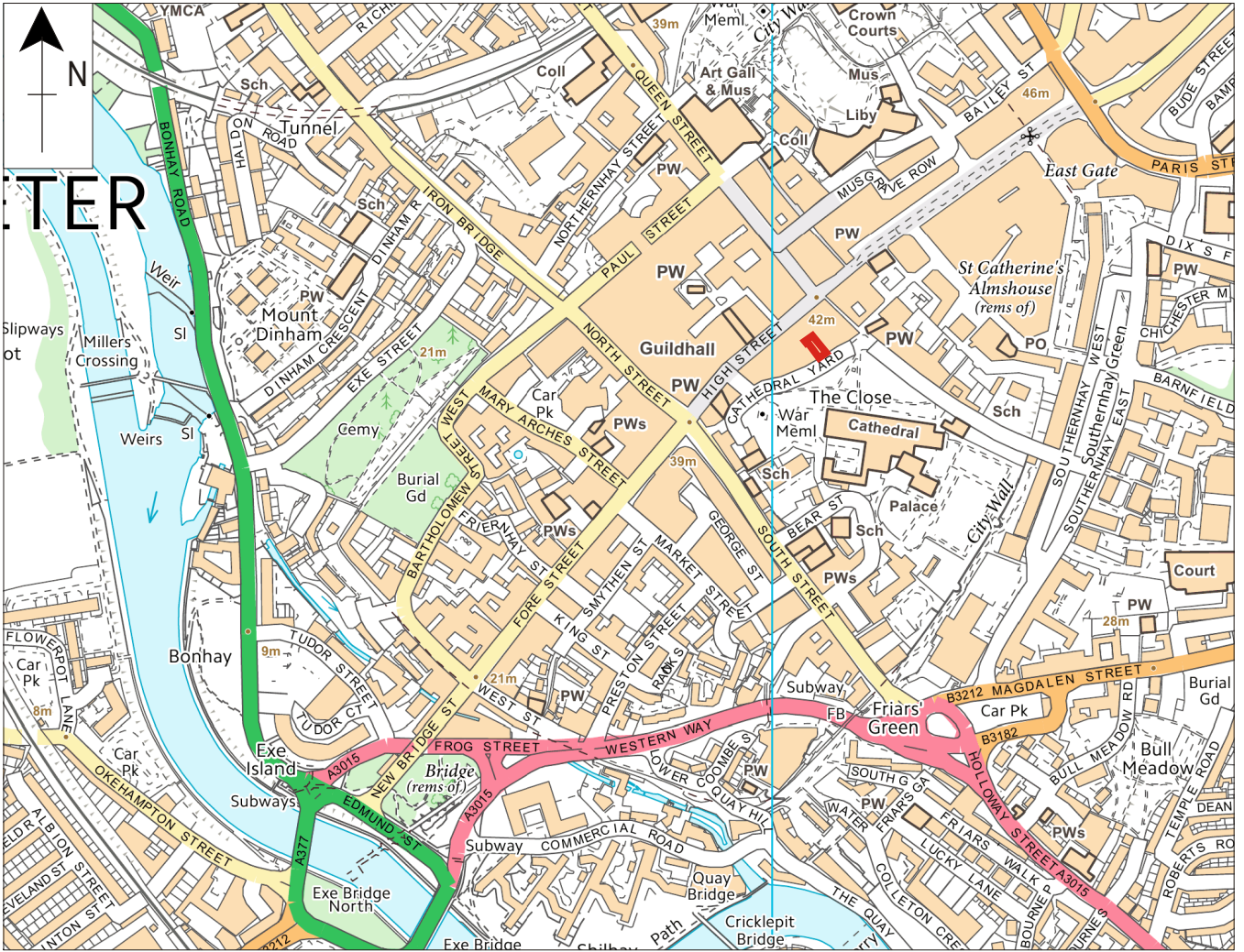
Websites

British Geological Survey on-line viewer

www.bgs.ac.uk

National Heritage List for England

<https://www.historicengland.org.uk/listing/the-list>



0 250m
 Scale 1:10,000@A4

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PROJECT

