

The Reader's House, Ludlow

The Report of a Comprehensive Study carried out in 2009 - 2012

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The Reader's House around 1900

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1) Introduction – Author, Michael Page

The Reader's House is included in the Statutory List of Buildings of Special Historic and Architectural Interest as a Grade 1 listed building. It is located at the eastern end of St Laurence's church, Ludlow on the edge of the churchyard and is within the Ludlow Town Centre Conservation Area. In 2008 the house was sold and the new owners decided to carry out a comprehensive programme of restoration. At the same time it was agreed that a detailed study of the structure and history of the house would be undertaken. The scope of work for the investigation included a detailed description of the construction of the current building; its occupational and structural history; dendrochronological analysis of selected timbers and analysis of a number of clay pipes and pieces of pottery that were discovered during the restoration. This report contains all the findings of that investigation.

A house has stood on this prominent location for around 700 years. From some time in the late 1200s or the early 1300s through to 1979 corporate bodies owned the house on the site. At first it was held by the Palmers' Guild, then in 1551 it became the property of Ludlow Corporation. During this period it will be seen that a significant number of owners/inhabitants were important members of the town. As a result of the 1835 Municipal Reform Act the house was transferred from Ludlow Corporation to the King Edward VI charity. Then in August 1979 Mr. Stephen Bacon bought the house from the charity thus starting a period of private ownership.

In the mid 1500s the house, like many Ludlow properties, was empty and it had been allowed to deteriorate into poor condition. But then in the early 1600s a major rebuild was carried out and the fine timber framed property that stands today was built. This was carried out in such a way that some of the original stone walls were retained. This part timber framed, part stone house standing next to St. Laurence's Church, Ludlow has remained largely unaltered through the past 400 years.

The house has been known as the 'Reader's House' for more than 300 years. The reason for the title relates to the clergy of St. Laurence's church, Ludlow. After 1551 the clergy comprised a Rector, a Preacher and an Assistant to the Rector, frequently called the Reader. There were separate designated premises for each of these officials but for many years the Reader had an apartment in Hosier's Almshouses.

In 1711, presumably with the aim of attracting a 'higher status' incumbent, the authorities agreed to reserve the house 'in the churchyard for the use of the assistant to the rector' (Ref. 1). It is since then that the house has been known as 'The Reader's House'. For convenience in this report the house will be referred to as the Reader's House even if the event mentioned took place prior to 1711.

In order to complete the proposed detailed investigation into the structure and history of the house it was necessary to commission some professional support. Therefore the decision was taken to seek grants and several applications were made. A number of these were successful. English Heritage was the major contributor to this comprehensive study with a grant of £10,000, plus an additional £1,750 for dendrochronological dating. The Pilgrim Trust granted £4,000 and The Walker Trust £1,000. Volunteers led guided tours of the empty and unrestored house, these raised £2,000, the Civic Society of Ludlow and the Ludlow Historical Research Group each donated £500. The owners contributed £1,000. In this way the total available for the house investigation was £20,750.

The contacts for the external Grants were:-

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As the study was to cover a wide range of disciplines it was necessary to involve a number of personnel each of whom had a particular contribution to make. The owners project managed the restoration of the house. Between May 2008 and September 2009 Birmingham Archaeology (BA), a part of Birmingham University, undertook an interior and exterior photographic survey and measured building survey (including floor plan, elevation and cross-section drawings). BA worked with Ric Tyler to produce a dimensionally accurate representation of the building and Ric made several other detailed drawings. Martin Bridge and Daniel Miles, Oxford Dendrochronology Laboratory, collected samples and carried out dendrochronological analysis of selected timbers. Michael Rosenbaum, geologist studied the foundations and stonework in the basement of the house. Timothy Potts, The Oak Frame Carpentry Company Ltd., provided a 3D model of the house using his Framewright software. Duncan James, Insight - Historic Buildings Research , carried out investigation of the structure of the house in order to understand the phases of construction. Michael Page, Ludlow Historical Research Group, studied the documentary history of the house at Shropshire Archives and other repositories of records.

During the course of the restoration work parts of the garden were exposed, in order to lay a waste pipe and to allow additional light into the new kitchen window. This revealed a number of fragments of clay pipes and pottery. The pipes were investigated and reported by David Higgins and the pottery by Stephanie Rátkai.

Ref. 1 Shropshire Archives LB2. 1711

2) General Information – Author, Michael Page

There has been a house on the site of the property now known as the Reader's House for many hundreds of years. It is quite likely that the first house existed when St. Laurence's Church was extended/rebuilt in 1199 (Ref. 1). The current house is three stories high with a tiled roof and a below ground basement. Facing the church there is a 'rubble' stone wall, two chimney stacks and a superb quality central timber framed porch. The northern elevation is mostly party wall with the house next door with some exposed timber framing near the roof. The eastern and southern elevations are high quality timber framing originally with plastered wattle and daub.

2.1 Growth of Ludlow

In order to understand the significance of the house and its location it is necessary to consider the growth of Ludlow that took place after the castle had been built in 1086. Initially it was a seigneurial borough, characterised by the vesting of legal and economic power in a Lord of the Manor. Before 1241 it was held by the Lacy family, Marcher lords who owned many manors. The family built the Castle, retained some demesne properties and laid out most of the town into burgage plots that were let to burgesses. Ludlow was a planned town (Ref. 2), set out with a wide open market that stretched east from the castle to the Bull Ring. At right angles to this were three north/south streets, Mill Street, Broad Street and a combination of Old Street and Corve Street. The burgages, rectangular building plots typically two perches (ten metres) wide, were set out between these streets.

Around the mid 1100s Ludlow was given its franchise as a borough and granted the same arrangements as the Norman borough of Breteuil (Ref. 3). Among the rules was one that granted a kind of freehold to burgesses in return for a rent of 12 pence a year per burgage payable to the Lord of Ludlow. The granting of burgages to burgesses was an important feature of the laws of Breteuil. These laws conferred many privileges; burgesses were allowed to marry without the intervention of a manorial lord; they were exempt from distant military service; they were free from tolls within the borough; they could buy, sell and bequeath burgages or parts of them without restraint.

In this way Ludlow was laid out with burgage plots that were available to rent, the take up of this option included the right to build a house. This was important as at the time the local Lord owned all land and it was otherwise only possible to build a house with his permission. This restricted the building of houses in many locations. But residents of Ludlow paid the rent and built on the burgage plots. As a result the town was successful and it grew rapidly in the 1200s.

Borough officers collected the yearly rents and either paid them over to the lords or 'farmed' – that is the officers or the borough itself paid the lords for the right to collect and keep the rents. In 1461 this was formalised, Ludlow Borough collecting and keeping the rents. In exchange the Borough paid a fixed fee-farm rent to the Crown, as the latter had inherited the lordship when Edward IV became King. This continued until the mid/late 1600s when this fee-farm rent was bought out. Burgage rents were due from the owners of the burgages or 'freeholders' not from the occupiers. However it seems likely that they may have been collected from occupiers and this amount deducted by the occupier from any rent he/she paid.

When the town of Ludlow was first laid out the size of the market area was significantly larger than that which now exists. It was as wide as the current market at the castle end right through to the Bull Ring. Many years of 'encroachment', 'infill' and other opportunist building has reduced the width of the eastern end of the market area. The Bull Ring, where the cattle were sold, originally called the 'Beaste Market' was also much bigger than it is now. In addition the church yard extended further south than the present situation, there being now very little church land on that side of the building. These changes have to be taken into account when considering the location of the Reader's House.

2.2 Palmers' Guild and its Successors

The house now known as the Reader's House was owned for many years by the Palmers' Guild. From the mid 1200s until 1551 the Guild of St Mary and St John the Evangelist, more commonly called the Palmers' Guild, was the largest organisation in Ludlow. It was a religious group that originally had a social focus but it acted like a mutual benefit society, providing relief for those that had suffered from shipwreck, fire, robbery or other misfortune (Ref. 4). The Guild was financed by subscriptions and by receipts from properties, most of these in the early days being rent charges. As the Guild flourished it became common for individuals living within the town to leave property as well as money to the Guild. The property was rented out and the resulting revenue used to support the church, the grammar school and various charities. Later, it used its substantial revenues to take on various responsibilities such as the endowment of Chantries and annual obits for the benefit of individual members. The Guild financially supported priests who lived in a College, built in 1393/4, in what is now College Street. A stained glass window in St John's chapel of St. Laurence's church tells the legendary story of the Guild, see Fig. 2.1.



Fig. 2.1. Part of the Palmers' Guild Window, St. Laurence's Church. Photo © G.B.Thomas, FRPS

As it was a religious foundation, the Guild fell foul of Henry VIII's reform of the Church in England. The Chantries Act of 1547 dissolved chantries and religious guilds and set up commissioners to certify their properties, which were put into administration of the Court of Augmentations. The Guild tried to resist this but its efforts were in vain and in 1551 it was dissolved. By this time; it owned around one third of the properties in Ludlow; it paid for up to 10 priests that performed duties in the church and it carried out a number of charitable activities. After some negotiation it was agreed that Ludlow Corporation should take over the properties owned by the Palmers' Guild on condition that it supported the charities. In addition there were two items that are significant to this report. Firstly, any properties that had been granted to the Guild were transferred to the Corporation and effectively became leasehold properties. Secondly, instead of up to 10 priests the Charter of King Edward VI, dated 26th April 1552 stated that 'the town of Ludlow is very populous so that one minister alone is not able to attend duly to such multitudes. Therefore there shall be …' two new officials of St. Laurence's, the Preacher and the Reader. The Preacher's house was in Old Street and prior to the early 18th Century the Reader was allocated an apartment in Hosier's Almshouse (Ref. 5). This was before Thomas Farnolls Pritchard's rebuilding of the almshouse and at the time there were 33 rooms and a chapel (Ref. 6).

Ludlow Corporation's ownership of the ex-Palmers' Guild properties continued until the Municipal Reform Bill of 1835 sealed the fate of the old system of Borough Administration (Ref. 7). Section 71 of the Act required that charity and municipal properties should be separated. Various solutions were put forward but none of these was considered a fair deal for the Ludlow charities. Eventually the Lord Chancellor considered the case and a Bill was drafted which became law in May 1846. This compromise resulted in a number of properties that generated income being assigned to the charities. The Reader's House was managed and leased by the King Edward VI charity. Then in 1979 the charity decided to sell the house and it became private property.

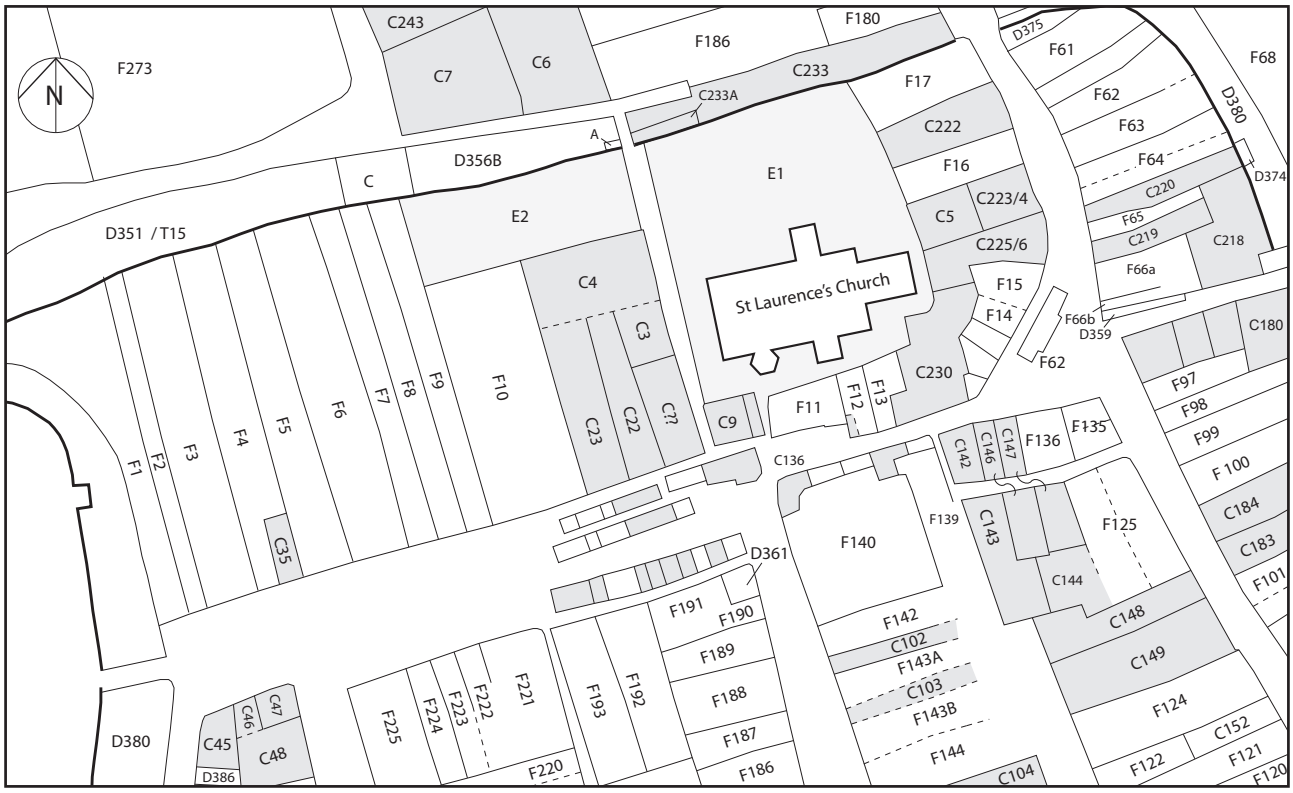


Fig. 2.2. Burgage plots in the centre of Ludlow.

2.3 Identification of Ludlow Properties

It is a fortunate quirk of fate that many of the records of the activities carried out within the town of Ludlow over the centuries have survived. In the 1970s this encouraged members of the Ludlow Historical Research Group, led by David Lloyd and Martin Speight, painstakingly to piece together the history of the inhabitants of many of the properties in the 'old' town. The records that have survived cover a variety of activities, grants of leases, payments of rent, arrangement of mortgages, sales of property, wills, inventories and other items. Almost all of these records included some information on the adjacent properties and the occupiers of these premises. In many cases there were details of the occupations of the owners and neighbours. Some of the records included clues to the position of the property. For instance, when clearly identified buildings were mentioned such as inns, the guild hall, road junctions, the cross, the church etc.. These enabled identification of the location of at least one of the properties and then fragments of information could be pieced together to determine the location of other buildings mentioned. In some ways this was like a three dimensional jigsaw, two of the dimensions being up and down the streets of the town and the third dimension, the passage of time.

The result is a comprehensive history of ownership of properties in central Ludlow. The burgage plots can be identified either as freehold (F1, F2 etc.), demesne (D1, D2 etc.), ecclesiastical (E1, E2 etc.) or leasehold (C1, C2 etc.), the latter category for ex-Palmers' Guild/Ludlow Corporation. A small sample of the results of this investigation can be seen in Fig. 2.2 (Ref.8). The numbering system that was used dates back to the records of payments made to the Palmers' Guild. The Reader's House is number C5 as this was the fifth house visited by the collector of the rents in Castle Street ward in the 1500s.

Obviously the detail that could be put together depended on the extent of the information that had survived and this varied from property to property. The comprehensive set of information that had been gathered relating to ownership of properties over the years enabled a start to be made on the

history of the Reader's House. However the work carried out by the Ludlow Historical Research Group had concentrated on other parts of the town, in particular Castle Square, Broad Street, Mill Street, and Corve Street, so although some information was available on this house further work was necessary to complete this history.

When considering the ownership of Ludlow properties there is an aspect that has to be taken into consideration. It was common for one party to own a building and a second party to have a lease on that building sub letting to a third party who actually resided there. There were many occasions when members of the officialdom of the town had the lease and sub-let to others at a profit. This was particularly the case for Palmers' Guild properties. Looking back this may seem strange but it must be remembered that, in theory at least, the person with the lease was responsible for all of the repairs to the property. From time to time this was an expensive obligation that the person sub-letting did not have to consider.

2.4 The Church House

There has been speculation over the years that the Reader's House had been used at some time as the 'Church House'. In the past the church's administrative work was carried out in a building called the 'Church House'. Weyman (Ref. 9) promulgated the notion that the Reader's House was used as the Church House. However Gaydon (Ref. 10) cast doubts on the accuracy of this and considered that the concept was started as a result of a misreading of a deed. The surviving town records mention the church house of St Laurence's several times. However on most occasions its location was not described. This is not surprising, as at the time everyone would have known its whereabouts. On the few occasions when the location of the church house was mentioned there was never any suggestion that it was at the east end of the church. On balance there is no evidence that the Reader's House was used as the Church House. This was certainly the opinion of the late Dr David Lloyd (Ref. 11), an eminent local historian, whose comprehensive knowledge of the history of Ludlow was highly respected.

References

Ref. 1 British Library: Cotton Nero, A.iv, Llandaff Chronicle, AD 230-1338. Ff.48v.

Ref. 2 Lloyd, D. J., The Origins of Ludlow ISBN 9781904396956 Chapter 5.

Ref. 3 Faraday, M., Ludlow 1085-1660, 1991 page 20.

Ref. 4 Ibid, pages 77-79.

Ref. 5 Shropshire Archives LB 2 1680s.

Ref. 6 Prescott, E. The English Medieval Hospital 1992, p 153. ISBN 1-85264-054-5

Ref. 7 Lloyd. D. J. Country Grammar School. 1977 p.115

Ref. 8 Lloyd, D. J., The Origins of Ludlow ISBN 9781904396956 Chapter 5

Ref. 9 Weyman, Ludlow in Byegone Days 1913, page 15 - 18

Ref. 10 Gaydon, A. T. Victoria County History Volume II, 1973 p.147 footnote 5.

Ref. 11 Lloyd, D. J. Private communication

3) Location of the property. – Author, Michael Page

The Reader's House is located in the town centre of Ludlow in South Shropshire. The National Grid Reference for it is SO 51195 74733. The property occupies the western end of a former rectangular burgage plot that originally extended eastwards to the Bull Ring.

The property is situated in a prominent position near the east end of St Laurence's church, Ludlow. The location with respect to the town is shown in Fig. 3.1 entitled Ludlow Plan, the house being highlighted in red. The larger scale map Fig. 3.2, shows the position with respect to St Laurence's Church.