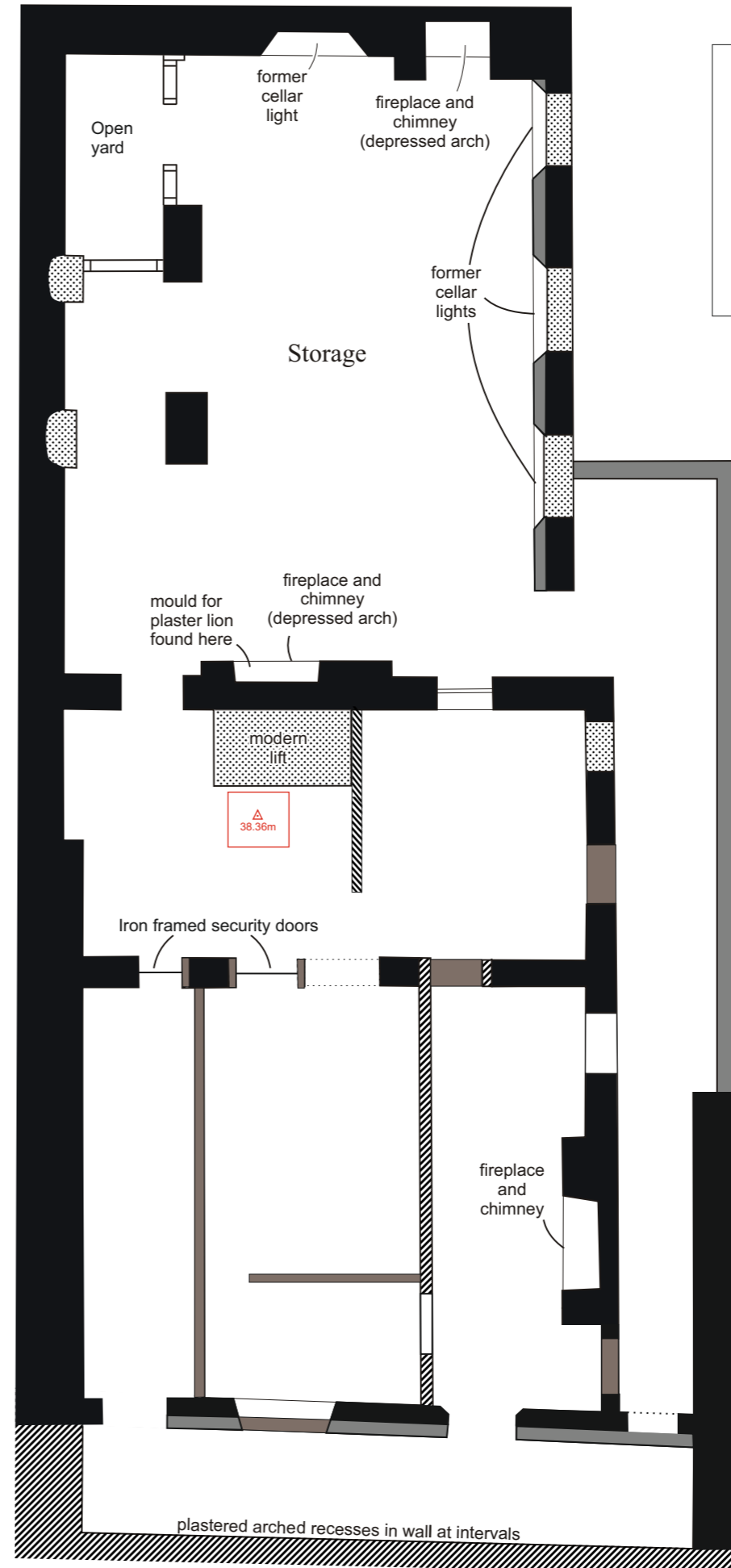
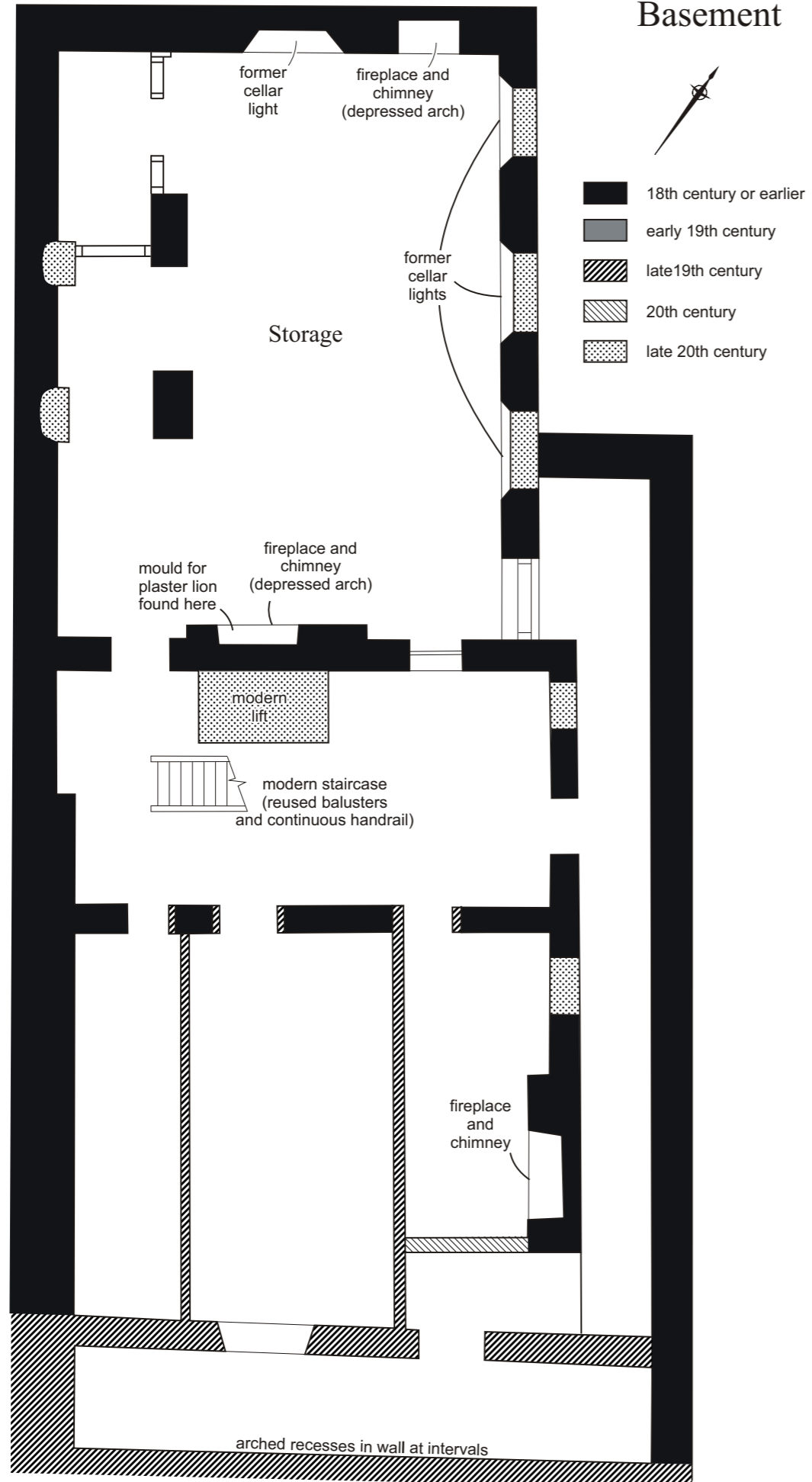
18 Cathedral Yard, Exeter

TITLE

Fig. 1: Site location

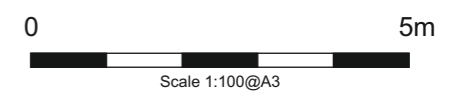


Basement



Key to Figs 2-6






- Burnt out
- Mid-late 17th century timber frame of no. 17
- 21st century
- Removed

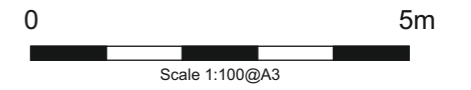
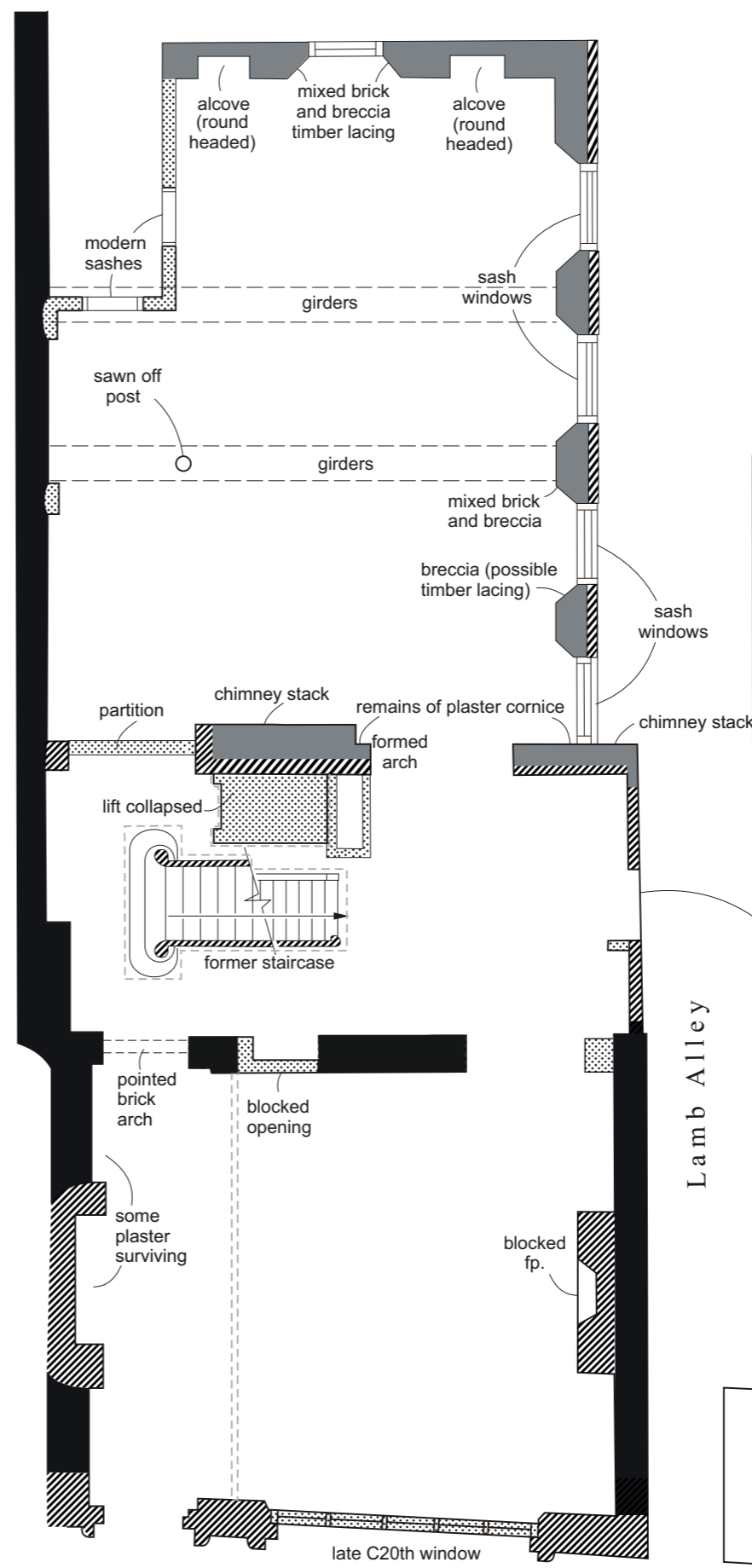
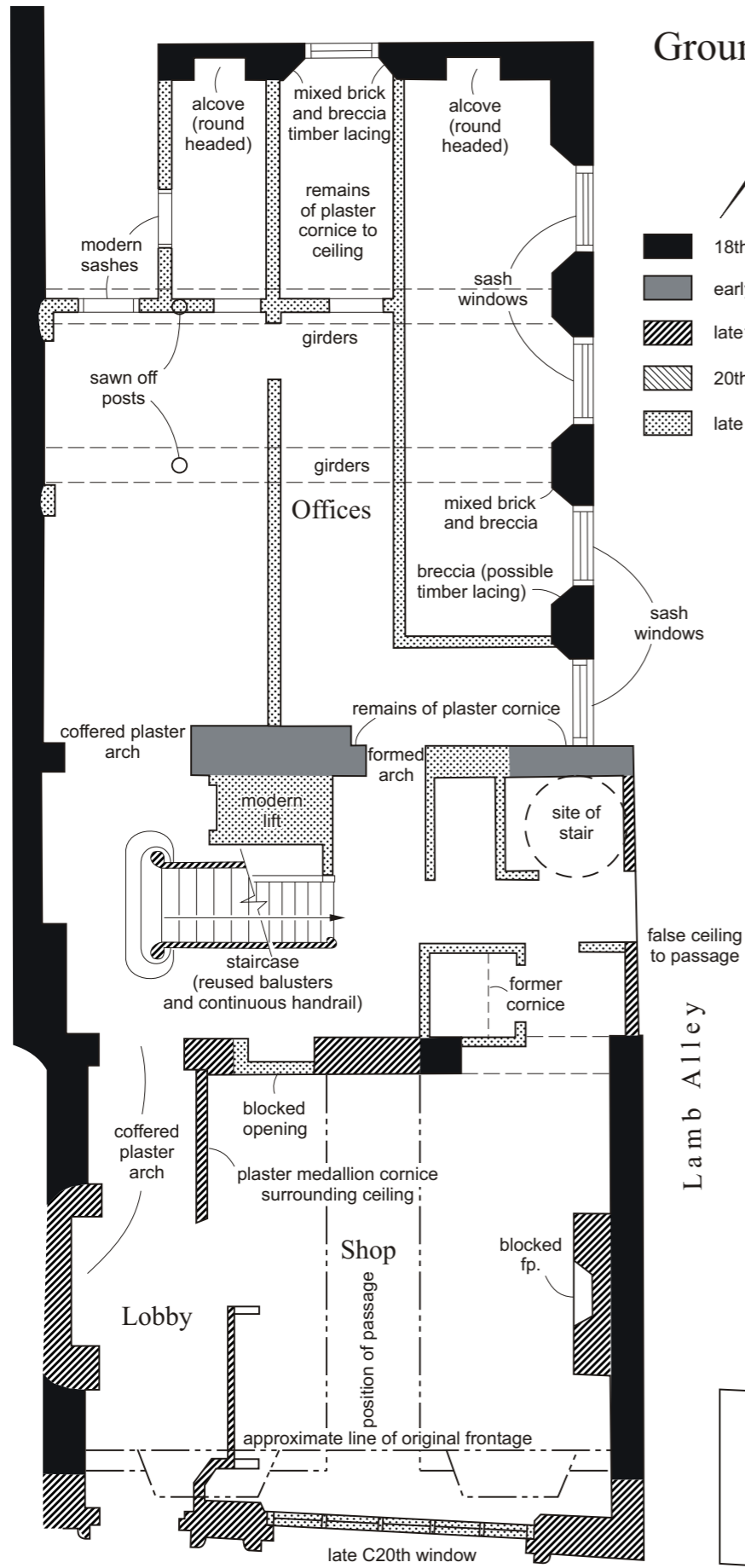