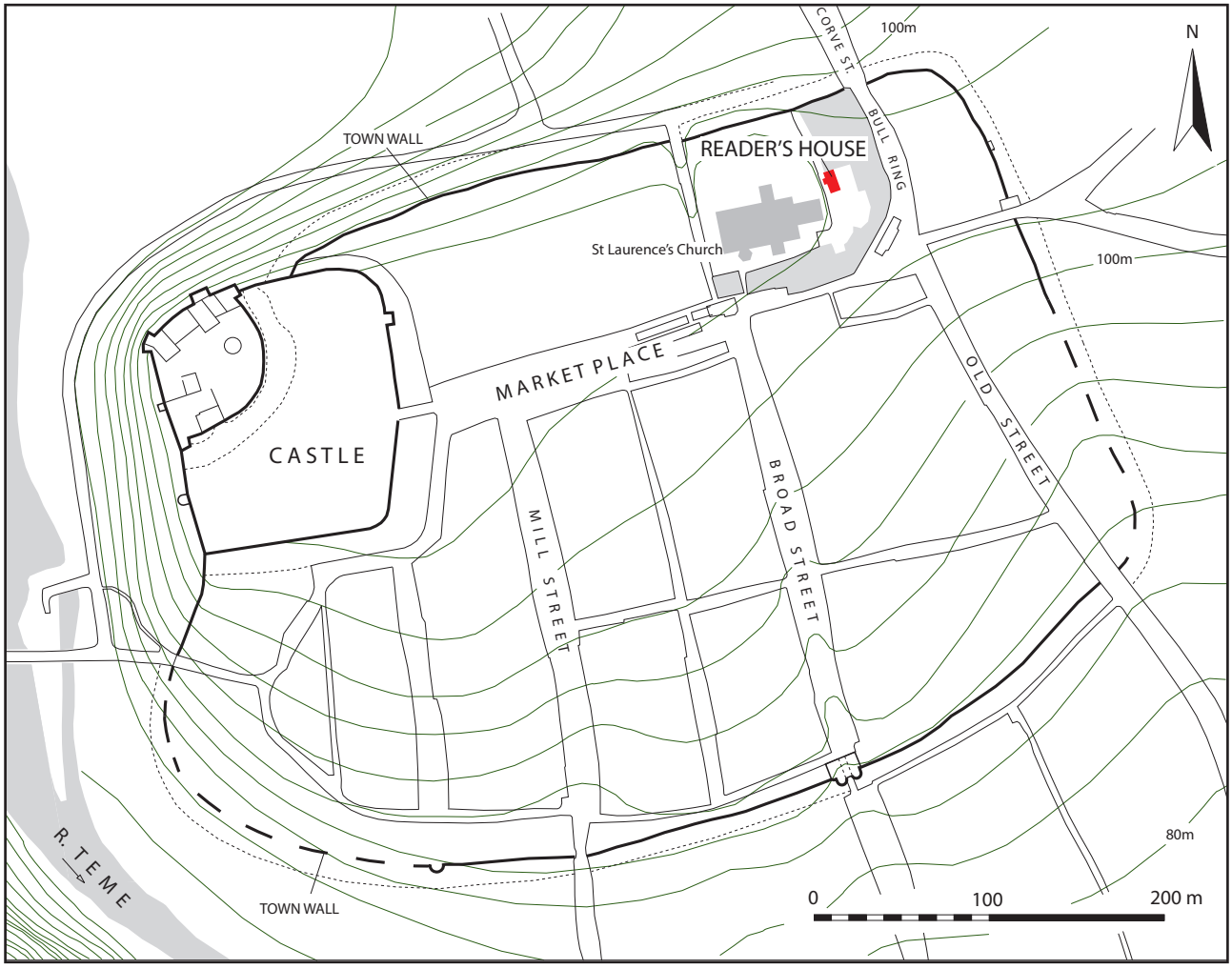


Fig. 3.1 - Ludlow Town

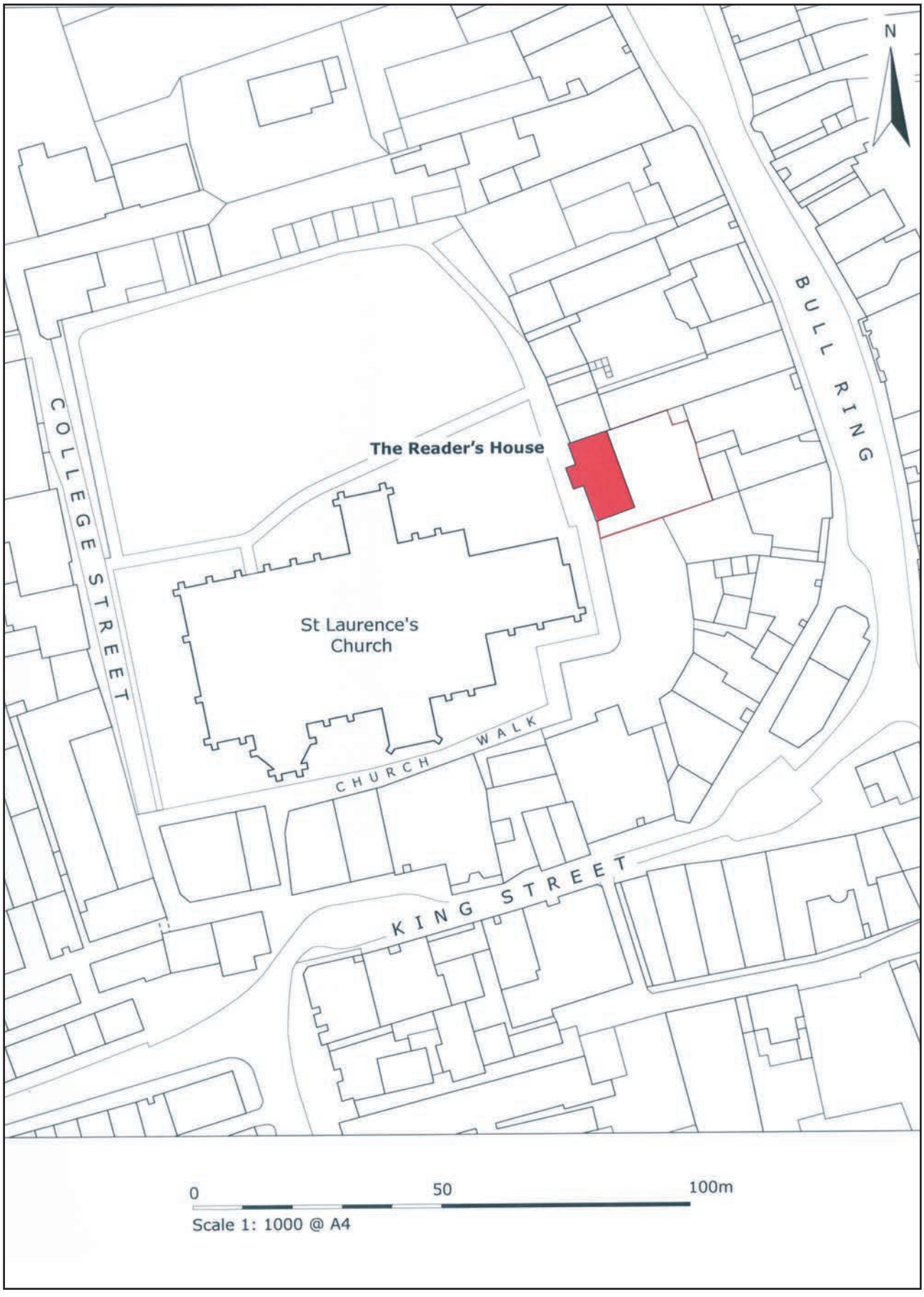


Fig. 3.2 - Reader's House and Church

4) The Historical Setting. – Author, Michael Page

As far as the history of the Reader's House is concerned it is the burgage plots that were set out round the area now known as the Bull Ring that are of interest. Initially many of these reached from the edge of the Bull Ring back to the boundary of the churchyard. The Reader's House was one of these plots and it included the land from what is now the Bull Hotel on the north to what is now Nock Deighton (No.11) on the south. This was a large burgage plot and it remained that size till 1691. However, it is entirely possible that the first house on this site was built before the burgage plots in the town were laid out and it was built there because it was at the edge of the churchyard.

Weyman (Ref. 1) writes that, during work carried out in the early 1900s, an old deed was found in the thickness of a wall of the house. The deed, although undated, has been identified as almost certainly from the 1230s, it confirmed a grant by Walter de Lacy to the Hospital of St. John. This suggests a very early date for a house on this site.

An early reference to a house on this site was in the 1320 records of the Palmers' Guild (Ref. 2), clearly they had either built or been granted the house now known as the Reader's House. The Guild record relates to a property that was described as 'situated inside the gate on Corve Street at the end of the tenement next to the graveyard of the church of St Laurence'. It comprised 'two solars under one roof with one lantern'. Isold, daughter of 'Henry le Swerdslipere of Lodelowe', granted to Richard de Corve and Alice his wife 'all that my tenement with appurtenances which I have from the gift of the said Henry my father'. Richard Corve and his wife, whichever of them lived longest, paid to Isold and her heirs or assigns 20s per year, half at Michaelmas and half at Lady Day. When the survivor of the couple died, the lease of the property reverted to Isold or her heirs or assigns. It is not known when the property came into the hands of the Palmers' Guild. It is possible that it was owned by the Corves who themselves gave it to the Guild. Richard was Warden of the Guild for some time.

There is a possibility that this record may not refer to the site of the Reader's House. There were other properties around the Bull Ring and many of them had the churchyard as part of their boundary. Indeed, when trial excavations were carried out immediately south of the Reader's House in 2004, a house dating to the 14th century (Ref. 3) with a plastered internal floor and flagged exterior courtyard was uncovered. However plots other than the Reader's House were normally described as a tenement stretching from the street to the graveyard of the church of St. Laurence rather than 'next to', 'adjacent to' or 'in' the churchyard. Close inspection of a significant number of records from many different years shows that the site of the Reader's House seemed to be the only property that was referred to in the latter manner. Also, as it is clear that the house mentioned above was 'high status', it is most likely that it was the Reader's House. This was certainly the opinion of David Lloyd who included it in his book (Ref. 4) about the history of Ludlow.

4.1 Ludlow's Grammar School

The first schools in England were Grammar Schools, they were set up to provide 'clerks' who could write and speak Latin. Initially such schools were housed within the church, normally in the nave, and the clergymen carried out the teaching. Ludlow was one of the towns where such a school was established in early times. As the Palmers' Guild grew in status it took on the responsibility for funding the school. Exactly when this occurred is not known, the stewards' accounts of 1377, an apparently comprehensive set of Guild records, make no mention of a schoolmaster. However, those of 1431 and 1439 mention 'the house of the master of the scholars'. Lloyd in his book on the history of Ludlow Grammar School (Ref. 5) considers that it is reasonable to suppose that sometime between 1377 and 1431 the Palmers' Guild paid for the teaching of grammar in Ludlow. It is not known when this activity ceased to take place in the church, but by 1431 the school had

moved and had been relocated in the Reader's House.

It is interesting to consider the relevant part of the 1439 records of the Palmers' Guild. The exact wording is 'The Master of the Scholars, ten(ement) below the said (referring to the previous entry in the Palmers' Guild records) ten(ement) as far as the churchyard of St Laurence' 6s 8d. It referred to the tenement (house) of the 'Master of the Scholars'. Analysis of a number of records has led to the view that the description of the building changed depending upon whether or not the building was being used at that time as a school. It seems as though when a property was being used as a school it was called the tenement of the master of the scholars. However after the school had moved to another location the old building was then called the school or schoolhouse. Sometimes in the latter situation the building was called 'formerly the schoolhouse' or 'known as the schoolhouse'.

The Palmers' Guild's rentals in 1462 and 1472 refer specifically to 'rent of school in cemetery'. The rent paid prior to 1462 was 6s 8d. By 1472 the rent was 13s 4d (a mark), a substantial amount consistent with the size and standing of the property (Ref. 6). A similar doubling of the rent within ten years occurred in several other Guild properties. In 1481 it was simply referred to as 'School, ten', the rent still a mark. However it seems that by 1489 the school had moved out of the Reader's House into a tenement between Hosier's Almshouses and the College of the Guild, the site now occupied by number 1 College Street (Ref. 7).

4.2 Occupants of the house after the school had vacated.

The Palmers' Guild rental for 1489 included 'Scole in the hands of Thomas Coke' (Ref. 8). Thomas Cook was 'a gentleman servitor to Prince Arthur' (Ref. 9) the son of Henry VII and there is no evidence that he was associated in any way with the school. The term servitor is not commonly used now; a modern description of his role would be 'aide' or perhaps 'personal assistant'. Clearly he was an important resident of the town. In the 1470s prior to his involvement with the Reader's House he had a tenement in Old St (Ref. 10). Then later in 1491 he took on a tenement in Corve St. at 20 shillings (Ref. 11), one of the most expensive in Ludlow. Also he held land in Ashford Carbonel and other localities (Ref. 12). Thomas still rented 'the school house' in 1492, but had vacated it by 1493. As well as his close association with the King's son, Thomas Cook was High Bailiff of Ludlow in 1493. He died in 1513 (Ref. 13) and some of the details from his Will indicate his status. He endowed one the 'Chantries' in the church (Ref. 14) and owned, amongst other items, a 'crimson gown lined with silk' and a 'suit of vestments of cloth of gold'. Also he paid for a priest to sing mass daily in his chantry (Ref. 15).

From 1495 through to 1533 (Ref. 16) the Palmers' Guild's records that have survived do not mention any tenant and it is possible that the Reader's House was standing empty, although minor repairs were carried out in 1533 (Ref. 17). Then, like many properties owned by the Palmers' Guild in the mid 1500s it suffered from lack of repairs. In 1534 the Palmers' Guild's rentals included 'The decay of a tenement in the churchyard called the schoolhouse'. The building stayed in a poor state of repair for many years.

In 1546 (Ref. 18) the rentals included 'Allowance of a tenement in the churchyard late a schoolhouse now in Mr Cother's occupation by year, 13s 4d'. 'Allowance' means that Mr Cother did not have to pay the rent for the year. It seems unlikely that this would have been accepted unless the house was in a poor state. An inventory of the properties owned by the Palmers' Guild in 1551 was taken and that document (Ref. 19) includes details of another property in Ludlow leased by Mr Cother. He paid 16 shillings for a house, the location of which was not specified, it is assumed that at that time he lived there rather than the Reader's House. In 1551 (Ref. 20) the rentals for the Reader's House stated 'Thomas Cother greatly in ruins', whether or not he paid the sum required or it was 'allowed' is not made clear. Thomas Cother was another important resident of Ludlow, being Churchwarden in 1533, Low Bailiff in 1536 and High Bailiff in 1543 (Ref. 21).

The next mention of Thomas Cother and the Reader's House was in 1552 when the Bailiff's Accounts (Ref. 22) included 'More received of Thomas Cother, 8s 4d'. Thomas died in 1562 (Ref. 23). The change from Palmers' Guild to Bailiff's accounts arose from the compromise reached after the Guild's failed attempt to exempt itself from the provisions of the 1547 Chantries Act (see Section 2.2. above). This ensured that ownership of the properties stayed within the town, with the rental being taken over by the town bailiffs. Properties that had been owned by the Palmers' Guild were effectively leasehold and those that had been purchased over the years from the various Lords/Corporation were freehold. Fig. 4.1 shows the mixture of leasehold and freehold property around the Reader's House.

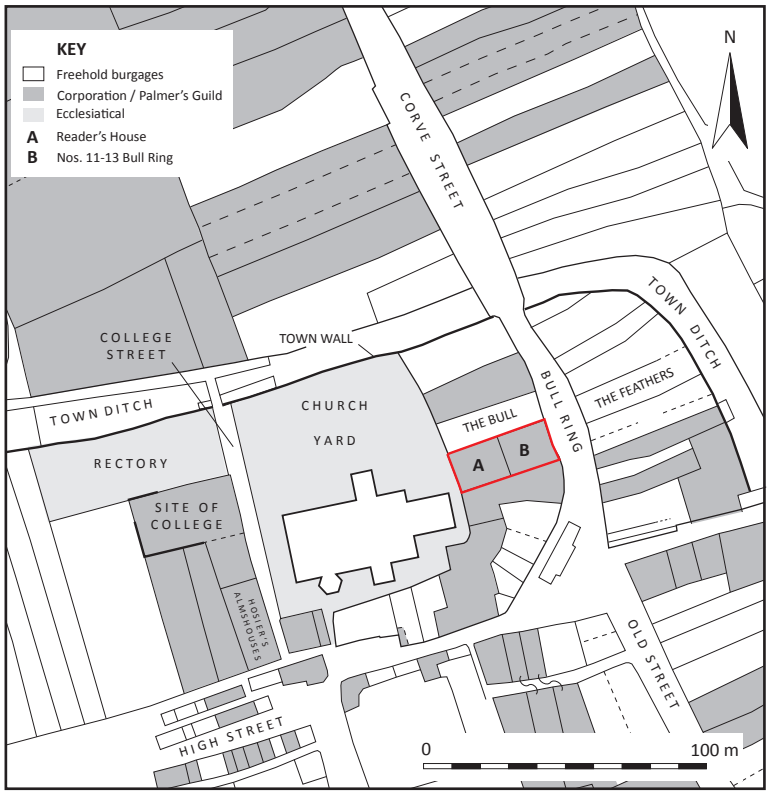


Fig. 4.1. Attribution of property around the Reader's House

Even though the grammar school had not been in the Reader's House for around 70 years it was still mentioned as such in 1554 when the Bailiff's Accounts included 'Item, allowance of the school house per annum 13s 4d' (Ref. 24). Whether or not the rent was 'allowed' because the property was still in a poor state is not known. However this seems the likely explanation.

Lloyd, in his book about the town's history (Ref. 25), writes that the Reader's House had 'considerable rebuilding in the 1550s'. This was said to be recorded in 'building accounts'. To date this reference has not been found. However it is considered to be reliable and therefore it must be assumed that some rebuilding work was carried out on the stone house. The next known tenant of the house was John Dalton, in 1555 (Ref. 26) he paid 6s 8d per year (note: half the previous rent, perhaps reflecting the condition of the house) for 'tenement shooting against the east end of the church'. (Ref. 27) He rented the property until at least 1572 and died in 1575. During the period 1556 – 1569 John Dalton regularly supplied, repaired and bound books for St Laurence's (Ref. 28). In 1559 a book of the Communion and three Psalters cost 10 shillings and in 1569 he was paid 20 shillings for the exchange of a new Bible. By 1572 he used one of the three shops in the Bull Ring for his own business and sublet the other two. Booksellers in the late 1500s were very rare and Dalton's presence in Ludlow reflected the cultural vitality that came from the presence of the Council of the Marches. From the late 1400s to 1689 the Council was a form of devolved government. It was based in Ludlow Castle and carried out legal and administrative duties for Wales, Shropshire, Herefordshire, Worcestershire and Gloucestershire.

In 1592 Francis Jenks was the tenant (Ref. 29) he paid 6s 8d 'for the rent of a tenement at the east end of the church per annum'. Francis Jenks was Ludlow Town Clerk from 1587 to 1601 (Ref. 30), at that time the post of Town Clerk was a full time position and the incumbent would have been a lawyer. This post provided a very important element of continuity and stability in the town government, particularly as most of the senior Corporation officers were elected annually. In July 1600 Jenks took out a 31 year lease on a 'messuage and shop in Old Street, Ludlow' (Ref. 31). Whether or not he continued to rent the Reader's House is not known. He died in 1604.



*Fig. 4.2. ANNO * DN * 1616 * THO * KAYE*

4.3 Rebuilding of the house

For the next 100 years various members of the Cam and Kay(e) families held the lease.

The first record that related to them was a licence that was granted to Richard Cam in 1603 (Ref. 32). This allowed him to 'erect a pale (fence) at the end of the schoolhouse towards the churchyard' and 'lay a pipe through the town wall and pass underground to the channel at the north side of Corve Gate for conveyance of water from his house' (Ref. 33). There is no surviving record of any lease but it seems unlikely that Richard would be putting in drains and fences if he was not leasing the Reader's House.

Then on 26th June 1611 the Lord President of the Council of the Marches requested that Mr Thomas Kay be appointed assistant preacher (Ref. 34). This started a sequence of events that ended with rebuilding the house. Thomas Kay was born at Middleton, West Riding of Yorkshire and had graduated from Cambridge University in 1608 (Ref. 35). He was chaplain to the Council of the Marches. In February 1612(3) Kay married Mary Cam (Ref. 36), daughter of Richard (above). Kay took on the lease of the Reader's House from Ludlow Corporation. He leased the whole site, that is including the shops in the Bull Ring. (Ref. 37) Kay sublet the shops to others but initially used the house as his dwelling.

In March 1612(3) the Lord President's recommendation was taken up and Kay was elected (Ref. 38) 'common preacher of the town, stipend 40 marks' and he held the post till 1621. For some time he received an additional 20 marks per year. This seems to have been paid partly by the Corporation and partly by various individuals (Ref. 39), the latter described as voluntary although court action at the Council of the Marches was considered against those who had not paid their 'voluntary' contribution.