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18 Cathedral Yard, Exeter

TITLE
Fig. 2: Basement plans

Ground floor

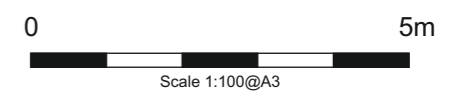
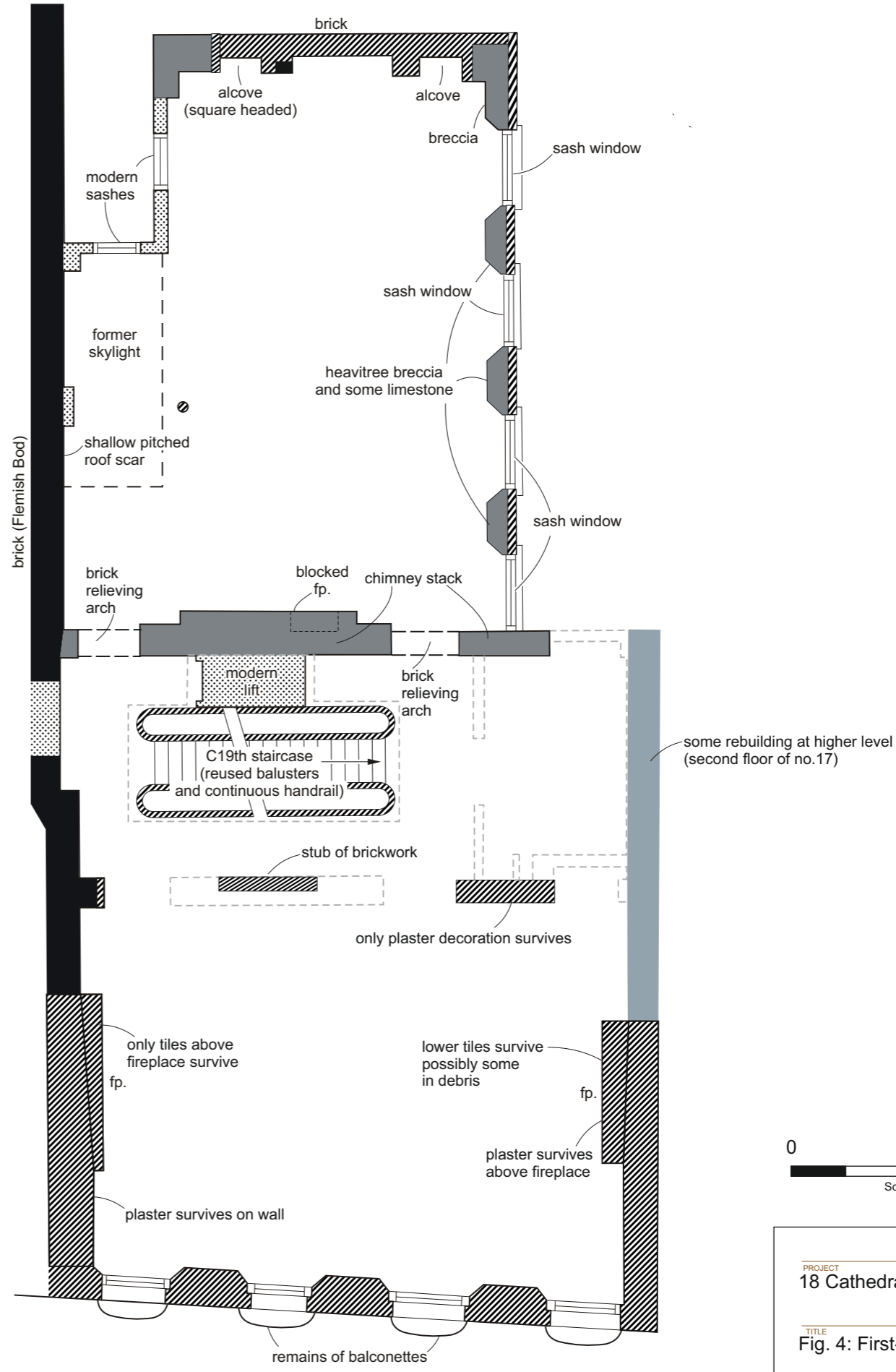
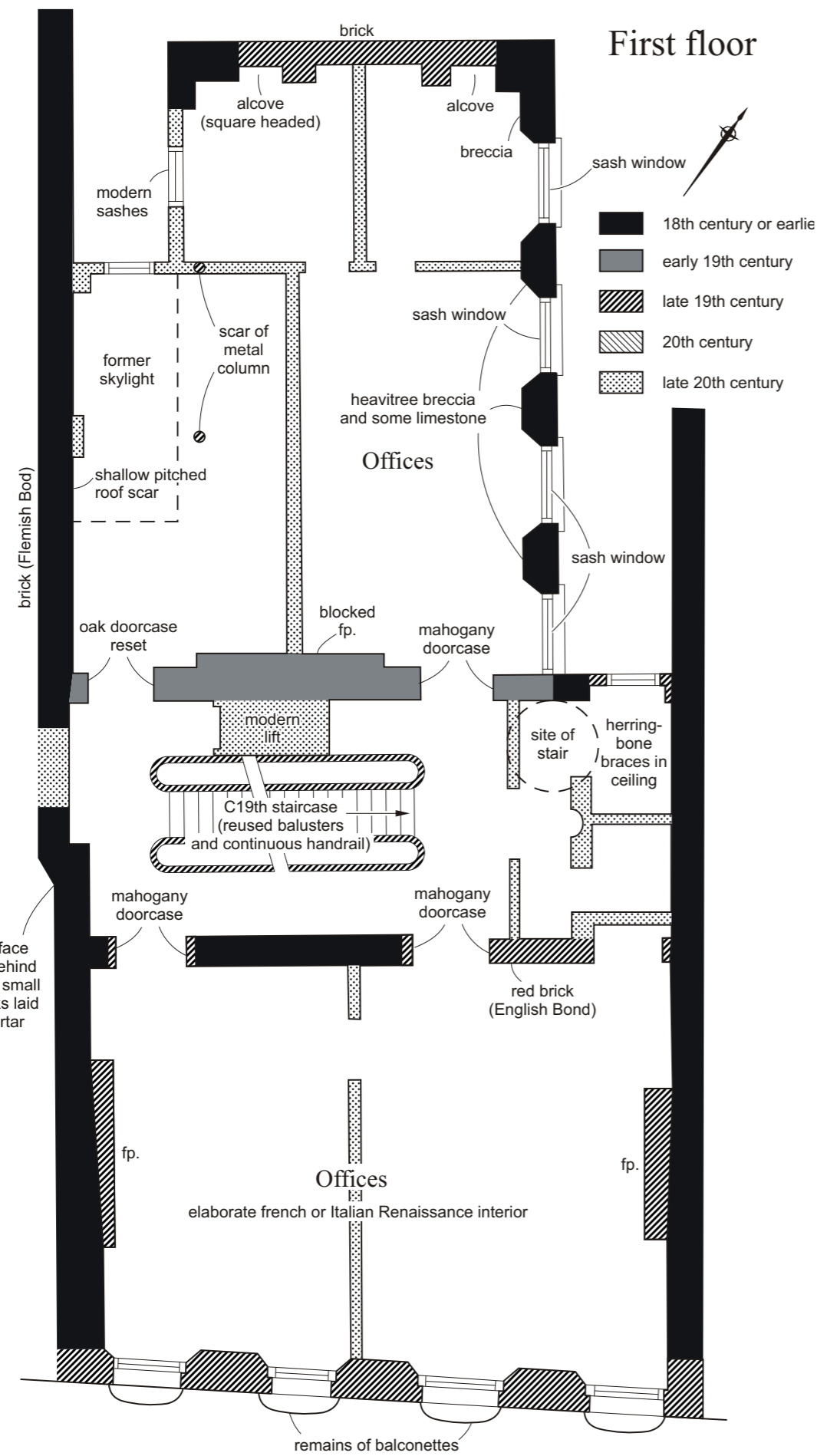
-  18th century or earlier
-  early 19th century
-  late 19th century
-  20th century
-  late 20th century



PROJECT
18 Cathedral Yard, Exeter

TITLE
Fig. 3: Ground-floor plans



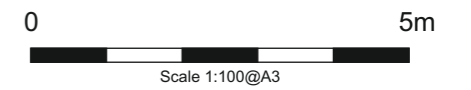
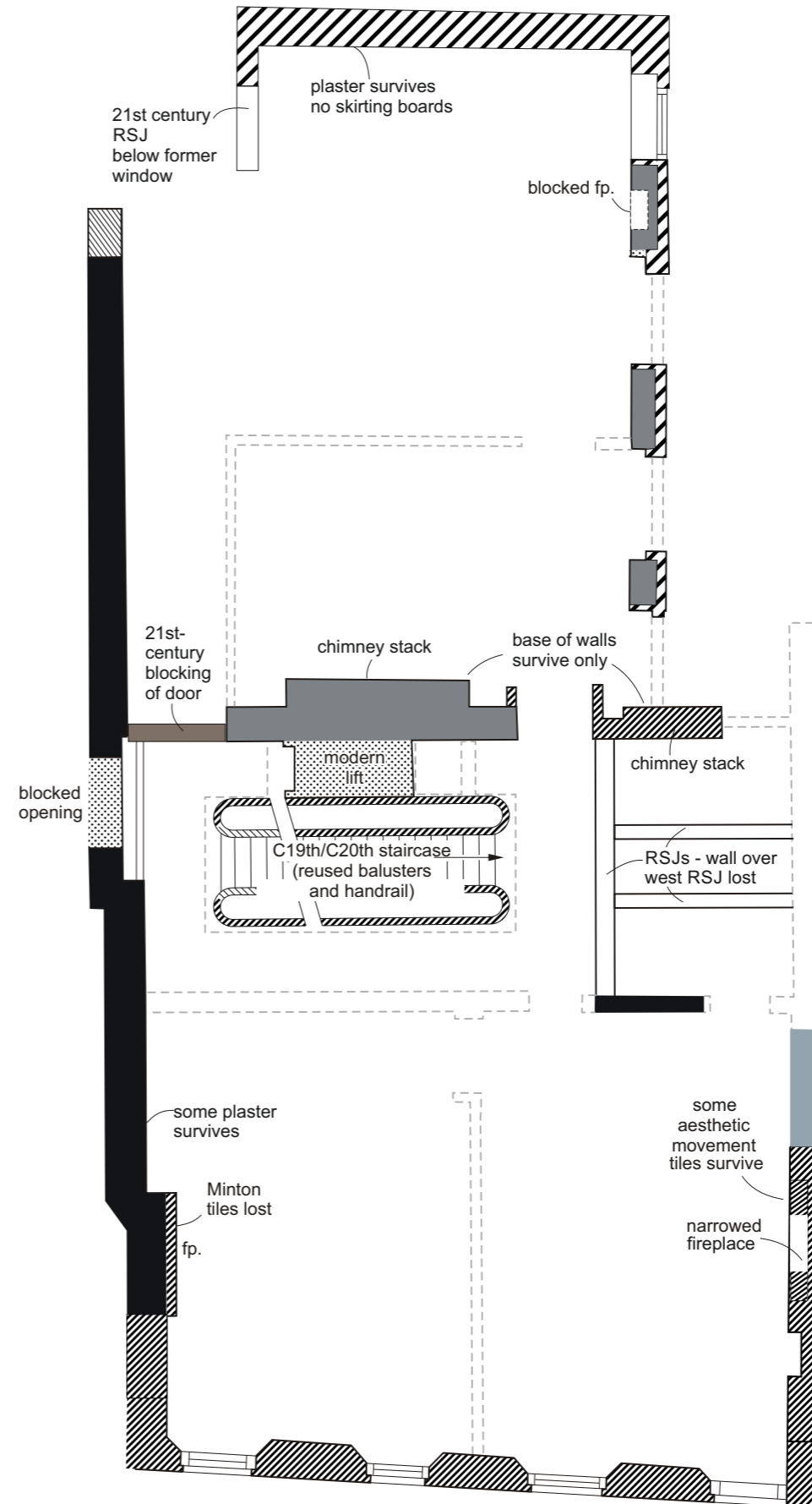
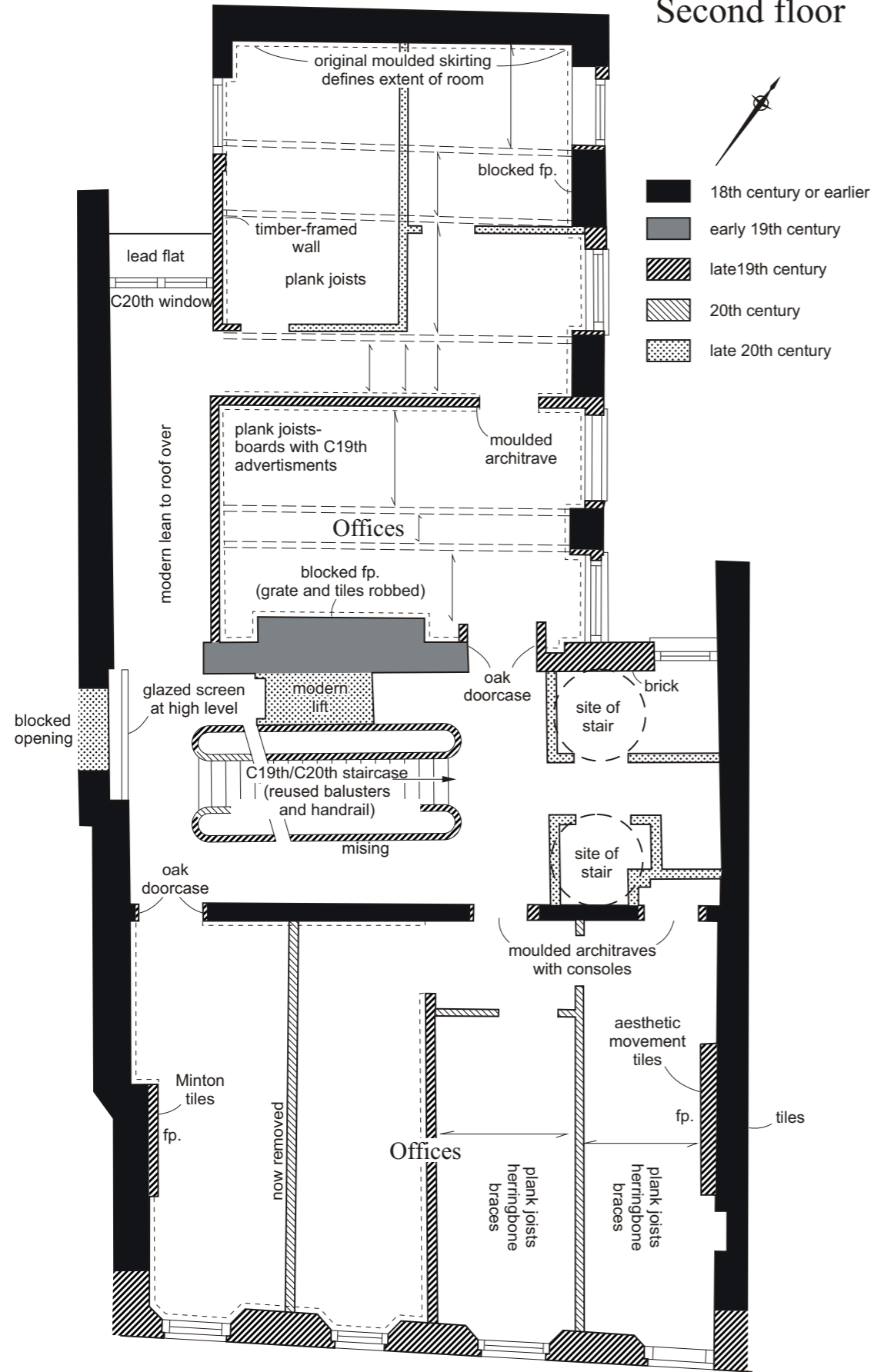