The Reader's House was not the only property Thomas had in Ludlow. In January 1615(6) he paid £4 for a 41 year lease (at 33s 4d per year) for a 'messuage or tenement, edifices, garden and backside and stable with the appurtenances and also all that shop or little room, with the appurtenances, adjoining on the south side' in the possession of Alice Jenkes, widow in Old Street. (Ref. 40) In 1607 the Corporation had agreed that the 'tenement in Old St wherein Mrs Anne Brasier widow now dwelleth shall not hereafter be granted to any person', after her death it was to remain the Corporation's for the use of the Preacher. The Preacher to repair the property and

continue to pay the 'old rent', also he was required to pass on the house to his successor. In January 1616(7), three years after his appointment as Preacher, Kay eventually took possession of this Old Street house and subsequent records indicate that it must have been in a poor state of repair. Indeed the necessary building work was not completed till 1622.

At the start of Thomas Kay's occupation of the Reader's House it was the stone house that had been 'greatly in ruins', although repairs in the mid 1550s may have made some improvements. The normal arrangement with the Corporation was for the person leasing the property to be responsible for repairs. Kay decided it needed upgrading and carried out substantial rebuilding. He kept the stone wall on the church side of the building, demolished some of the walls and built the present three storey timber framed house. The work carried out included the porch on the side of the house that faces the church where he had the date of the restoration, 1616 and his name carved on the timber. (Fig. 4.2) This was a time when a number of properties were being rebuilt, the Preacher's House in 1622 (Ref. 41) and maybe more importantly The Feathers Hotel in 1619. It is reasonable to assume that at least some of the same builders worked on the Reader's House. The rebuilding was to a high standard and at the time it would have been expensive.

A letter from Kay to Ludlow Corporation (Ref. 42), not dated but clearly in the early 1620s, confirms that he had re-built the house. The letter mentioned the Preacher's house in Old Street that had been rebuilt and Kay (as Preacher) had agreed to pay £10 towards the work. In addition he had 'laid forth betwixt £11 and £12' towards these improvements, but indicated that he 'never had any benefit from the Preacher's House'. Then he wrote, referring to himself in the third person as 'Your Petitioner', seeking reimbursement of this money or as an alternative he suggested that the Corporation could extend the 'lease granted for 41 years of his house of yours in the Churchyard…. to enlarge the tearme for LX (60) years….because he hath new builded the same to his great charges'. This record, along with the studies of construction of the house, plus the results from dendrochronology, confirms that all of the current house was built by Thomas Kay in 1616.

The Corporation had paid some of the cost of re-building the Preacher's house, also they had asked the people of the town to donate money to pay for the work. This had already started in 1618 (Ref. 43), when it was confirmed that the 'virtuous matron Margaret Greene Widowe hath given the som of twenty pounds' and they launched an appeal to 'see what our townsmen will voluntarily bestowe towards this Charitable worke'. Later in December 1621 (Ref. 44) the Corporation paid 20 marks towards the Preacher's house, which at that time was declared to be 'unbuilded'. In the same year's accounts, presumably in response to Kay's letter, they agreed that vj^{li} xiij^{s} iiij^{d} (10 marks) be paid to him to make up that which 'could not be gathered of the voluntary contribution'. In addition in 1624 the Corporation agreed to increase the length of the leases of Thomas's two houses in Old St. from 32 to 51 years 'in consideration of xi^{li} (£11) by him heretofore disbursed for the Preacher's House' (Ref. 45). Thomas Kay applied straight away and in June 1624 he was granted a 51 year lease on '2 messuages with appurtenances in Old St. wherein Alice Jenkes widow and John Lithall mercer now dwell'. Then again in 1633 he renewed the lease on the Old St. properties with a 51 year lease (Ref. 46), still at 33s 4d per year.

By 1619 Thomas Kay had moved out of the Reader's House as he sub-let it to Mr Adam Acton, landlord of the Bull Hotel. Mr Acton may have used the house as an overflow of his own premises, at the time the Council of the Marches brought many visitors to Ludlow and the extra room(s) would have been useful. As well as Chaplain of the Council of the Marches and Preacher for St Laurence's Thomas Kay had the benefit of the 'living' of St Peter's Church in Barnborough, Yorkshire (Ref. 47). Nevertheless, he and his wife were still in Ludlow in June 1621 (Ref. 48) when his son Richard was born but possibly later that year they moved north. However, he continued to lease the houses in Ludlow and sub let them to others. In 1634 he wrote (Ref. 49) to the Corporation trying to negotiate a longer lease on a garden in Maryvale and the Reader's House which he referred to as 'new building the house upon the churchyard'.

Ludlow Corporation minute book for 1638 refers to a lease (Ref. 50) taken out by Mr Thomas Keyes for a 'house at the east end of the churchyard neare the north east Corner of the Church vestrie', the rent was 6s 8d. Then the property goes to Thomas Kay's daughter Abigail who was born 21 January 1614(5). She married Richard Fletcher who was Rector of Ludlow from 1637 - 51. In 1679 she had a lease on a 'tenement and garden on eastside the Churchyard and joyning to the Bull', she paid 6s 8d.

4.4 Transfer of the house to the Reader.

In the Hearth Tax records for 1672 there was the first mention of the Purefoy's another of the important families to reside in the Reader's House, they lived in the house for a number of years. Mr Michael Purefoy paid 7s 0d Hearth Tax, a significant amount for 1672, again reflecting the importance of the residents of the Reader's House. There is some evidence that Michael and his wife had moved into the house in 1665 (Ref. 63). By 1691 Richard Cam had the lease of the 'house and garden in the churchyard' like Thomas Kay he requested an extended lease (Ref. 64). As well as being a relation of Abigail Fletcher (nee Kay) he was son (Ref. 65) of Thomas Cam and Jane (Ref. 66) (nee Haughton) and grandson of the Richard Cam mentioned in 1603 the latter having died in 1625(6). The house was still 'in the possession of Michael Purefoy, Gent.'. Richard Cam, like many persons who took on the lease of the Reader's House also had other property. In 1687 (Ref. 67) he had a 'house, stable, messuage, garden and close in Linney, from Linney gate to the garden of the college'. Richard Cam died in 1706 and was buried on 1 May (Ref. 68) when he passed the lease onto his sister Mary.

In 1691 Edward Bishop (Ref. 57) had a lease for the two Bull Ring properties that were apparently by then leased separately. Prior to this the properties fronting onto the Bull Ring and onto the Churchyard had been effectively one plot, so this represents a change in the layout of the site. This 1691 reference described two 'messuages' (house and associated land/outbuildings) fronting onto the Bull Ring. The description of the land associated with these two messuages states 'extending to a stone wall belonging to a messuage and garden now in possession of Michael Purefoy Gent. on the west. Having at the north side of the said wall the house of office belonging to the said messuage in possession of the said Michael Purefoy extending within the said wall and adjoining to the building'.

Michael Purefoy may have served as Clerk of the Entries at the Council of the Marches during its period of decline. He was in dispute with the Council in 1671 when he claimed that he had paid three hundred pounds to be Clerk of the Entries and in return had expected a salary of forty pounds per annum for life. It appears that he was not being paid for his duties and took the case to the Court of Chancery (Ref. 58). Whether or not he officially took over the role of Clerk of the Entries was disputed. The outcome of the case is not known.

Michael Purefoy died and he was buried on 18 June 1692 (Ref. 59). On his death his widow Sarah Purefoy lived in the property. Sarah was a wealthy person, she had owned lands and property in Witley, Thursley, Mitcham, Wandsworth, Carshalton and elsewhere in Surrey (Also see Section 5.4). When she died, listed in her inventory were a number of valuable items including oil paintings and 276½ guineas cash in the house. A Mrs Hunton rented part of the Reader's House from Mrs Purefoy and in her will Sarah included 'the house I live in shall be paid for for a quarter of a year after I die so Mrs Hunton has time to provide for herself'.

Sarah Purefoy died in 1706. Thomas Tarbuck and his wife Mary then lived in the house although the lease was still in the possession of Mary Cam, who died in April 1710. At the time of Sarah's death she had two houses in Ludlow, one in Shrewsbury, one in Llanfihangel-nant-Melan and one in Richards Castle as well as a substantial sum of money. She left the lease of the house to a relation, John Seaton of Rotherham, Yorkshire (Ref. 60). The executor of her Will was her cousin Jane Haughton.

Then in 1711 Ludlow Corporation carried out the action that resulted in the property becoming known as the Reader's House. Until this time the Reader had been allocated accommodation in Hosier's Almshouses. It is interesting to note that his apartment in the Almshouse was referred to as the Reader's House. Several records have survived in which this terminology was used. A good example is one from Ludlow Corporation accounts, undated, but certainly from sometime between 1675 to 1680, 'Daniell Ann for the Reader's House over the Almshouse chapel, 6s 8d' (Ref. 61). The amount of rent is significant, it is about the average for property in the town at the time. This suggests that the Reader had more than one room in the Almshouse and, as was typical at the time, he did not live there and had sub-let it to a third party.

Ludlow Corporation asked Benjamin Karver, a member of the Corporation, to negotiate the purchase of the lease of the house in the churchyard from John Seaton. Benjamin Karver was later reimbursed by Ludlow Corporation, their minute book (Ref. 62) for 26th March 1712(3) states 'and 25^{li} (£25) more thereof be paid to Mr Karver for the like sume by him p(ai)d for the purchase of the house in the churchyard for the use of the assistant to the rector of the town and that the s(ai)d house (be) for that purpose appropriated accordingly reserving the Ancient rent thereon and the assistant to keepe the same in repair'. Thus the house was allocated, rent free, but with the obligation for the Reader to pay for repairs.

It is not known whether or not there were houses on the north side of the property prior to its allocation to the Reader. However it is generally considered that some time around 1700 the existing pair of cottages were first built. When they were built one of them butted up to the Reader's House and its brick frontage partly obscured one of the windows. Internally the cottages were timber framed and each of them had a basement that fronted onto the yard of the Bull Hotel. A good surviving illustration of them is the 1873 painting by H. B. Ziegler that is shown in Fig. 4.3.

4.5 The Reader's from 1711 onwards

The first assistant to the rector to live in the Reader's House was Page Newborough who was in post from 1713 to 1716 and again from 1721 to 1728. He was the son of Revd. Samuel Newborough, vicar of Stanton Lacy, and nephew of John Newborough, a distinguished headmaster of Eton College (Ref. 63). Then from 1734 to 1750 Herbert Wilde lived in the house. In October 1742 Ludlow Corporation paid 15s 6d for glazing work done at the Reader's House in the Churchyard (Ref. 64). Plates 91 and 92 show graffiti that indicates that there may have been a 'Lloyd' family resident at some time.

Many of the assistants to the rector took the option of sub-letting the house and taking the income. The most notable of these being Robert Meyricke, who held the post from 1824 to 1881. The 1841 census indicates that the house's residents included, head of household, Sarah Meyricke aged 70 independent means, maybe this was Robert's mother. Other occupants were George Meyricke, aged 15, Tailor's Apprentice and Elizabeth Meyricke, aged 11. Also in residence were Edward Hoodwood, aged 30, Joiner and Katherine Davis, aged 35, independent means. However none of the subsequent census results included any private residents in the house. Instead Robert Meyricke let the house for some period until about 1860 to John and Richard Tench, surveyors and estate agents. Robert Meyricke lived in the 'family' house, Dinham Lodge, and also rented St Thomas's chapel, which at the time was used as a stable for horses. He carried out his duties as assistant to the rector assiduously, the records of baptisms, marriages and funerals for St Laurence's church show that over many years he performed most of these ceremonies. He was described (Ref. 65) as a scholarly man who could read Persian and was a regular patron of the theatre that was located in Mill Street. In addition he was involved in philanthropic activities, being a leading proponent of the National School in Ludlow.

At some time during this period, possibly in the mid/late 1800s, an outside lavatory or earth closet was built immediately north of the back door. It certainly appears in a painting (circa 1880) by

Oliver Baker, a painting that also shows a building along the wall on the south side of the property. Evidence of a drain from the privy was found during excavation work in 2010 (referred to in section 5.2.3)

It was during Robert Meyricke's time as assistant to the Rector that major changes occurred within the town and these had a direct effect on the Reader's House. In 1551 all of the activities that had been carried out by the Palmers' Guild had been transferred to Ludlow Corporation. However in 1835 the effects of the Municipal Reform Act began to be felt (Ref. 66). Section 71 of this Act stated that all charity and municipal property should be separated. In order to achieve this separation some of the officers of the Lord High Chancellor visited Ludlow in 1837 and appointed seventeen Ludlow Municipal Charity Trustees. They were to be responsible for all the charitable duties taken on from the Palmers' Guild and other local charities. Payment of the salary of the Reader was one of their responsibilities.

Initially the proposed terms of separation would have resulted in the Trustees having property that would generate an income of around £540 a year (Ref. 67). This was clearly unfair to the charities and discussions continued until 1841 before an improvement was put forward. The change had to be agreed by a committee of the House of Lords, but two Ludlow petitioners objected and it was rejected. In 1845 Rev. Mr Arthur Willis, headmaster of the Grammar School at the time was the principal petitioner and he proposed 'that £1525 per annum be secured to the Charities ' (Ref. 68). This was agreed and became law in 1846. The annual salary of the Reader was £100, double the previous rate and he was to continue to lodge rent free in the Reader's House.

4.6 King Edward VI charities.

It was not until 1881 that the charity commissioners finally completed the regulation of the management of Hosier's Almshouses and the provision of Reader and Preacher at St Laurence's (Ref. 69). The Edward VI Charity Trustees were made responsible, along with other duties, for keeping the almshouses and the Reader's House repaired and insured. Vacancies for reader, or assistant as it was termed, were to be filled by a special meeting of the Trustees. The salary for the assistant was fixed at £150 per annum and the incumbent was entitled to the Reader's House rent free. The protracted legal argument had resulted in escalating financial costs for the town. These were paid for by selling property owned by the Corporation. When the saga was finally resolved the town had lost most of its inheritance from the Palmers' Guild.

During the latter part of Robert Meyricke's time as Reader the Reader's House seems to have been empty and neglected. For instance a painting around 1871/2 by George Price Bryce was entitled 'Church and Ancient Uninhabited House at Ludlow'. Whether or not this was due to the extended discussions about the finances of the charities will never be known. Over the years from 1881 the house was used only at times for private residence.

The Reverend S. H. Cubitt, the Reader in 1901, asked a meeting of the trustees of Ludlow Municipal Charities (Ref. 70) for the Reader's House to be put in habitable repair. A 'commissioner' had inspected the house and reminded the trustees that they were bound under the scheme to put the house in proper repair for any Reader who wished to live there. This prompted a number of letters (Ref. 71) from the Society for the Protection of Ancient Buildings (SPAB) supporting repair work in principle and an offer was made to help in determining the sort of repairs that would be appropriate.

Then in 1909 it became the home for a private museum of furniture and works of art. An article in the Ludlow Advertiser (Ref. 72) described the museum as a unique collection of old pictures, craft work, furniture, china etc. The exterior of the house was said to be in a good state of repair but the interior, which for years had been used as offices and later a warehouse, was for long in a very bad state of decay. However some work at the time supervised by Mr C. M. Dodgson had



Fig. 4.3. Old House at Ludlow by H. B. Ziegler. (Courtesy of Shropshire Museums)

restored the rooms and installed a kitchen underground. He had removed layers of wallpaper and exposed a principal fireplace that had been hidden by a 'modern grate'. A number of the windows on the porch had been covered with lath and plaster at some time and this detracted from the general appearance (see section 7). The garden that had been covered in thistles, was in the process of being transformed into an 'old-world' feature. The house contained a collection of fine old furniture put in by Mr J. D. Bull. This exhibition remained in place for some years. A poster (Ref. 73) dated March 1916 implies that Mr. Bull, antique dealer removed items from Reader's House at this time.

Neville Chamberlain and his wife visited Ludlow in 1912 and he recorded in his diary that they both found Ludlow delightful (Ref. 74) and commented on 'the workmen's chisel marks on the beams in the Reader's House'. Conversations with some of the older residents of Ludlow suggest that there was a camomile lawn in the garden and that it was there until at least the 1920s. By this time there were tea rooms in the Reader's House. Ann Milner, who visited Ludlow in 1926, described these tea rooms (Ref. 75). She said there was a charge of sixpence entry into the house (presumably to the museum/exhibition) and cream tea, also for sixpence, in the ground floor room on the south side of the house. There was pottery and items made from raffia for sale and the garden was set out as a knot garden.

In 1945 Mr Thomas Midgley, an active local historian, was in communication with Mr John Summerson, Deputy Director of The National Buildings Record and the advisory architects of the Ancient Monuments Commission about the state of the Reader's House, in particular the plasterwork on the ceilings. Messrs. Midgley and Summerson inspected the house and the latter wrote (Ref. 76) to SPAB expressing his concern.

The concern about the house resulted in a letter (Ref. 77) in 1949 from Mr Percy Baker indicating that the house, which was let at £25 per annum for exhibition and for hand loom weaving, should be handed over to SPAB as they would be able to give it greater care and attention. This resulted in further options being considered, the Historic Buildings Committee and the National Trust both investigated the possibility of taking over the house (Ref. 78), but none of these plans materialised.

In the early 1950s the house started to be used as St Laurence's church office. The Parochial Church council (PCC) meetings and confirmation classes were held in the house. Then a local youth club with a 'skiffle' band met at 'The Pit', in the cellar. Traces of silver paint were still on the walls and crude egg box type sound proofing on the ceiling in 2008. The fact that the youth club was run by the Rector gave some comfort to anxious parents.

The Town and Country Planning Act of 1947 began the system of listing buildings and structures of special historical, architectural or cultural importance. In April 1954 this resulted in the Reader's House being listed as Grade 1. (See Fig. 4.4) (Ref. 79) Grade 1 buildings are those that are of exceptional interest, forming only 2.5% of all of the listed buildings.

4.7 Extensive rebuilding works

By 1957 the King Edward VI charities had decided that the house needed repairs. As they did not have the necessary resources they sought support from the Ministry of Housing and Local Government (Ref. 80). On 13th November 1957 Sgd. S. J. Garton, Chief Investigator for the Ministry wrote to Mr Digney of the charity. He indicated that, although the principal structural timbers were considered sound and suitable for an indefinite period, £4/5000 would be needed for remedying of beetle attack, some structural repair and general restoration. The south & east walls were bulging and the roof needed immediate attention particularly in the valleys around the chimney. At the time the building was still being used as a 'perfunctory museum' with some of the rooms used as the Church Office. It was estimated at the time that 3200 persons visited the museum in a year.

In December 1957 a grant application was made to the Historic Buildings Council for England.

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Name: THE READER'S HOUSE

List entry Number: 1220775

Location: THE READER'S HOUSE, CHURCHYARD

Grade: 1

Date first listed: 15-Apr-1954

LUDLOW

Church house. c1616, with earlier origins. Rubble; timber-frame and plaster; C20 plain tiles; 2 rubble gable stacks with brick superstructures. 3-storeys: central timber-frame and plaster projecting porch-bay has 10-light moulded wood mullion and transom window, and 6-light mullion and transom to left, with further 8-light window to right side under moulded bressummer, and 2-light window with leaded lights and casement to left; moulded sill on enriched consoles. 4-light moulded wood mullion and transom window with leaded lights, over, under bressummer with inscription; enriched consoles; enriched barge boards; moulded wood mullion window to far left. Studded plank stable door with strap hinges, and ornate doorcase with Jacobean carving, and enriched lintel; openings with balusters and iron bars to side; all under moulded bressummer; C20 leaded light, in moulded case, and further 2-light canted mullion window with leaded lights, to left. Left gable has decorative bracing and enriched barge boards. Right gable jettied to 1st and 2nd floors with much restored framing, and C20 barge boards. INTERIOR: early C17 winder stair from ground to 1st floor; spiral stair with chamfered newel to 2nd floor; stone fireplaces with oak lintels; moulded ceiling-frames with ogee-stop chamfers; decorative plasterwork ceilings; panelling; plank door in moulded stone case, under porch. (Lloyd D: Notes for VAG Shropshire conference: 1981-: PP.18-19).