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18 Cathedral Yard, Exeter

TITLE
Fig. 4: First-floor plans



Second floor

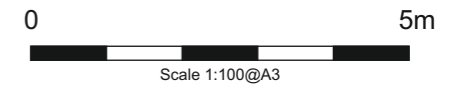
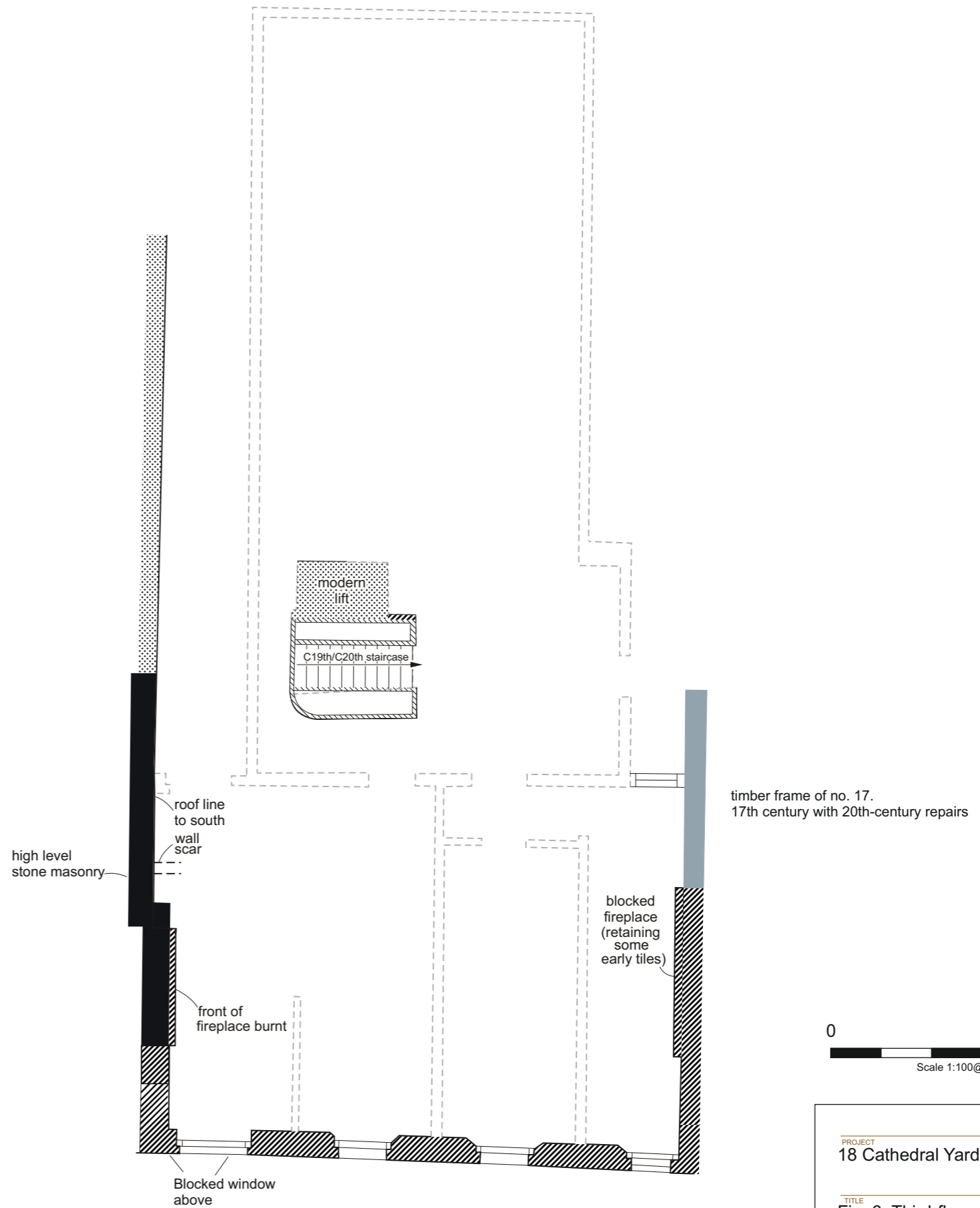
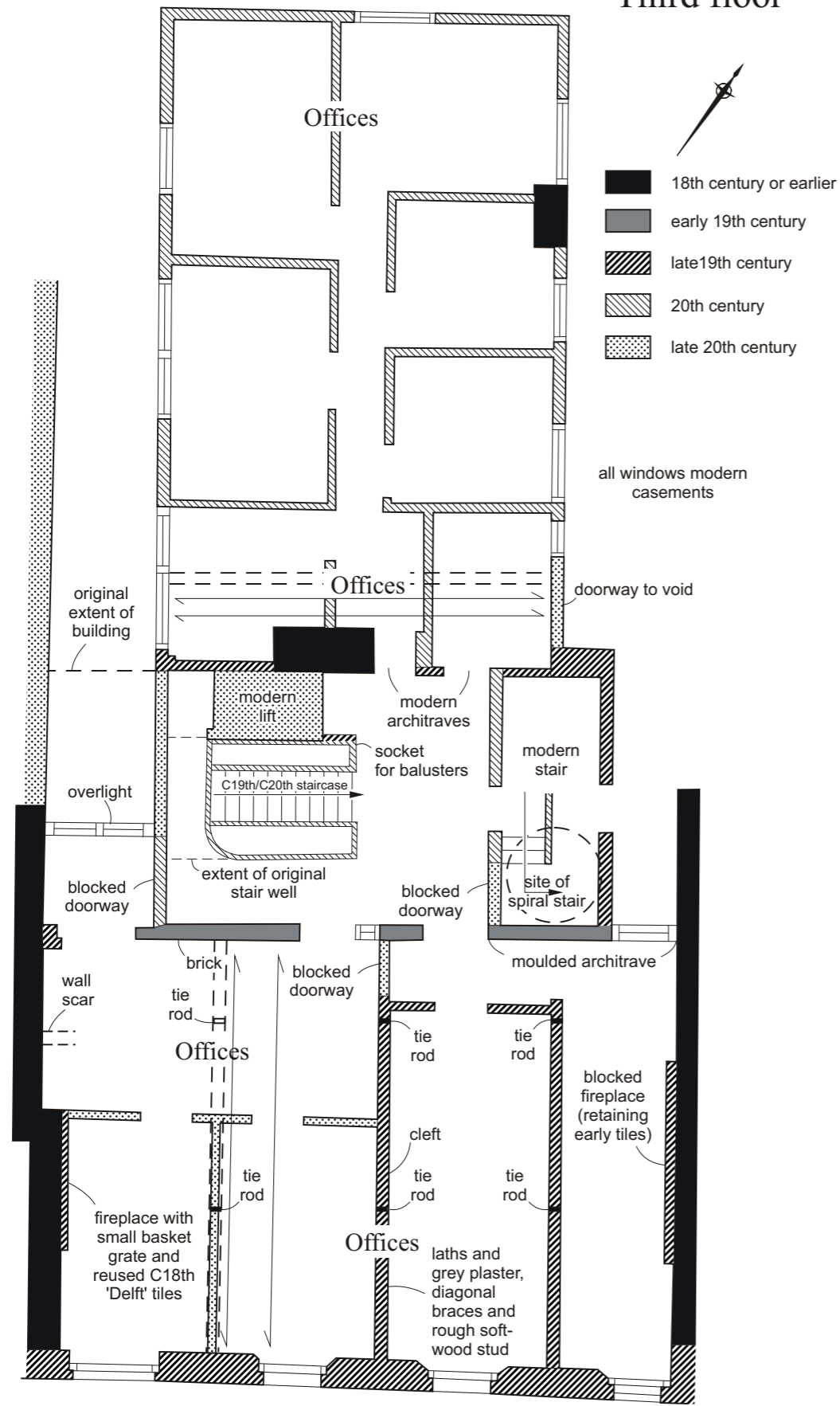


PROJECT
18 Cathedral Yard, Exeter

TITLE
Fig. 5: Second-floor plans



Third floor



PROJECT
18 Cathedral Yard, Exeter

TITLE
Fig. 6: Third-floor plans





Plate 1: The rear basement, northwest wall showing former cellar light and fireplace, looking northwest. (1m scale)



Plate 2: The rear basement, northeast wall showing former cellar lights, looking east. (1m scale)



Plate 3: The rear basement, southeast wall showing fireplace, looking east. (1m scale)



Plate 4: The rear basement showing the arched-headed piers, looking north. (1m scale)



Plate 5: The rear basement, close-up view of the arched-headed piers, looking north. (1m scale)



Plate 6: The rear basement, southwest wall, looking southwest. (1m scale)



Plate 7: The middle basement, southeast wall, looking south. (1m scale)



Plate 8: The middle basement, southeast wall showing western doorways, looking southeast. (1m scale)