Listing National Grid Reference: SO 51195 74733

Selected Sources

Article Reference - Title: Vernacular Architecture Group Report - Date: 1981 - Journal Title: Vernacular Architecture Group Report - Page References: 18-19

Fig. 4.4. English Heritage Listing, Grade 1.



Fig. 4.5. The two cottages prior to rebuilding

It commissioned an Architect's report that indicated a number of items of work: replace flashing; replace 12in x 6in timber in the roof; resolve death watch beetle attack; repair/replace various timbers on the ground floor north end of north room; repair plaster work and rebuild part of the south elevation. The estimated total cost of the repair work was around £5000, £1200 of which was for the southern elevation. In November 1958 the Historic Buildings Council agreed to a grant of £3000. The King Edward VI charity accepted this grant and sought other funding. In August 1959 'The Pilgrim Trust' granted £1500, Ludlow Borough Council £100, Salop Council £100. It was agreed that a start should be made even though at the time it was not certain that there would be sufficient money to complete the required work. In December 1959 Treasures of Ludlow were appointed to carry out the work and their estimate was £4620. In February 1960 they were instructed to rebuild the South Gable. Other instructions followed and the work was complete by May 1961 at an actual total cost of £3893 4s 5d.

Clearly, concern for the state of the house had not been allayed as in September 1964 the Society for the Protection of Ancient Buildings received a number of expressions of concern about the state of the Reader's House and passed these onto Ludlow Council (Ref. 81). Some of the letters referred to the use of the basement as 'some sort of club'. Ludlow Council contacted the King Edward VI charities who indicated that no damage was being done.

The two cottages north of the Reader's House had been jointly used as Tef's Cafe since the 1940s. However they had slowly deteriorated until by the 1970s they were falling into dilapidation. A picture of them in the early 1980s is shown as Fig. 4.5. Some time prior to 1986 Mr Rick Roth bought both of them. He carried out some restoration work inside, rebuilt the brick frontage and then sold them. Unfortunately he used a modern brick that does not blend in well with the stone front of the Reader's House. Despite many comments about the proximity of these cottages their location is exactly the same as when they were built in the 1700s. A recent photograph of the properties is included as Fig. 4.6.



Fig. 4.6. The Reader's House and the two cottages

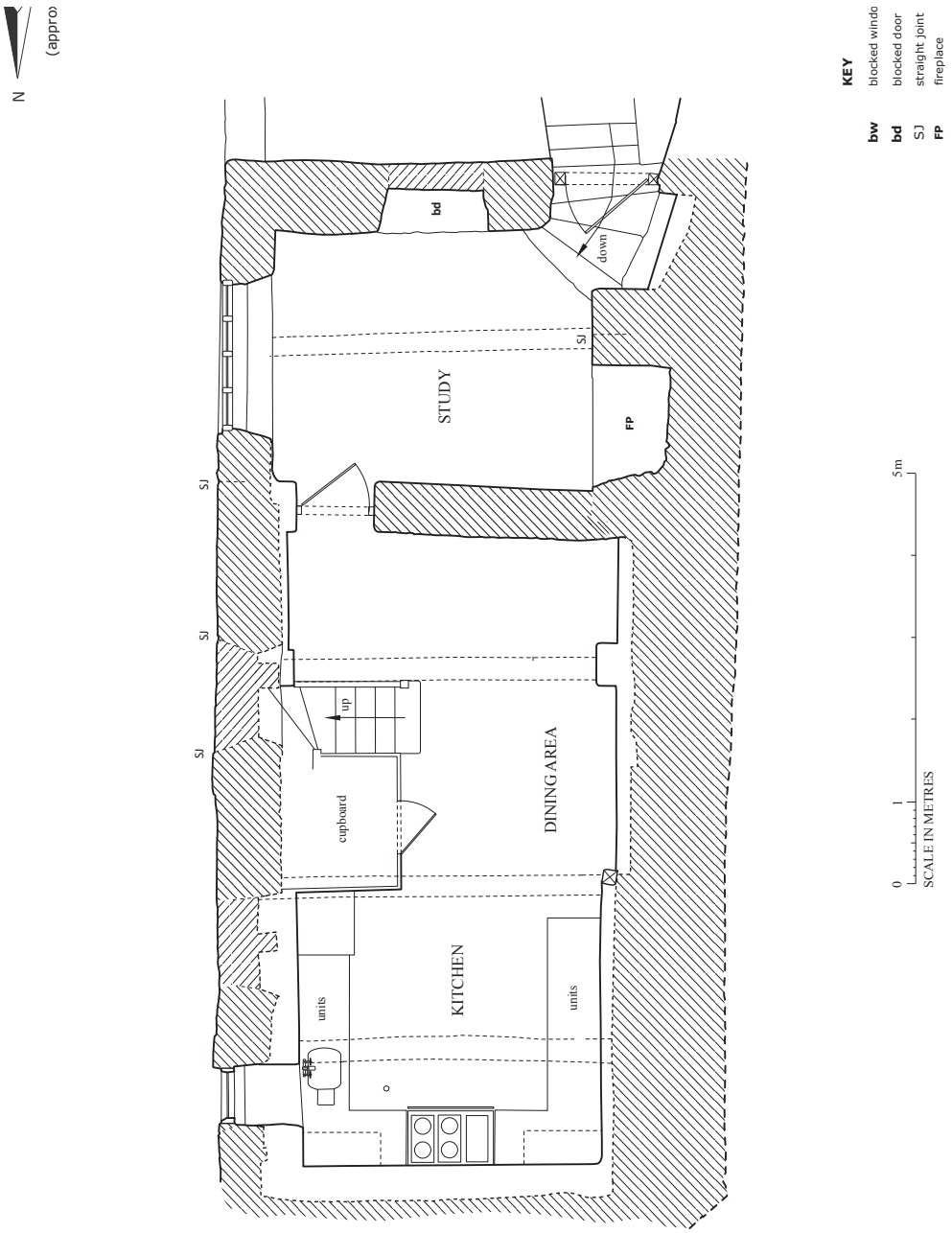
The King Edward VI charities continued to own and administer the property that was being used as the office for St Laurence's church. Despite all the building work carried out around 1960 the Reader's House still did not have mains drainage and it had no washing or toilet facilities. However, an outside brick washroom and WC was built in the south east corner of the garden. In 1979 the King Edward VI charities, with permission of the Charity Commission, sold the Reader's House at auction to Mr. Stephen Bacon, a retired dealer in precious metals and antiques. The auction was held on 25th June with a completion date of 1st August 1979. At the time Mr. Bacon did not know Ludlow very well, having merely seen the advert for the sale of the house in 'Country Life' magazine. He carried out some improvements, added basic mains drainage and central heating and partitioned off the north room on the first floor to install the house's first bathroom. This bathroom suite was notoriously declared to be avocado but actually it was pampas green. Mr. Bacon was keen on renovation of the garden. He replaced the earlier camomile lawn and planted a large number of roses.

In 2003, after Stephen's death the house was sold at auction to property developer Mr. Robert Hughes (Ref. 82). He bought the house through one of his companies, Alexandra Investments. In July 2004 Mr. Hughes sold the house to Mr. & Mrs. Carey who lived in Berkshire (Ref. 83). They appointed Mr. Neil Millward, a Ludlow surveyor, to prepare plans for restoration of the house and he obtained planning permission for their proposed work. However in April 2008, prior to the commencement of any work, the Carey's sold the Reader's House to Mr. & Mrs. Buteux. They completed the high quality restoration that in 2012 was awarded a Ludlow Conservation Area Advisory Committee special award. In 2014 the house was again put up for sale.

The following four plans and three elevations show details of the house after the restoration work that was carried out between 2009-2012.

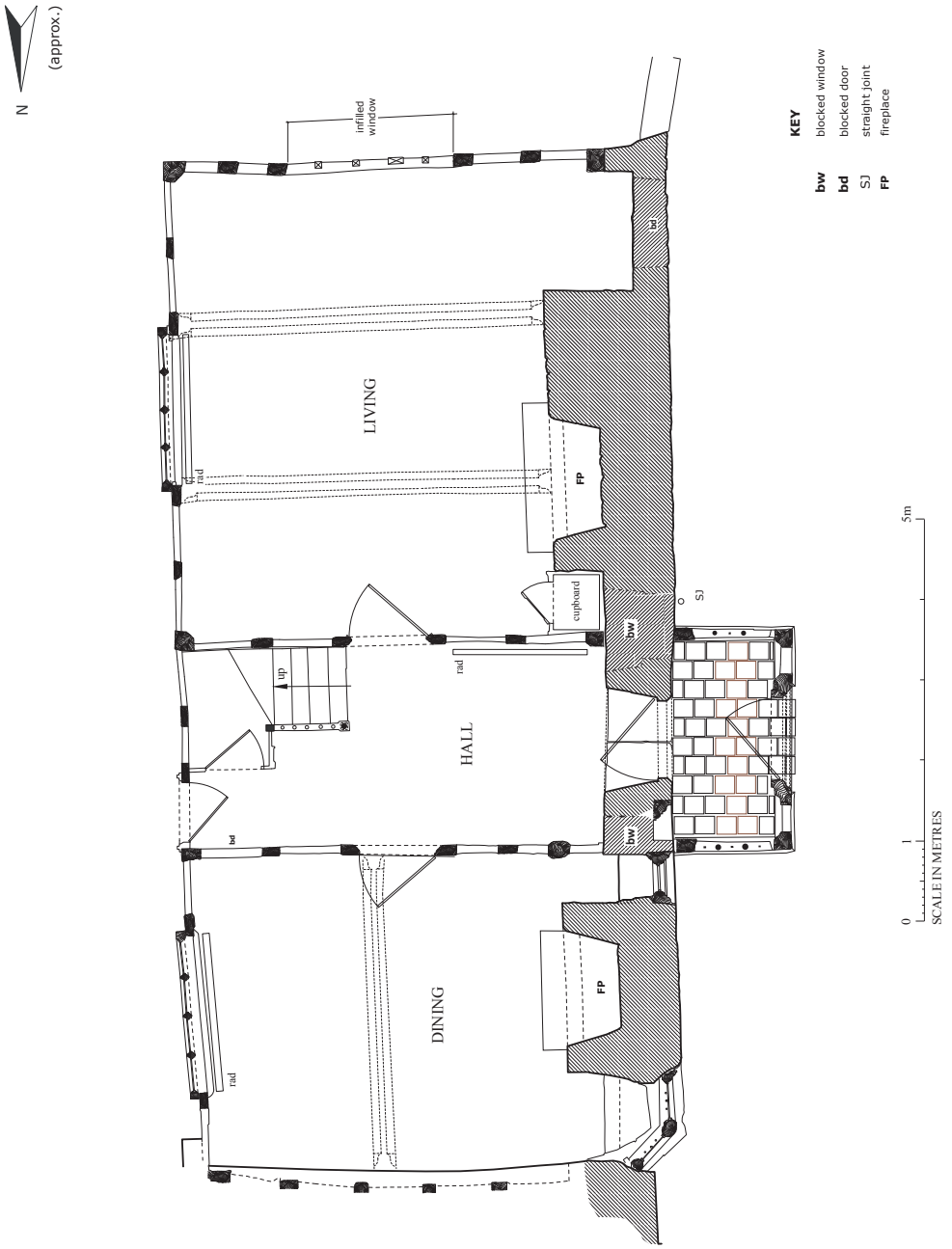
THE READER'S HOUSE, LUDLOW, SHROPSHIRE

Basement Plan, November 2011



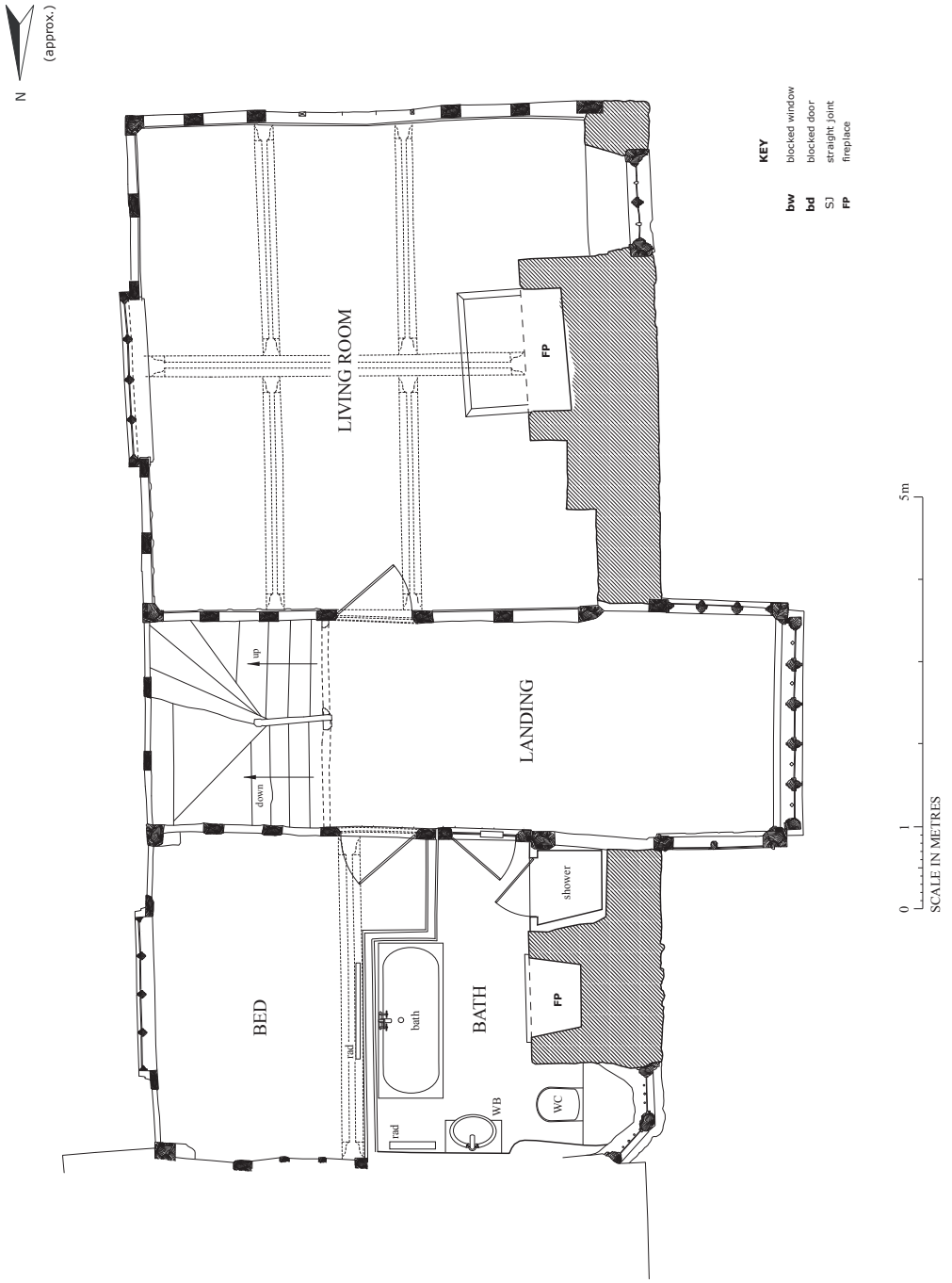
THE READER'S HOUSE, LUDLOW, SHROPSHIRE

Ground Floor Plan, November 2011



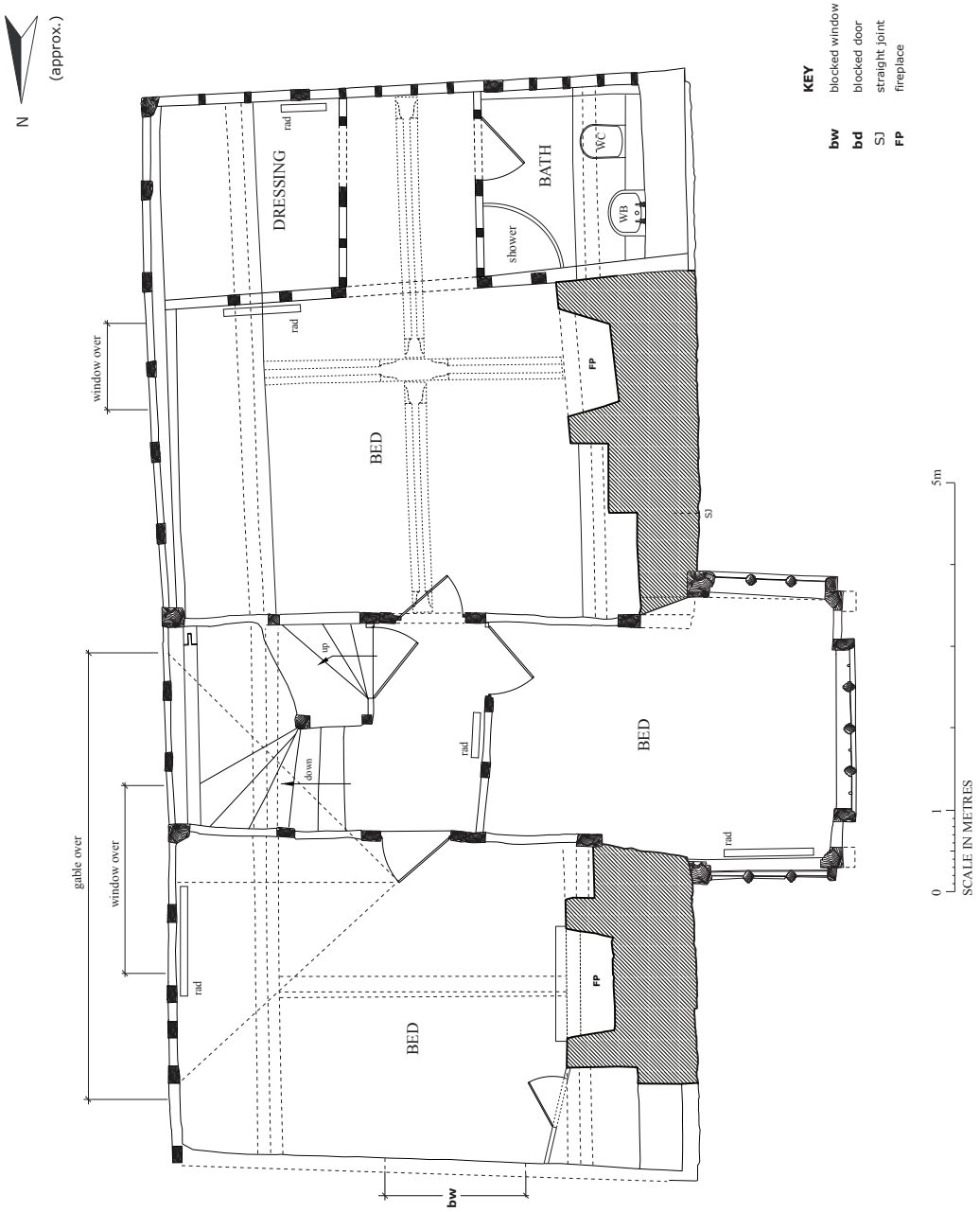
THE READER'S HOUSE, LUDLOW, SHROPSHIRE

First Floor Plan, November 2011



THE READER'S HOUSE, LUDLOW, SHROPSHIRE

Second Floor Plan, November 2011



THE READER'S HOUSE, LUDLOW, SHROPSHIRE

West Elevation, November 2011



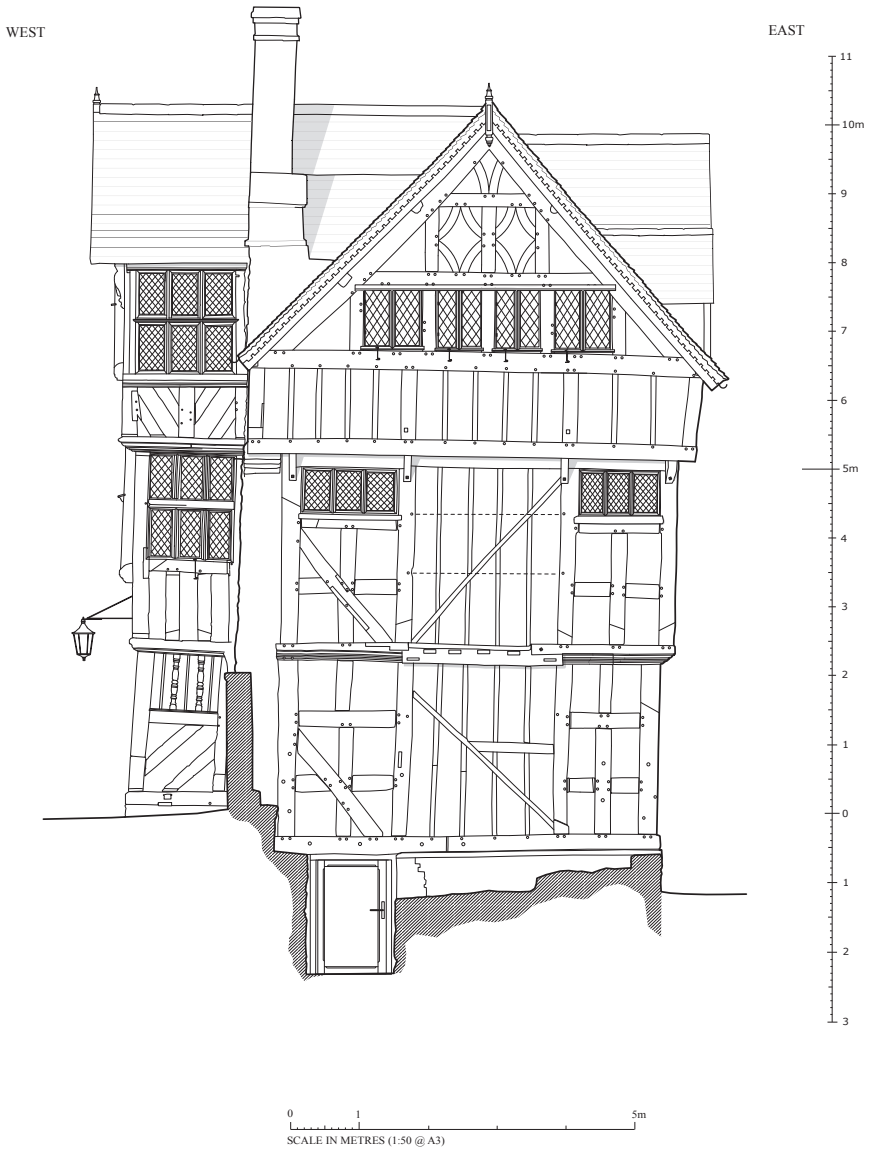
THE READER'S HOUSE, LUDLOW, SHROPSHIRE

East Elevation, November 2011



THE READER'S HOUSE, LUDLOW, SHROPSHIRE

South Elevation, November 2011



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5) The Geology & Archaeology

5.1 Geological notes on the Reader's House. Author – Michael Rosenbaum

5.1.1. Bedrock

According to the published 1:50,000 geological map (BGS, 2000), the Reader's House is founded on bedrock of Upper Silurian age (i.e. approximately 420 million years old). The map would suggest the Temeside Shale Formation as being the bedrock here, likely to comprise thinly bedded olive green mudstone with subordinate sandstone or siltstone. To the west, and beneath the Temeside Shale Formation (thus outcropping 10 meters or so deeper down according to the information on the map) would be expected the yellow micaceous sandstone of the Downton Castle Sandstone Formation, a further 20 metres or so beneath which would be the grey calcareous siltstone of the Upper Whitcliffe Beds.

In addition, it is known that considerable quantities of rubble have accumulated within and around the site since its initial construction in the 14th Century. Furthermore, it is likely that a few metres thickness of Quaternary deposits originally overlay the bedrock at this site. This was first established by Timothy Curley, a municipal engineer and geology enthusiast, during excavations



Fig. 5.1.1. Cellar largely cleared of rubble and made ground, exposing what appears to be bedrock in the central part of the floor adjacent to the retaining wall, approximately mid-way along the western wall of the house

for a new drainage system in Ludlow in the 1860s (Curley, 1863). Subsequent studies (Cross & Hodgson, 1975; Rosenbaum, 2007) have shown that these originated within the Pleistocene, perhaps half a million years ago and prior to the cutting of Whitcliffe Gorge through which the River Teme now flows, when a former river valley passed approximately north to south through where the Bull Ring is now situated; this valley has since been largely eroded away. Materials described by Curley suggest these comprised yellow clays and gravels.

At the time of the site visit (13th August 2009) the cellar had been largely cleared of rubble and made ground, exposing what appeared to be bedrock in the central part of the floor adjacent to the retaining wall, approximately mid-way along the western wall of the house (Fig. 5.1.1). The retaining wall was originally of stone rubble (with the appearance of grey calcareous siltstone from the Whitcliffe Beds (of the Whitcliffe Formation). It has since in part been covered by a brick skin and subsequently repointed with cement mortar. Slight damp was noted at the base of the wall, at the interface with the bedrock, which is to be expected given the location between higher ground in the churchyard to the west and lower ground in the Bull Ring to the east. The exact elevation at the time of the visit was not known, but appeared to be some three metres or so below the current level of the churchyard and approximately one metre below the level of the garden immediately east of the house. It is suspected that the natural level of the ground prior to house construction lay approximately at the level of the base of the cellar, and dropped eastwards towards the Bull Ring.

The rock exposed at this location within the cellar floor was a weak yellow brown micaceous siltstone (Fig. 5.1.2), which could be traced for about one metre along the base of the cellar wall (Fig. 5.1.3). Only the top few centimetres was exposed, which would still be well within the original weathered profile; the integrity of the bedrock would be expected to improve significantly with depth in terms of strength. The siltstone showed no reaction to dilute HCl. This may either mean it is naturally non-calcareous or that weathering had dissolved out the carbonate.

There was no sign of discordance in the rock, which was broken only by natural joints that appeared not to have been displaced (Fig. 5.1.4). It is unlikely that such siltstone could have been quarried, transported and placed in this location in such a large piece whilst preserving such an intricate pattern of joints, and therefore it is concluded that this was in situ bedrock.

The stratigraphic identity of the bedrock was not obvious on site. The BGS map would suggest that this would be the Temeside Shale Formation. However, that unit is usually associated with



Fig. 5.1.2. Yellow brown micaceous siltstone.



Fig. 5.1.3. Bedrock could be traced for about one metre along the base of the cellar wall.



Fig. 5.1.4. Bedrock broken by natural joints that appeared not to have been displaced. Dip of the beds is approximately 2° towards the southeast (lower left).

sandstones having a greener colour. The underlying Downton Castle Sandstone Formation is usually associated with yellow brown coloration, as was seen in the rock exposed in the cellar floor, but is usually somewhat coarser (sandstone rather than siltstone). The apparent dip of the bedding is gently towards the southeast (2 degrees) (Fig. 5.1.4). Although on the north side of the WSW-ENE trending Ludlow Anticline (which would suggest beds dipping northwards), proximity to a major geological fault just north of the churchyard has probably disturbed the orientation hereabouts. The proximity of this fault a few hundred metres to the north could well have distorted the local structure of the bedrock, bending it up towards the fault and thereby bringing the deeper Downton Castle Sandstone closer to the surface. Similar disturbance is seen in the exposures beneath the medieval walls above Castle Walk.

In this regard it is interesting to note the words written by Curley (1863 p.176): "The Downton Sandstone, about 80 feet thick at Ludlow, has been generally included in the Silurian rocks: it is a yellow micaceous sandstone, very similar in composition to the Caradoc, from the denudation of which it has, most probably, been derived. But few organic remains occur in it at Ludlow, the principal being the Fishes – Pteraspis and Cephalaspis, - with the Crustaceans – Eurypterus, Pterygotus, and the small Beyrichia. Above this rock is a very hard, greenish, micaceous sandstone containing lime, much resembling an Old Red Cornstone in mineral composition. The Bull Ring is situated upon this rock, and no doubt owes its present relative altitude to the hardness of this sandstone and its capability of resisting denudation."

On balance, it is therefore suggested that the bedrock exposed in the cellar is a yellow siltstone

from towards the top of the Downton Castle Sandstone Formation.

5.1.2. Superficials

Reddish brown silt (not clay) was observed adhering to the top of the bedrock and appeared from its dense fabric to have been in situ. However, it was only a couple of millimetres in thickness. This could have been derived from weathering of mudstone from the Raglan Mudstone Formation which comprises reddish brown mudstones, which overlies the Temeside Shale Formation and outcrops to the east of Corve Street and more generally to the north. However, the absence of a clay component suggests the possibility of an aeolian origin. Thus dust from the Temeside Shales could have been picked up by wind and subsequently deposited as alluvial or lacustrine silt. Such phenomena are typical of the environment which prevails in the late stage cold phase of a glaciation, which last took place here in the Devensian some 20,000 years ago but also occurred towards the end of the Anglian, some 450,000 years ago, which is when the palaeo-river valley running through the Bull Ring was likely to have developed.

Curley's observations (1863) would suggest that yellow clay and gravel might also be present. Such material was encountered within the rubble of the made ground and seen to be smearing the in situ bedrock (Fig. 5.1.5), but none was observed in a natural undisturbed state.

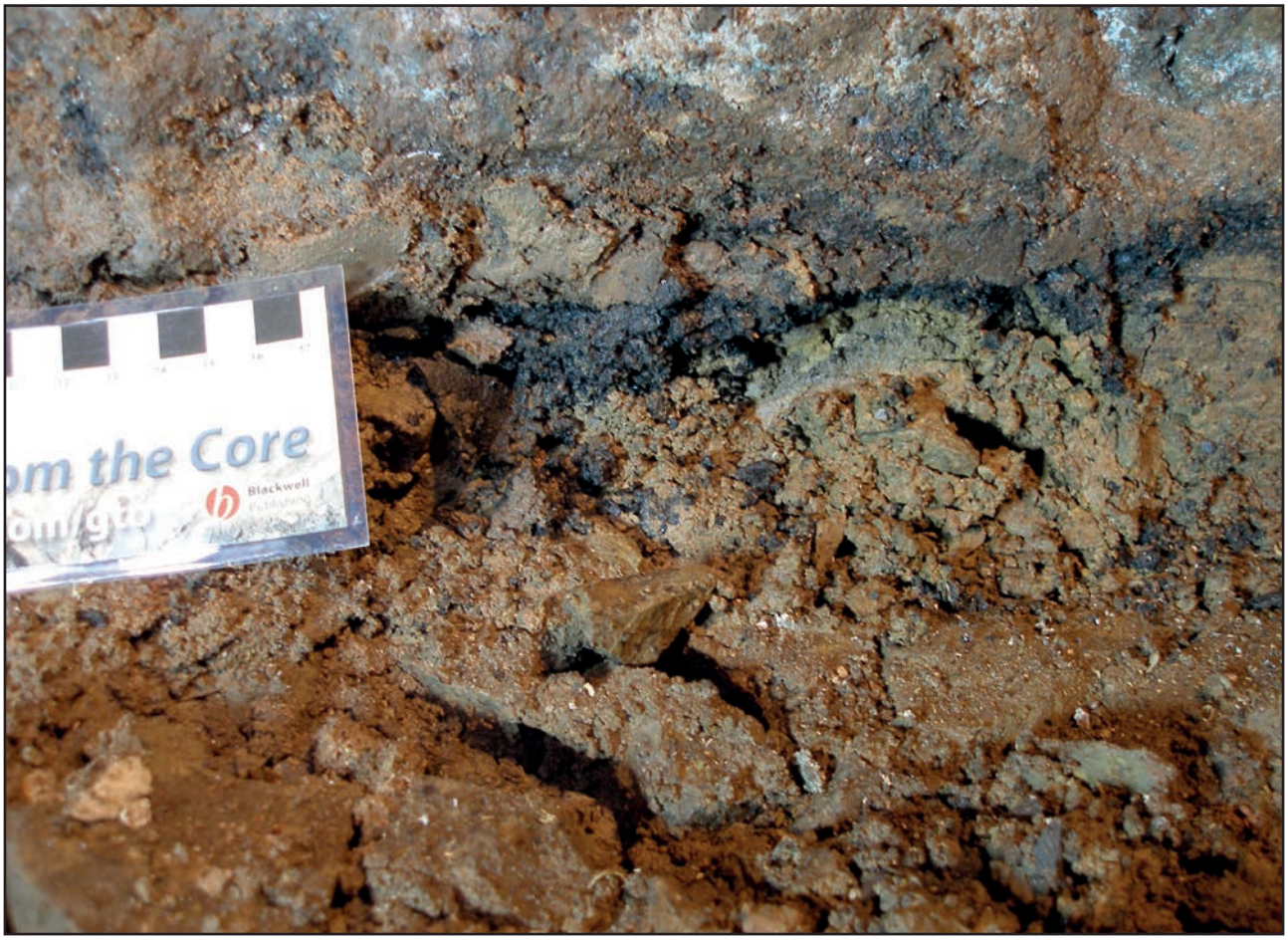


Fig. 5.1.5. Yellow clay within the rubble of the made ground in the cellar floor, smearing the in situ bedrock.

5.1.3. Exposed foundations

Running north-south across the middle of the cellar floor, some two metres east of the cellar wall, could be seen a substantial wall foundation (Figs. 5.1.6 and 5.1.7). It had a typical medieval



Fig. 5.1.6. Substantial wall foundation, some two metres east of the cellar wall, running north-south across the middle of the cellar floor.



Fig. 5.1.7. Close-up view of substantial wall foundation in centre-left of Fig. 5.1.6.



Fig. 5.1.8. Yellow brown micaceous siltstone from cellar floor by west wall (left); greenish grey calcareous siltstone from rubble of wall foundation running N-S across centre of cellar floor (right).

construction with block rubble walls on both sides infilled with loose rubble. One loose block of rubble stone was broken and revealed greenish grey calcareous siltstone that had a positive HCl reaction (Fig. 5.1.8, right). This is therefore probably calcareous siltstone from the Whitcliffe Beds (of the Whitcliffe Formation of Upper Silurian age). Similar stone has been used to construct the east face of No.4 College Street (the Rectory).

The early church was originally built of greenish grey flaggy calcareous siltstone from the Whitcliffe Beds (of the Whitcliffe Formation of Upper Silurian age), similar to the stone used for the 14th Century South Transept which can still be clearly seen. What is now the nave of St

Laurence's was rebuilt in 1199 but significantly enlarged in the 14th Century with wealth from the wool trade, and extensively transformed in the 15th Century. This may be seen from the change of stone halfway up the north chancel (St Margaret's Chancel in the North Transept). Little remains of the 12th Century church, but fragments can be recognised such as in the lower part of the north wall of the nave, incorporated within the present structure but now highly fragmented as a result of weathering by stress relief and by frost. There may therefore be a common source of building stone with the structure exposed in the cellar floor of the Reader's House.

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5.2 Items found during the House Restoration, Author - Michael Page

A number of aspects relating to the history of the house were identified during the period of restoration work on the house. The significant items that were found are shown in the sections below.

5.2.1 Original Design of the House

The house that Thomas Kay built in 1616 included some features that no longer exist. Also changes have taken place over the years. The first items to be considered are the doors onto the churchyard and the garden. There has been much speculation about the present front door being formerly the back door, with the front door opening out onto the Bull Ring. The argument is that the chimneys are on the wall facing the church and these would not have been built on the front of the house. The counter to this is that the house is built in a special location - in the churchyard close to the church - so surely the front would be facing the church. The current wall on the west side is part of the previous house on the site, it is not known when it was built but it is likely that it was at a time when chimneys in domestic dwellings were uncommon. In this case the chimneys could have been placed on this side as a statement. There are many cases in the 1400s of almshouses built with chimneys as a prominent feature indicating the modernity of the construction. The evidence found confirms that the front door of the 1616 house has always fronted onto the church. Indeed the house built by Thomas Kay in 1616 did not have a door on the east side. It is possible that the previous house had a door there, but it would seem strange to build a house so close to the most important building in the town and have the main door onto the Bull Ring.



Fig. 5.2.1 The existing gable on the north east side

The current arrangement of windows is different from those installed originally. The 1616 house had 'oriel' windows in the south wall, one at ground floor level and another on the first floor. These have been removed and the space that they occupied has been filled with lath and plaster. There was a second gable on the roof of the east elevation with a large window that matched that on the north side see (see Fig. 5.2.1), this has been removed and replaced with a much smaller version see Fig. 5.2.2. There were windows on the north wall of the house that have been blocked by the two cottages. Also there were windows in the basement that had been blocked. During the restoration work some of these were opened up to admit light to their new kitchen and study. (See Figs. 5.2.3 and 5.2.4.) Also they have included windows in room 1F02 (see Fig. 5.2.5) there was evidence that



Fig. 5.2.2 The existing gable on the south east side



Fig. 5.2.3 The new basement window on the north east side



Fig. 5.2.4 The new basement window on the south east side

Fig. 5.2.5 Windows on the South side





Fig. 5.2.7 Window on the North side of the porch

previously there had been windows at this location.



Fig. 5.2.6 Plasterwork in 1F03

The current house has the very fine porch on the west side. This was part of Kay's work, he kept the existing stone wall and constructed his timber framed house on the east side and attached the porch on the west side. This ended up with some compromises and the fixing of the timbers of the porch was, in some positions, rather crudely done. A good example is in room 1F03. At the north-west corner of the ceiling there is piece of decorated plaster. The reason for this had been an item of speculation and it was not till the current work was carried out that the explanation was found. The plaster covered the end of a piece of timber that had been fitted through the stone wall as part of the attachment of the porch to the wall. A photograph of the plasterwork is shown in Fig. 5.2.6. On the north side of the porch on the ground floor there is a partly obscured window. A photograph of this window from outside the house is shown in Fig. 5.2.7. When the restoration work was carried out in the 1960s the frame of another window the other side of the door were discovered buried within the west wall. At the time consideration was given to the possibility of re-instating these windows and the decision was taken that the window on the north side should be partly re-instated and reglazed. The window on the south side was left untouched and plastered over on the inside so that it was no longer visible. This window on the south side was 'found' again during the 2009 restoration work. A photograph of the frame of this window buried within the wall is shown in Fig. 5.2.8. The location of this window, adjacent to the front door, can be seen in Fig. 5.2.9. A cut away plan (Fig. 5.2.10), shows the two windows either side of the door as they were built. Presumably these windows were there before the porch was built in 1616.