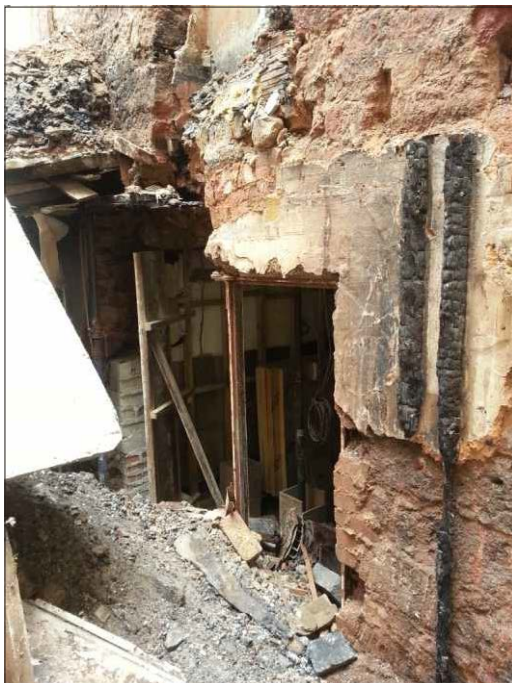


Plate 9: The middle basement, southeast wall showing the remains of an iron-frame to the central doorway



Plate 10: The middle basement, northeast wall, looking northeast.
(1m scale)



Plate 11: The middle basement, east end of
the northwest wall, looking northwest.
1m scale

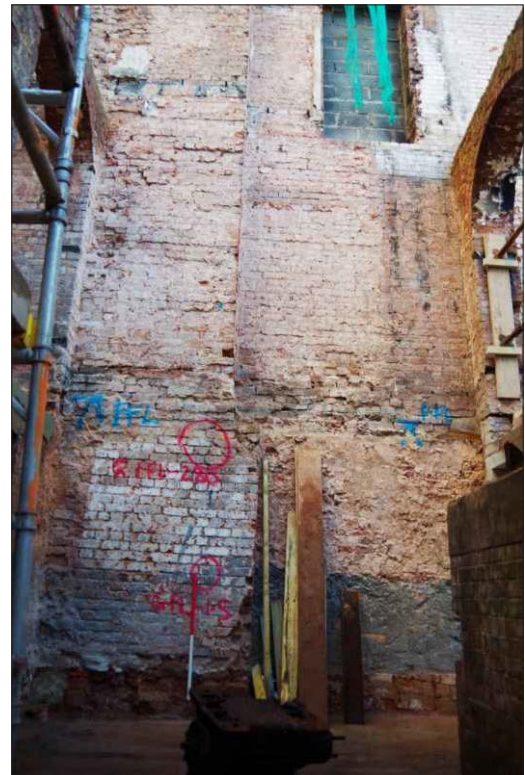


Plate 12: The middle basement, southwest
wall, looking southwest. (1m scale)



Plate 13: The front basement, west side, looking southeast. (1m scale)



Plate 14: The front basement, fireplace in the northeast wall, looking north. (1m scale)



Plate 15: The front basement, blocked doorway in the northeast wall, looking northeast. (1m scale)



Plate 16: The front basement, looking northwest. (1m scale)



Plate 17: Basement passage under Lamb Alley showing break in northeast wall, looking southeast. (1m scale)



Plate 18: Basement passage under Lamb Alley showing infill behind the fireplace, looking west. (1m scale)



Plate 19: The eastern former cellar light under the front yard, looking north. (1m scale)



Plate 20: A typical arched recess in the front wall under the front yard, looking southeast. (1m scale)



Plate 21: The test pit in the basement, looking northeast. (1m scale)



Plate 22: Pre-clearance view through the building looking down from the second floor to the ground-floor front range, looking north-northeast



Plate 23: The ground-floor front range following clearance showing the brick southwest elevation, and the stone southeast elevation, looking south



Plate 24: The ground-floor front range, southeast wall, looking southeast



Plate 25: The ground-floor front range, southwest wall, looking west



Plate 26: The ground-floor front range, northwest wall, looking northwest



Plate 27: The ground-floor front range, northeast wall, looking northeast



Plate 28: The ground-floor Lamb Alley passage showing brickwork in the rear of the front range fireplace, looking west



Plate 29: The central area of the ground floor, looking northeast



Plate 30: The ground-floor middle range, southeast wall, looking south



Plate 31: The ground-floor middle range, southwest wall, looking southwest



Plate 32: The ground-floor middle range, northwest wall, looking west



Plate 33: The ground floor, north range, southwest wall, looking southwest



Plate 34: The ground floor, north range, west side of southeast wall, looking south



Plate 35: The ground floor, north range, east side of southeast wall, looking northwest



Plate 36: The ground floor, north range, northwest wall, looking northwest



Plate 37: The ground floor, north range, base of northeast wall, looking east



Plate 38: The first-floor front room southeast fireplace, looking east-northeast



Plate 39: The first-floor front room southwest fireplace, looking northwest



Plate 40: The southeast elevation of the north range, looking south

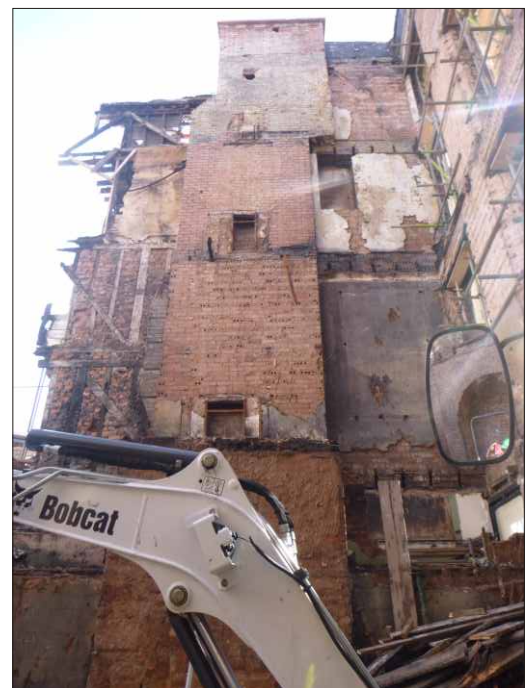


Plate 41: The northeast elevation of the north range, looking northeast



Plate 42: The southeast elevation of the north range, looking southeast



Plate 43: The second-floor front room southeast fireplace, looking east-northeast



Plate 44: The third-floor front room southwest fireplace, looking northwest



Plate 45: The southwest elevation of the north range, looking south



Plate 46: First-floor fireplace tiles (1m scale)



Plate 47: First-floor fireplace tiles (1m scale)



Plate 48: Second-floor west fireplace tiles
(1m scale)



Plate 49: Second-floor east fireplace tiles
(0.20m scale)



Plate 50: Second-floor east fireplace tiles
(0.20m scale)



Plate 51: Third-floor west fireplace tiles
(0.20m scale)

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