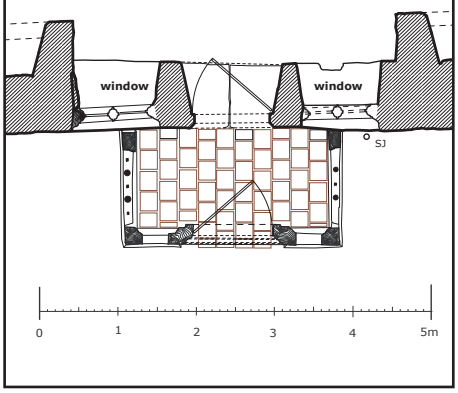


Fig. 5.2.8 Previous window now hidden by porch



Fig. 5.2.9 A view inside with the windows either side of the front door

Fig. 5.2.10 Cut away plan showing the windows either side of the porch



5.2.2 Subsidence of the South Wall.

Inspection of the east side of the house shows that there has been subsidence. The south east corner of the building has sunk so that it is now significantly lower than it was when it was built. Unfortunately the time that this occurred is not known. This probably led to the removal of the oriel windows, replacement of other windows and the rebuilding of the south east part of the roof with the little dormer window.

5.2.3 The Outhouse

The house was not connected to mains water and drainage until after 1979. In order to provide some degree of sanitation a brick outhouse was constructed some time in the 1800s. This can be seen in the painting by Oliver Baker, (see Fig. 5.2.11) but was removed, probably in the early 1900s. However, when the ground was excavated to allow light into the kitchen an earlier drain was discovered. See Figs. 5.2.12 to 5.2.14.

A decorative path possibly constructed in the early 1900s was uncovered on the south east side of the building and details of this are shown below as Figs. 5.2.15 to 5.2.17.

This path can be seen on an old postcard see Fig. 7.13.



Fig. 5.2.11 Oliver Baker Painting showing the brick outhouse, probably painted in the late 1880s. Courtesy of Halls Holdings Ltd.



Fig. 5.2.12. The excavation on the north east side of the building to allow light into the new kitchen window. The drain from the outhouse is shown in Figs. 5.2.13 and 5.2.14.



Fig. 5.2.13



Fig. 5.2.14

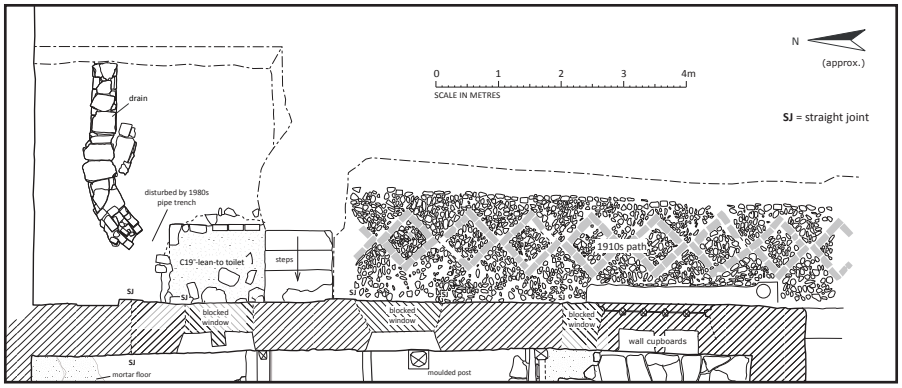
Fig. 5.2.15





Fig. 5.2.16

Fig. 5.2.17



5.2.4 Excavation in the garden

During the recent refurbishment of the building, the work carried out included lowering the ground in the north east corner of the back garden to provide better light to the basement windows. These had become obscured over time by the rising ground level. Some of the pictures taken during this work are included in this report in section 5.2.3. Although these works were not undertaken as a formal archaeological excavation, it was still possible to recover good samples of domestic artefacts and to undertake some salvage recording of the deposits and features encountered. The majority of the finds result from rubbish having been discarded in the garden of the present house over its 400 years of use. An analysis of clay pipes that were found during this work is included in this report as section 5.3 and an analysis of the pottery found is on section 5.4.



Fig. 5.2.18 Pipe trench showing waste outlet

The second activity that involved excavation in the garden was the exercise to lay a foul drain from the kitchen to the sewer. Measurement of the ground level(s) had shown that it would be possible to lay a pipe directly from below the kitchen to a waste pipe within a manhole at the east end of the garden. A trench was dug to enable this pipe to be fitted. This trench revealed sections of unmortared wall, which were probably medieval in date. A photograph taken to show the pipe, trench and wall is included as Fig. 5.2.18. The plastic foul drain pipe can be seen protruding from below the kitchen. On the left hand side of the trench, forming a support to the side of the trench is the wall. Adjacent to the back of the house there is also evidence of a cut off section of wall at right angles to the wall supporting the trench. A drawing showing the position and size of the wall is included as Fig. 5.2.19.

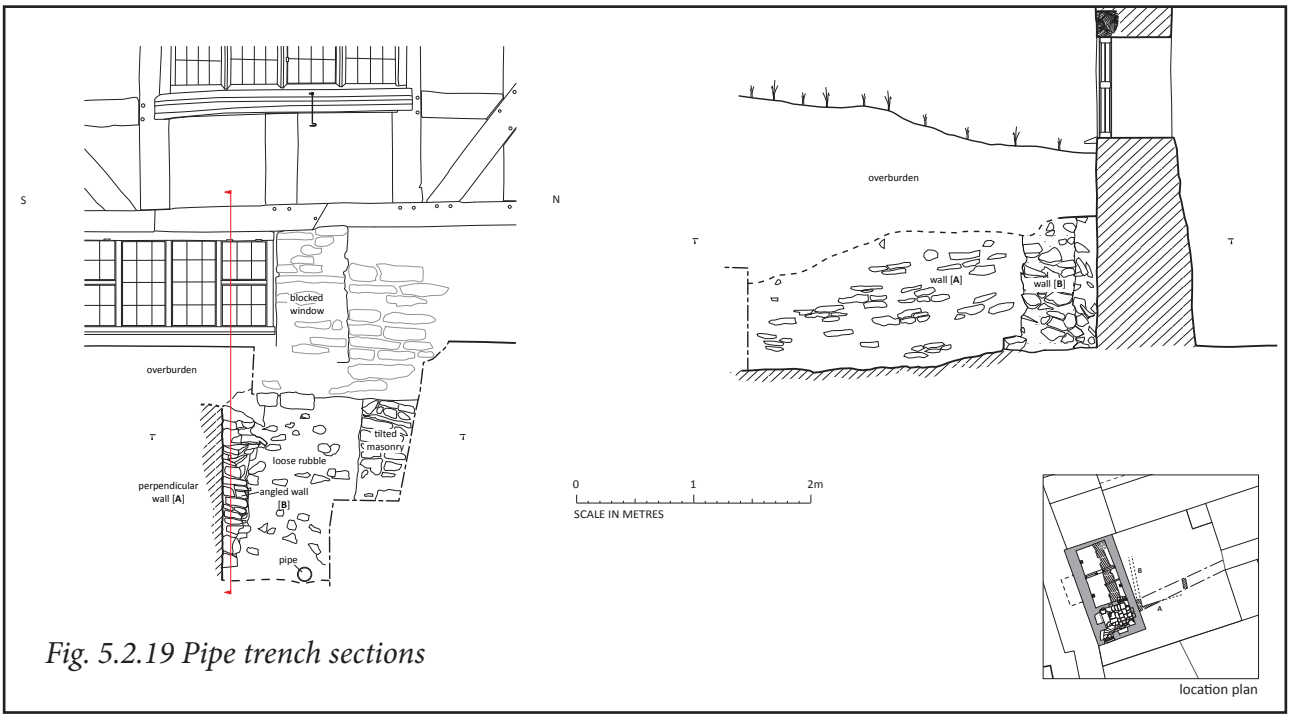


Fig. 5.2.19 Pipe trench sections

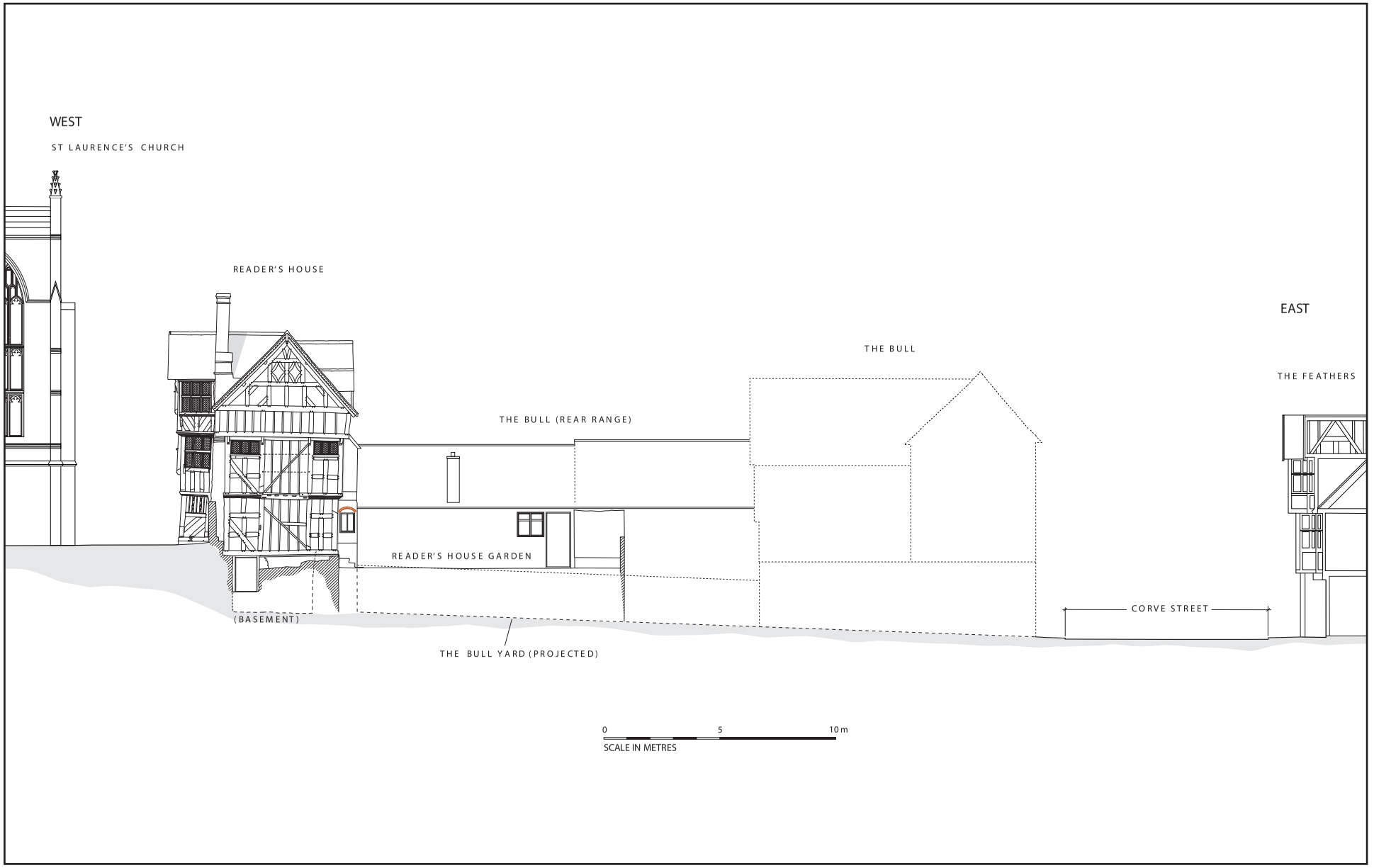


Fig. 5.2.20 Site cross-section

There is a possibility that these medieval walls found in the trench when the new foul drain for the Reader's House was being installed may have been part of the building mentioned in the 1320 records of the Palmers' Guild. It was described as situated 'at the end of the tenement next to the graveyard'. When this earlier house was built the ground level on the east side of the current house was at a substantially lower level than at present. Therefore the walls that were found would have been built at what was then ground level. The ground level at that time probably corresponded to the level of the Bull Yard (see Fig. 5.2.20) the original boundary of the churchyard was most probably different from that which exists now. Over the years there has been encroachment of the buildings of the town into the churchyard and it is not known where the original boundary was situated. The Reader's House and (much later) the cottages to the north etc. were encroachments into the churchyard. The present eastern boundary of the churchyard, which incorporates the front of the Reader's House, is most probably not the line of the original boundary.

Medieval ceramic ridge tiles were found in the Reader's House garden and these may be from the original building that was on the site. Also there are some thin sandstone roof tiles built into the stone part of the house, these are shown as Fig. 5.2.21. There are no medieval stone tile roofs extant in Ludlow today, but there would have been some in past times especially as there is a well known geological bed called the Tilestone that outcrops in the southern Marches. This outcrops in the Teme in the vicinity of that which is now Casemill Weir and so it is quite feasible that this was one of the sources that was exploited for covering the more important buildings in medieval times. Possibly the Reader's House had a stone tile roof but these tiles could have been acquired from almost anywhere. They could even have come from the Castle when much of its stone was stolen for use around the town. There is a similar stone tile in Ludlow Museum Resource Centre recovered from the excavations beneath the former Castle Garage in Corve Street.



Fig. 5.2.21 Re-used sandstone roof tiles

It is not known when the earlier building on the footprint of the present Reader's House was constructed. It is possible that this was in the 15th century as the chimneys and fireplaces date from that time. What it looked like is not known because it was almost completely rebuilt by Thomas Kay in 1616. It is possible that the west side of this house was a plain wall. It certainly did not have the fine porch that Kay built. Thomas Kay claimed to have 'new builded' the Reader's House to his 'great charges', it seems that he kept the west wall and the bases of the other walls that are now in the cellar. It may have been at this time that the garden was mostly filled in, but still allowing space for high windows in the east wall of the cellar. All or almost all of the timber framing was new (but some timbers may have been reused from the demolished building). Thomas Kay's house has not survived exactly as built. It had two matching roof gables on the east elevation (see Fig. 6.48), oriel windows on the south elevation and other (now blocked) windows on the north elevation.

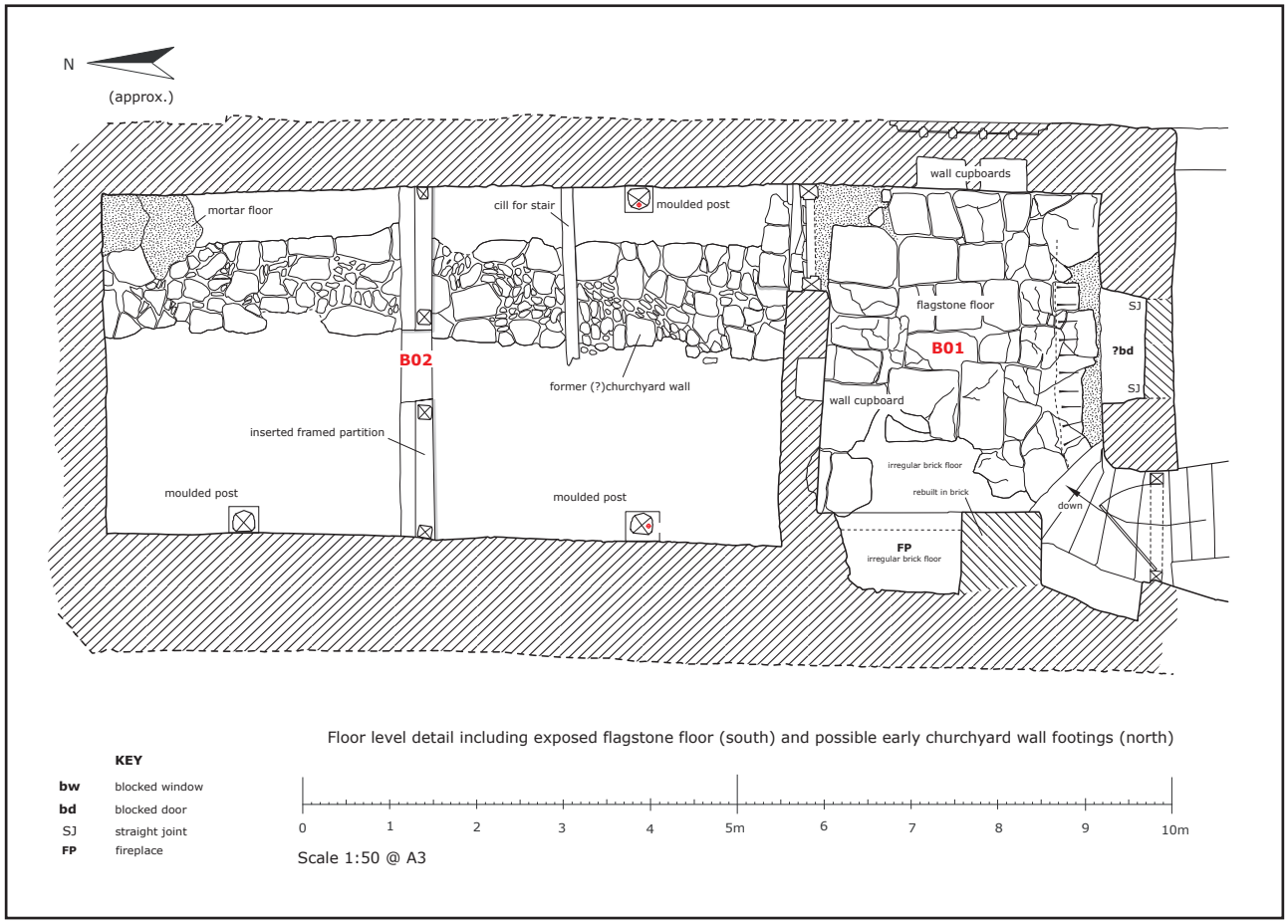


Fig. 5.2.22 Basement with retaining wall

5.2.5 The Wall found in the Basement.

During the restoration of the basement the floor was cleared and this exposed the remains of a substantial wall that had been built before the existing house. The thickness of the wall suggests that it was a retaining wall, it was much thicker than that required for a building. There is photograph of part of this in section 5.1.3 (Fig. 5.1.7) and it's shown in detail as Fig. 5.2.22. It is reasonable to suppose that this had been built because the ground naturally sloped down from the churchyard to the road (Bull Ring/Corve Street). As the church land was built up, or possibly to allow it to be built up, the slope would have become too steep thus a retaining wall would have been necessary.

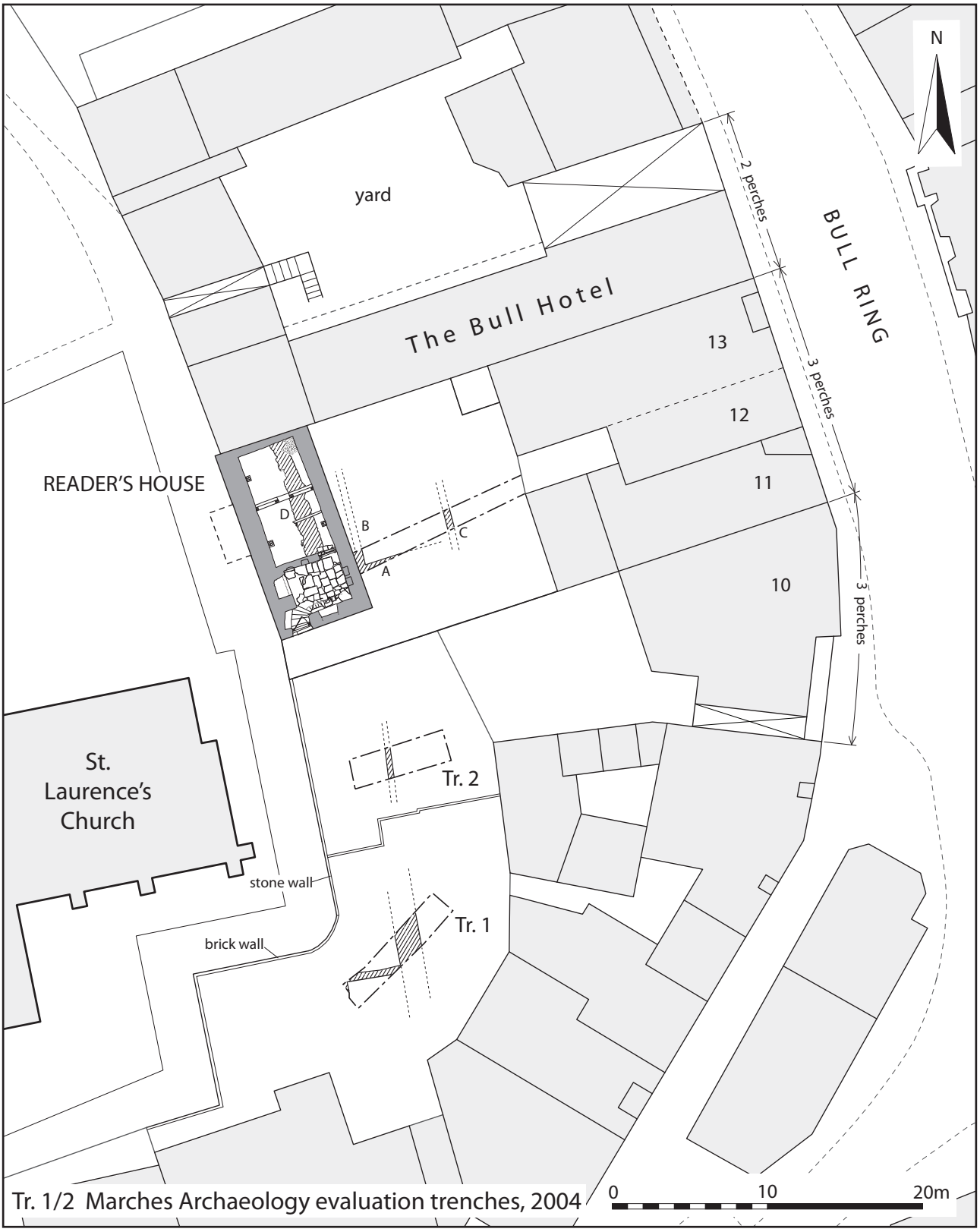


Fig. 5.2.23 Plan showing archaeological trenches

It is possible that the wall doubled as a boundary wall. The fact that the Reader's House straddles it suggests that it might have collapsed at some time and then the site opened up to allow rebuilding. The west wall of the Reader's House, with the in-built chimneys now provides the required support as well as creating a decent sized basement for the house above.

In 2004 when consideration was given to building on the land south of the Reader's House,

Marches Archaeology dug two trial trenches to investigate any archaeology (Ref. 5.2.1). The location of these trenches is shown in Fig. 5.2.23. Walls that were found in this exercise are in line with the retaining wall found under the basement of the Reader's House. However, the wall in Trench 2 appears to be much thinner than those seen in the Reader's House and that in Trench 1. If this is really a structural retaining wall then the section found in Trench 2 appears to be inadequate. It is not possible, from the information available, to decide exactly the role of these walls, however it is reasonable to suppose that at some time they were part of substantial earthworks.

Reference 5.2.1 Excavation report: Kenney Jane. 2004. Land to the rear of 9-10 King Street, Ludlow: a report on an archaeological evaluation. Marches Archaeology Series. 321

5.2.6 Blocked doors/windows

Early pictures of the Reader's House show a door/window on the ground floor at the southern end of the western elevation. A good example of this is on H. B. Ziegler's painting which is dated 1873, Fig. 4.3. Ziegler was born in 1798 and painted in many parts of Britain. He never lived in Ludlow but died in the town in 1874 whilst visiting relatives (Ref. 5.2.) The opening depicted has long since been blocked up, even the early postcards/photographs of the house show it as a blank wall.

At various times over the years some of the windows on the porch have been blocked. For instance the Ziegler painting (above) has two windows on the south side of the porch blocked and rendered over. Some of the postcards dating from the early 1900s also show some of these windows blocked. See Fig. 5.2.24 below. Were these windows blocked in order to emulate the Georgian style that was prominent in the town in the 18th century? This was the time that it became the house for the Reader. At some time within the house some of the interior timber panels were covered with lath and plaster and covered with wallpaper. It seems that much of this was stripped away in the 'restoration' of 1909.

Reference 5.2 Lloyd. D. and Klein. P. 1984. Ludlow: A Historic Town in words and pictures. Page 96. ISBN 0 85033514 0



Fig. 5.2.24. © Walter Scott, Bradford

5.2.7. Daisy Wheels

Above the fireplace in the ground floor room on the north side there are some daisy wheel markings, see Plate 59 and Section 6.2.2.3. Opinions vary on the reason for these symbols. One possibility is that they were used as an aid during construction of the building. This was because a rectangle and other geometric shapes can be found from a daisy wheel. However, it seems unlikely that this is the reason for these symbols in the Reader's House. Why would they be drawn on a fireplace if they were there to assist during construction and why would there be several of them adjacent to each other?

The rebuilding took place in the 1600s, a period of great religious change in England. Many of the causes of natural or personal disasters were not understood and there was an underlying fear of witchcraft. The use of this type of mark was common as a form of protection to prevent witches or other evil spirits from entering the house and placing curses on the occupants. It was thought that witches could change shape and enter a house by any convenient opening. Hearths were regarded as particularly vulnerable since, unlike doors and windows, they could not be closed.

References, there are a number of reports written on this subject, for instance:-

Easton, T., Ritual Marks on Historic Timber, Weald and Downland Museum, Spring 1999

Meeson, R., Ritual Marks and Graffiti:Curiosities or Meaningful Symbols? Vernacular Architecture, Vol. 36 (2005) 41–48

5.3 Clay Pipes found in the Garden – Author, David Higgins

5. 3.1 Introduction

The clay pipes considered in this section of the report were recovered from the back garden of the Reader's House during the recent refurbishment of the building. The pipes were found during two of the activities carried out; the lowering the ground in the back garden to provide better light to the cellar windows and when the trench was dug to install a foul water pipe to the sewer. The majority of the finds result from rubbish having been discarded in the garden of the present house over its 400 years of use. Despite being an essentially unstratified assemblage in relation to the archaeological deposits on the site, the pipes still have a good provenance in relation to the occupation and use of this particular building throughout the Post-Medieval period as well as contributing to a broader picture of the production and consumption of pipes within the town.

5.3.2 Background

Tobacco is a New World plant that was only encountered by Europeans during Columbus's first voyage in 1492. The plant was introduced to Europe during the sixteenth century, but it was initially regarded as a medicinal herb and the habit of smoking does not appear to have started until the 1560s and 1570s, when it was particularly taken up by the English. The first production of pipes in this country appears to have taken place around the ports of the south-west and in London and initially the habit was confined either to sailors, who had easier access to tobacco, or to the very wealthy, who could afford it. During the early years of the seventeenth century the habit spread rapidly across the country and to all levels of society as the price of tobacco fell, partly as a result of increased imports but also because it became quite widely cultivated as a crop in Britain.

The Welsh Marches was one of the parts of the country where pipe smoking appears to have been particularly popular during the seventeenth century with early pipes being relatively common in the area. There were also locally available supplies of pipe clay, fire clay and coal, which allowed pipe making to become an important local industry. One of the principal production centres developed around the Much Wenlock / Broseley area of Shropshire, where a nationally significant pipe making industry emerged during the course of the seventeenth century (Higgins 1987). Similar geological conditions existed around the Clee Hills, just to the east of Ludlow, and there were significant numbers of early pipe makers in the Cleobury Mortimer area, in Pipe Aston just to the south west of Ludlow, as well as in the town of Ludlow itself (Berlyn 2008). Ludlow was an important market town as well as an administrative centre, since it is where the Council of Wales and the Marches was based from 1472-1689. As such, the town was far from being an isolated backwater and would have had extensive mercantile and administrative connections, including direct links with London itself.

5.3.3 The Pipes Themselves

Restoration works at the Reader's House produced a total of 708 fragments of clay tobacco pipe, made up of 144 bowl fragments, 550 stem fragments and 14 mouthpieces. Even a very broad division of this material by century shows that the majority of the pipes date from the seventeenth and eighteenth centuries (599 fragments; 84.6%) with only a relatively small number (109 fragments; 15.4%) dating from the nineteenth century see the Table 5.3.1. This division is even more marked when just the bowl fragments are considered, since there are 142 bowl fragments in the earlier group, but only two in the later. This is probably because the more robust earlier bowls survive relatively well in the ground whereas the thinner eighteenth and nineteenth century bowls are easily broken and crushed so that they are not generally recovered without the excavated deposits being sieved.

Category	B	S	M
C17th and C18th bowl fragments (excluding one C17th bowl with a milled stem attached, listed below)	141		
C17th and C18th stems and mouthpieces - plain		421	10
C17th stems with milled or stamped decoration (one milled stem has part of the bowl surviving)	1	7	
C18th stems with relief stamped marks across them and/or roll-stamped borders		19	
C19th stems with incuse stamped marks along them (one also has moulded claw decoration)		3	
C19th mould decorated fragments (excluding the marked claw stem, listed above)	1	1	
C19th bowl fragment - plain	1		
C19th plain stems and mouthpieces (the mouthpieces comprise three cut examples and one nipple type)		99	4
Total (707 fragments in all)	**144**	**550**	**14**

Table 5.3.1. Clay tobacco pipe fragments from the site, divided into broad categories and quantified by bowl (B), stem (S) and mouthpiece (M) fragments.

Even allowing for the later bowls being underrepresented, it is clear from the other fragments that the majority of the pipes were discarded between around 1610 and 1730, after which there was a marked change in deposition patterns. This change is probably due to two factors. First, there was a vogue for taking snuff rather than smoking tobacco during the eighteenth century so that the consumption of pipes fell. This trend is widely observed in archaeological assemblages nationally and so it is reasonable to suppose that the inhabitants of the Reader's House may well have followed contemporary fashions by consuming some or all of their tobacco as snuff during this period. Second, waste management tended to become more organised during the eighteenth and nineteenth centuries with a higher proportion being collected for disposal elsewhere rather than being discarded within the curtilage of the property itself. Whatever the reasons, it is clear that the most reliable evidence for smoking on this site dates from a period of just over a century between c1610 and 1730, with only a smaller sample available to shed light on later periods.

Over the last 30 years the author of this section has recorded a very large number of pipes from Ludlow and the surrounding areas from both museum and private collections. Although these groups contain many individually interesting pieces, this is by far the largest group that has been recovered from a single domestic context. The pipes from this site can be arranged into a sequence that provides a representative sample of the pipe styles that were being used on the site for more than a century from the construction of the current house in 1616. They also reflect the wider patterns of pipes that were being produced, traded and consumed within Ludlow during this period.

In order to discuss the range and evolution of pipes that were being used on this site the more complete examples have been selected and compared in Table 5.3.2. Fragmentary examples have generally been excluded so as to make the data more directly comparable, for example, bowl fragments have been omitted so that the ratio of heel to spur forms or marked to unmarked pieces can be seen. Where fragmentary pieces have been included (for example, incomplete but marked bowls) this has been noted in the table. In all, it has been possible to classify 114 of the 144 bowl fragments recovered. Broseley bowl types are identified according to the forms described by Atkinson (1975) and Higgins (1987).

ANALYSIS OF BOWL FORMS / MARKS	Marked	Plain	Total
Early Forms - c1610-1640			
Spur bowls	0	3	3
Heel bowls	8	11	19
Sub-total	**8**	**14**	**22**
Mid-C17th Forms - c1640-1680			
Local heel forms (if marked, then on the heel only)	20	36	56
Broseley Type 1 heel form, c1660-80	1	0	1
Bowl fragment only (local style), marked on the back of the bowl	1	0	1
Heel fragment only	1	0	1
Broseley Type 2 form, c1660-80 - marked on heel only	6	0	6
Broseley Type 2 form, c1660-80 - marked on bowl only	1	0	1
Broseley Type 2 form, c1660-80 - marked on both heel and bowl	1	0	1
Sub-total	**31**	**36**	**67**
Late-C17th / Early C18th Forms - c1680-1730			
Spur forms (2 marks are doubtful - maybe only 6 or 7 marks in total)	8	5	13
Local heel forms - marked on heel only	1	0	1
Local heel forms - only the heel survives	1	0	1
Broseley Type 5 form	2	0	2
Sub-total	**12**	**5**	**17**
Later C18th Forms - c1730-1800			
Spur forms	0	6	6
Sub-total	**0**	**6**	**6**
C19th Forms - c1800-1900			
Spur forms	0	2	2
Sub-total	**0**	**2**	**2**
GRAND TOTAL	**51**	**63**	**114**

Table 5.3.2. Analysis of the bowl forms from the site by period and type. Only the more complete bowls have been included so as to allow the ratios of the different types to be compared.

Early Pipes – c1610-1640 The earliest pipes from the site can be dated to c1610-40 (e.g., Figs. 5.3.1-5.3.8), a period when pipe smoking was still a relatively new introduction and during which pipes were not particularly common anywhere in the country. One of the notable characteristics of the pipes from the Ludlow area in general, and this site in particular, is the high incidence of early bowls. There are 22 substantially complete examples of c1610-40 from this site (just over 19% of the identifiable bowl forms) this suggests that the occupants were certainly smoking regularly from the early seventeenth century onwards. There are only three spur bowls (e.g., Fig. 5.3.1), none of which is marked, the remainder being heel bowls (e.g., Figs. 5.3.2-5.3.8), nearly half of which are marked (8 out of 19 examples). These marks are all types that can either be identified with local makers or are known to occur in the area and so are presumed to belong to local makers. Even when the pipes are not marked, details of the bowl form and finish all point to local production. This dominance of local forms at such an early date is interesting since it demonstrates that not only had the fashionable new habit of smoking become firmly established in the Ludlow area but also that pipe makers had rapidly established themselves to supply the local market. As noted above, there were strong administrative links to London at this period although only around one or two early London pipes have been reported within the town, whereas locally produced pipes are very common. Some of these pipes were probably produced by pipe makers working in the town itself although others may well have come from more rural areas nearby. For instance Pipe Aston, some six miles to the south-west, where early kiln sites dating from c1620-40 have been found (Peacey 2006; Peacey 2008). Many of the marks found on pipes at Pipe Aston (Peacey 2008, 53), however, are not matched by finds that have been made from Ludlow and so only a small percentage of the Ludlow pipes seem to have come from there. Conversely there are some other pipes, such as those marked IL, that are not only found at both Pipe Aston and Ludlow (Peacey 2008 Fig. 2, and from this site, Fig. 5.3.7) but also across a much wider area. In the case of the IL pipes examples have been published from Hereford (Peacey and Shoesmith 1985, Fig. 73.20) as well as being recorded by Higgins from places as diverse as Worcester, Stafford, Eccleshall, Lower Brompton (near Shrewsbury) and Chester – an area some 70 miles from north to south. It is thought that these early IL pipes were probably produced in the Broseley / Much Wenlock area, perhaps made by an early member of the Legg pipe making family. The two examples from this site were almost certainly made in different mould types and marked using different dies, showing that this workshop needed a range of equipment to meet production requirements.

These early pipes show that there was already a complex production and supply network operating in the Ludlow area from the early seventeenth century onwards. The majority of the town's needs appear to have been met by pipe makers working in or near the town but with a few other pipes probably being traded some 20 miles from the Broseley area. Pipes from further afield are rarely found and most likely represent individual items being carried rather than any sort of organised trade. The most striking characteristic is the number of these early pipes that are found, suggesting that there was a ready and affordable supply of tobacco. This may have been grown locally since tobacco was quite widely cultivated during the seventeenth century, even after legislation was introduced to try and stop this practice. It would appear that the habit of smoking quickly reached the western fringes of England and that tobacco was readily available in the Ludlow area from the early seventeenth century onwards. A local pipe making industry soon established itself to meet the demand for pipes and the occupants of the Reader's House participated in this new custom, with pipes being regularly deposited on the site from c1610 onwards.

Mid-Seventeenth Century Forms – c1640-1680 From around 1640-1680 smoking must have been very common at the Reader's House since this is the period when the largest numbers of pipes were deposited in the garden (67 of the 114 more identifiable bowl forms – 59%). Spur forms had clearly fallen from favour since all the pipes recovered from this period are heel types (e.g., Figs. 5.3.9-5.3.29), just under a half of which have maker's marks stamped on them. These marks are

usually found on the base of the heel, although one or two examples have stamps either on the bowl facing the smoker (Figs. 5.3.10 and 5.3.28) or repeated on both the bowl and heel (Fig. 5.3.26). By this date regional styles of bowl form and mark had emerged so that it is possible to differentiate the pipes using these criteria as shown in the Table 5.3.2. This shows that the majority of the pipes (57 out of 67 examples, or about 85%) are of local types that would have been produced in or near Ludlow (e.g., Figs. 5.3.9-5.3.22) and that, of these, 22 (39%) are stamped with a makers' mark. Some of the 'wheel' or cross marks in particular may have been made at Pipe Aston, but they are very difficult to identify to individual die type without direct comparison of examples from that centre (Figs. 5.3.17-5.3.20). In general terms however, the marks found at Pipe Aston are not well represented at Ludlow and the majority of the Reader's House finds are likely to have been produced in the town itself.

The local bowls are of variable quality although most are well made and neatly finished, some of them with a burnished surface (e.g., Figs. 5.3.9-5.3.11). The pipes with burnished surfaces, however, are in the minority and, where burnishing does occur, in at least two cases it is on pipes imported from Herefordshire with crowned rose marks (Figs. 5.3.9 and 5.3.10). In contrast, the nine bowls from the Broseley / Much Wenlock area are all stamped with a maker's mark and almost all have burnished surfaces (Figs. 5.3.23-5.3.29). They represent a much more uniform product and most of them have a distinctive, forward-leaning bowl form and demonstrate the good quality burnished products that characterised pipes from this production centre (Figs. 5.3.24-5.3.29). Having had to be carried such a distance overland these pipes are likely to have been more expensive than local products and they would certainly have been more desirable. These 'imports' account for some 13% of the pipes being used at the Reader's House during this period and show that better quality pipes, brought in from some distance away, formed a small but significant part of the range consumed. It would be interesting to compare this ratio with a similar sized assemblage from a contemporary site of lesser status to see how far these imports can be used to determine the social standing of the household.

Late-Seventeenth to Early Eighteenth Century Forms – c1680-1730 During the period from 1680-1730 there is a marked change in the style and origin of the pipes being used at the Reader's House. A few heel bowls still occur (Figs. 5.3.30-5.3.32) but these are now substantially outnumbered by a new form with a spur (Figs. 5.3.33-5.3.40). This new spur style became very popular and is almost the only style found from the early eighteenth century onwards. This change is not specific to the occupants of the Reader's House, but rather a broad regional trend that was taking place right across the West Midlands at this time, with the principal styles being set by the pipe makers of the Broseley / Much Wenlock area.

The proportion of pipes from different production sites being used at Ludlow also changes as the Broseley / Much Wenlock area consolidates its position as the principal pipe making centre in the region. There were still pipe makers working in Ludlow, and their products were still being used at the house, for example, there are two pipes marked IA for one of the John Arthurs who were working in the town during the late seventeenth and eighteenth centuries (Figs. 5.3.30-5.3.31). One of these examples comprises a fragmentary heel from an unburnished pipe (Fig. 5.3.30) while the other is copying a Broseley area style bowl, with just the bowl being burnished (Fig. 5.3.31). In contrast the Broseley area bowls tend to be fully burnished on both bowl and stem, and the overall quality of the products and the marks used on them is better. The most common mark from the Reader's House at this period is EB, which is represented by one large heel mark with the initials flanking a hand or gauntlet (Fig. 5.3.32) and four spur pipes with tiny EB stamps on them (for example, Figs. 5.3.33-5.3.35). The EB maker has not yet been identified but the style of the gauntlet mark is typical of others used in the Much Wenlock area. The style and quality of the bowl forms and lettering on the dies is also typical of products from that area and so Much Wenlock is perhaps the most likely source. In all some 14 or 15 of the 17 identifiable bowls from this period

are likely to have come from the Broseley / Much Wenlock area workshops (82-88%), showing how they had come to dominate the trade to Ludlow, despite the presence of local makers working both in the town itself as well as in nearly Pipe Aston.

Later Eighteenth Century Forms – c1730-1800 In comparison with the earlier periods, very few identifiable bowl forms dating from after c1730 were recovered from the site. This dramatic decline in pipe numbers is probably more apparent than real, since bowl forms became much more lightly made, with thinner walls, which are easily crushed (Figs. 5.3.41-5.3.42). As a result, they do not survive so well in the ground and so tend to be under-represented in archaeological collections. This can be most clearly seen from the fact that only six substantially complete bowls were recovered for study, and yet there are around three times that number of contemporary stem marks from the site, showing that pipes remained in regular use. Having said that, snuff taking also became very popular during the eighteenth century and so the overall numbers of pipes being used was probably less than previously.

The sources of the pipes being used during this period, as evidenced by the stem marks, are slightly more varied. Local production from in or near Ludlow is still represented by a small number of pipes (2 or 3 examples) while the majority still come from Broseley (Benjamin Legg; John Legg Jr and Richard Legg) or Much Wenlock (Thomas Tucker and, possibly, William Smith). There are, however, also two pipes from Chester, which represent a new supply source for the town. The Chester industry reached its peak during the eighteenth century, with the makers there specialising in making good quality pipes with elaborately decorated stems. The two Chester stems found on this site are both decorated with the same stem border and date from c1720-60 (Fig. 5.3.48). They may well have come from the same shipment of pipes (possibly even the same pipe), which would almost certainly have cost more to produce and transport this distance than more local wares. It is likely that these Chester pipes also had longer (and so more expensive) stems. Other decorative stem stamps from the site (see below) are also present and show that the occupants of the house were able to afford good quality and decorative items during this period.

Nineteenth Century Forms – c1800-1900 There are only a couple of nineteenth century or later pipes present amongst this assemblage – too few to draw any meaningful conclusions about the origins and nature of the pipes in use at this time. The only points to make are that pipe making in Ludlow and the surrounding areas died out during the eighteenth century so that, by the nineteenth century, all the pipes in use would have had to be imported from other centres, such as Worcester, Bridgnorth or Broseley. The latter remained one of the principal production centres nationally and, indeed, there are three incuse stem marks from the site that date from c1850-1960 and were made in Broseley by members of the Southorn family. This shows that clay pipe smoking continued on the site in some form or another well into the nineteenth century and, in all probability, into the twentieth century as well. By this time, however, clay pipe use had declined dramatically in favour of new and more durable types of pipe made of briar or meerschaum. Changing fashions also meant that, from the end of the nineteenth century onwards, smokers increasingly favoured smoking cigarettes rather than pipes and so the evidence for smoking disappears from the archaeological record.

5.3.4 Marked and Decorated Pipes

Quite apart from the social history of the site that is revealed by the pipes, this assemblage provides one of the best collections of marked and decorated pipes that has been recovered from any site in the town. In total there are some 74 stamped pipe marks represented in the group, in addition to which there are a number of other decorated stems. A summary of these marks is given in the Table 5.3.3.

Many of these marks have already been recorded from other sites in and around Ludlow, but this group is notable since it not only shows the range and diversity of products that would have been

used within a single household but also provides a large enough sample to be representative of the marks that are found within the town as a whole. Several of these marks or makers have already been alluded to when discussing the pipes by period, but the following account highlights the salient features of the marks themselves.

Seventeenth and Early Eighteenth Century Marks The earliest marks of c1610-40 tend to be quite simple and comprise either a symbol, such as the wheel or cross mark shown in Fig. 5.3.5, or the maker's initials (Figs. 5.3.6 & 5.3.7). Sometimes just a single surname initial is found (Fig. 5.3.8), but this is less usual. These early marks tend to be fairly simple, without any ornamentation around the lettering, although sometimes the edge of the mark itself is shaped (Figs. 5.3.6 and 5.3.8). Although initial marks are occasionally found the local makers generally favoured symbol marks, whereas the Broseley area makers tended to use primarily initial marks right from the start. Marks are only found on rather less than half of the early heel bowls from Ludlow. Spur forms are much more rare and, when they do occur, they are not normally marked at all.

From the middle of the seventeenth century regional styles of mark become apparent, with the crowned Tudor rose being particularly characteristic of the Herefordshire industry (Figs. 5.3.9-5.3.10). In Ludlow by far the most numerous marks found at this period are those with the initials WV, which were produced by the William Underwoods from around 1650 onwards (Figs. 5.3.11-5.3.15), occasionally with the initials reversed (Fig. 5.3.11). The pipemakers' stamps were now produced in a variety of shapes, and sometimes with other decorative motifs accompanying the initials. Symbol marks were still commonly used by pipemakers in and around the town (Figs. 5.3.17-5.3.20). The Ludlow area marks, however, remain fairly simply executed in comparison with Broseley area pipes, which often have accompanying decorative motifs as well as borders around the lettering (Figs. 5.3.23-5.3.29). Furthermore, the Broseley area dies were often finely engraved, for example the tiny lettering on the Samuel Decon dies from Much Wenlock (Figs. 5.3.26-5.3.28). These differences may be slight but they all underline the difference in style and quality that enabled the Broseley area makers to capture the market over such a wide area from the middle of the seventeenth century onwards.

Towards the end of the seventeenth century two new styles of bowl form and mark emerged in the Broseley area and were widely copied regionally, including by the Ludlow area makers. A heel form with a particularly large, tailed heel was the most distinctive Broseley product at this time (Fig. 5.3.32), and this style was certainly copied in Ludlow, for example, by John Arthurs (Fig. 5.3.31) and by the makers in Pipe Aston. Although not present in this particular sample, many of these pipes with tailed heels had a large, square mark containing the maker's name in three lines of lettering. This style of mark is important to note, since its use moved to the stem when this style with a large heel went out of fashion around 1730.

In contrast with the large heel marks, the spur form with its tiny base stamp represented a completely different style of bowl and mark, with the majority of the examples probably being imported from the Broseley area (Figs. 5.3.33-5.3.37). Pipes of this type were also produced in and around Ludlow, although the local copies are less frequently marked and often of poorer quality, for example, Fig. 5.3.38, which is not burnished and where the base of the spur has not even been trimmed to remove the mould flaws.

Seventeenth Century Decorated Stems One final aspect of these later seventeenth or early eighteenth century pipes is the use of stem decoration, comprising the use of milled bands and/or impressed stem stamps and borders. Eight stem fragments of this type were recovered in total, examples of which are shown in Figs. 5.3.22 and 5.3.43-5.3.47 (the only pieces not illustrated are a stem with just the very edge of a milled band around the stem surviving at one end and a fragmentary zig-zag border, similar to that shown in Fig. 5.3.45). These stems probably all date from before 1700 and can be divided into three types; those with just milled bands (4 examples);

C Name	Surname	Other	Pos	No	Pipe Date	Suggested Maker	Likely Origin	Fig(s)	Comments
I	A		SX	1	1730-1790	John Arthurs	Ludlow		Stem stamp with fleur-de-lys above the initials.
I	A		H	2	1680-1730	John Arthurs	Ludlow	30-31	Two different styles of mark and bowl made in Ludlow by John Arthur.
E	B		H	1	1680-1730		Broseley area?	32	
E	B		SP	4	1690-1730		Broseley area?	33-35	Eleven examples of this mark are known from elsewhere in Ludlow.
G	D		H	4	1610-1640	George Deakin	Lawley Cross	6	Probably all made in the same mould and marked using the same die by George Deakin, an early pipe maker from Lawley Cross, near Much Wenlock (fl1640; probably died 1646).
S	D		BF	1	1660-1680	Samuel Deacon	Much Wenlock	28	The initials SD flanking a gauntlet on the bowl facing the smoker. This mark was almost certainly used by Samuel Deacon of Much Wenlock.
W	D		SP	1	1690-1730		Broseley	36	Possibly William Darbey, who was baptising children during the early 1700s and was buried at Broseley in 1722.
Sam	Decon		H/BF	5	1660-1680	Samuel Deacon	Much Wenlock	26-27	Five bowls marked on the heel with the mark of Samuel Deacon, one of which is also marked on the bowl facing the smoker. Various die types.
W	H		H	1	1640-1670		Broseley	23	Probably a Broseley area maker. Another example known from elsewhere in Ludlow.
	H		H	1	1610-1640		Broseley area?	8	Early mark comprising the single surname letter H.
I	I		H	1	1660-1680		Broseley area?	29	
I	I		SP	1	1690-1730		Broseley area?	37	
I	L		H	2	1610-1640		Broseley area?	7	Probably a member of the Legg family from the Broseley area.
R	L		SX	2	1720-1760	Richard Legg	Broseley		Two stems with RH flanking a fleur-de-lys. Another partial mark probably the same.
BENJAMIN	LEGG		SX	1	1730-1800	Benjamin Legg	Broseley		
RICHARD	LEGG		SX	1	1720-1800	Richard Legg	Broseley	49	Full name stem mark, together with a lion oval.
RICHARD	LEGG		SX	1	1720-1800	Richard Legg	Broseley		Full name stem mark, without any accompanying mark.
IOHN	LEGG JUNr		SX	3	1730-1800	John Legg, Jr	Broseley		Two more examples known from other sites in Ludlow.
W	S		H	1	1660-1680	William Savage	Much Wenlock	25	William Savage (I) took an apprentice in 1660 and died in 1686. WS marks are also known from Wigmore and elsewhere in Ludlow.
W	SOUTHORN & Co		SL	3	1850-1960	William Southorn & Co	Broseley		Three partial incuse stem marks in at least two different formats. Most likely all W Southorn products.
THO	TUCKER		SX	2	1730-1760	Thomas Tucker	Much Wenlock		Thomas Tucker is recorded as a pipe maker in Much Wenlock during the 1730s.
W	V		H	12	1640-1680	William Underwood	Ludlow	12-15	Twelve stamped pipes of varying dates between 1640 and 1680 with probably at least 8 different mould types being represented. There are also several different die types used to mark the pipes, which are the products of William Underwood (I) or (II).

C Name	Surname	Other	Pos	No	Pipe Date	Suggested Maker	Likely Origin	Fig(s)	Comments
V	W		H	1	1640-1660	William Underwood	Ludlow	11	Almost certainly a product of William Underwood, but with the initials reversed.
WIL…	…		SX	1	1730-1800	William Smith	Much Wenlock?		Fragmentary mark, possibly identified as William Smith. Another WILL/IAMS/MITH mark known from the Mill St Allotments, Ludlow.
?	?		SX	1	1730-1800	?			Very edge of a stem stamp only - completely illegible.
?	?		SX	1	1720-1760	Richard Legg	Broseley		One stem with the very top of a fleur-de-lys mark surviving. There are t two similar RL pipes from the site and this is most likely a third.
?	?		H	1	1640-1670		Broseley	24	A small, slender Broseley style bowl with the very edge of a mark surviving - no letters legible.
?	?		SP	2	1690-1730				One illegible spur mark and another very chipped spur that was probably marked - but also completely illegible.
		[bear and staff]	SX	1	1730-1790		Ludlow?	51	Oval stem stamp depicting a bear and staff (symbol of Warwickshire). This mark is locally common in the Ludlow area, where it is thought to have been used by a member of the Arthurs family.
		[wheel]	H	1	1610-1640		Ludlow area	5	Wheel mark on heel - probably a local product.
		[crowned rose]	H	1	1640-1660		Herefordshire	9	A local or Herefordshire style of crowned rose mark.
		[crowned rose]	BF	1	1650-1680		Herefordshire	10	A local or Herefordshire style of crowned rose mark.
		[rampant lion]	SX	2	1730-1790		Broseley and possibly Ludlow area	49	One associated with a Richard Legg mark (49) and another similar (incomplete and double stamped - but clearly from a different die) on a stem by itself.
		[wheel / cross / star types]	H	6	1640-1680		Ludlow area	17-20	Six pipes with at least four different types of symbol mark (wheel / cross / star types) ranging from c1640-60 in date. These marks were common in the Ludlow area and represent local production.
		[wheel]	H	1	1680-1720		Ludlow area		Part of a mark only - possibly a wheel type mark of local manufacture.
		CHESTER	SX	1	1720-1760		Chester	48	Mark occurs on a stem with border and decorated stem twist as well. Another fragment from the site has an identical Chester border, but without any associated mark.
		STAT HOLDER 1747	SX	1	1747-1760		Ludlow	50	Large oval stem stamp with the lettering flanking the Royal Dutch Lion This mark is locally common in the Ludlow area, where it is thought to have been used by a member of the Arthurs family.
Total				**74**					

Table 5.3.3. Showing the Christian name (C Name), surname and any other lettering or decoration on the marks recovered; the position (Pos) of the mark (H = heel stamp; SP = spur stamp; BF = on the bowl facing the smoker; SX = across the stem); the number of examples recovered and their date; the suggested maker and origin of the pipe and the Fig. number of any illustrated examples.

those with milled bands combined with additional stamped decoration (1 example) and those with milled bands used in conjunction with decorative zig-zag stem borders (3 examples).

Milled bands were used throughout the seventeenth century to help 'knit together' and disguise uneven sections of stem where the pipe had been repaired during manufacture. Milling of this type tends to be rather uneven and irregularly applied and is often characterised by having been placed over sections of stem with handling marks where a flaw or break has been mended while the clay is still soft. The incomplete area of milling that is still attached to a bowl of c1650-70 is possibly an example of this type of repair (Fig. 5.3.22). The ends of these milled bands are quite untidy and slight irregularities at the broken end of the stem suggest that this was a repair being disguised. In this example, there would probably have originally been two bands of milling circling the stem on either side of the fault with a section of criss-cross milling in between.

In contrast, milled bands were occasionally very neatly applied to make a purely decorative pattern on the stem, as is probably the case with three of the examples from the Reader's House. The stem with just one edge of a milled band surviving was probably of this type, since the milling makes a very neat band around the stem (not illustrated), and the other two examples are certainly of this type (Figs. 5.3.46-5.3.47). The first of these is on quite a thick stem, one end of which appears to be just starting to open into a bowl (Fig. 5.3.46). This shows that the decoration in this instance was applied quite close to the bowl (about 8mm away), rather than at the mid-point of the stem. The second stem is slightly thinner but this too appears to be from quite close to a bowl junction since the thicker end is just starting to change form (to become slightly oval in cross section) as it approaches the bowl junction. This second piece is also burnished. In both instances the decoration comprises a very neatly defined panel containing diagonal milled bands and without any distortion of the stem at the place where the decoration has been applied. Furthermore, the application of burnish to the second example shows that this was intended to be a better quality product. These two examples probably date from the second half of the seventeenth century and are so similar that they are likely to have been produced in the same workshop, which was most likely in Ludlow.

The second style, where milled bands have been used in conjunction with decorative stamping, is represented by a single find. In this instance (Fig. 5.3.43) the stem has had three stamped marks applied around it followed by at least six bands of milling, in between which two decorative panels have been created. These each contain five impressed marks, which appear to have been made by pressing the point of a tool into the soft clay. Stems of this type are rare and hard to date accurately since they are infrequently recovered in the first place and, even when they are, they are usually broken from their bowls. However similar styles of stamp and decoration have been seen used on Broseley area pipes dating from around 1660-1700 (e.g., Higgins 1987, Fig. 17.7) and this seems the most likely date and source for this example.

Less easy to place are the three remaining examples, which combine milled bands with impressed zig-zag or chevron borders (Figs. 5.3.46-5.3.47). These borders were probably made by making two opposing impressions of a broad blade edge, such as the back of a trimming knife, which has been cut with 'v' shaped notches to create a zig-zag pattern when impressed. The fact that each border is made as two facing impressions can be seen by the fact that the 'overlap' where each individual band of zig-zags meets occurs at different places around the stem. Although reminiscent of the Bristol stem borders used during the second half of the seventeenth century, this particular style of decoration is precisely matched in Oxford, where more intricate shaped borders were also used on pipes that range in date from c1660-1720. The three examples from Ludlow were clearly all applied close to the bowl junction in the same way as the milled patterns. This style of border was not used in the Broseley area but the author of this section has seen several examples from Gloucester, where there is also a published example still attached to a spur bowl form of c1680-1710 (Peacey 1979, Fig. 5.46). There is also an almost complete heel pipe of similar date from a pit in Hereford with the maker's mark TH on it (Peacey and Shoesmith 1985, Fig. 72). In the Hereford

example the bowl and almost all the stem is elaborately decorated, including milled and zig-zag stem borders similar to the Ludlow examples. So the Ludlow borders fall within a stylistic tradition that is not found on Shropshire products further north, but which extends as far to the south-west as Oxford and with the closest parallels being found at places such as Gloucester and Hereford. These stems most likely date from c1660-1710 and were probably made somewhere in the Ludlow / Hereford / Gloucester area.

Eighteenth Century Marks During the eighteenth century there were fundamental changes in the style of the makers' marks used on pipes. The introduction of the spur forms mentioned above necessitated the use of tiny circular stamps, such as those seen in Figs. 5.3.33-5.3.37. These small marks date from around 1690-1720 and the majority were almost certainly produced in the Broseley area. More work on the distribution patterns of the different Broseley area makers is still needed, but it is worth noting that some marks, such as the ligatured WD mark (Fig. 5.3.36) appear to be quite widely distributed, whereas the EB spur marks do not appear to be very common elsewhere, but four have been found on this site. William Darbey of Broseley, who baptised children during the early 1700s and died in 1722, may have made the WD mark, an example of which has also been recorded from as far away as Hereford (Peacey and Shoesmith 1985, Fig. 74.54). The EB marks are more problematic to attribute, since the style and quality of these pipes suggests a Broseley area origin and yet the mark is not common in that area, nor are there any known makers from there with these initials. In contrast, the author of this section has recorded at least 11 other EB spur marks from in and around Ludlow, showing that this maker's products were commonly used in the town. There is also a heel bowl from this site marked EB (Fig. 5.3.32), presumably made by the same maker. The heel mark employs exactly the same style and arrangement of motifs (the initials flanking a gauntlet with four stars) as marks produced by manufacturers from Much Wenlock, in particular a series of MB marks. The MB marks are attributed to the Much Wenlock maker Michael Brown and share the same surname initial as the EB marks. The stylistic similarity of the marks and common surname initial might indicate that another member of the same family produced the EB marks in Much Wenlock. One possible lead is the fact that an Edward Browne was baptised at Much Wenlock on 16 May 1672, but this is a very speculative suggestion and one that would need much more research to see if Edward was a pipe maker, since the name is common and several other individuals of the same name can be found, including one baptised in Ludlow in 1679.

Spurs tended to become smaller and more pointed as the century progressed and so marking moved to the stems of the pipes. Initially large square marks, similar to those found on the large flared Broseley heel bowls, were placed across the stem. Sometimes these just had the makers' initials, but, increasingly, the full name was used, such as the RICH/ARD/LEGG mark from this site (Fig. 5.3.49). The Ludlow makers copied these Broseley styles, for example, there are at least two Broseley area stem stamps with the initials RL flanking a fleur-de-lys motif from this site, as well as a locally made stem copying this style with IA for John Arthurs of Ludlow, also with a fleur-de-lys. The main difference is that the Ludlow mark is much larger and more crudely executed than its Broseley prototypes.

As well as the Broseley style stems there are also two other 'imported' stems from further afield, in this instance Chester. The pipe makers in that city produced ornately decorated stems during the eighteenth century using finely engraved dies to impress marks and borders into the clay. There is one example from the Reader's House that includes part of a Chester oval, a tendril and flower border and a decorated spiral stem twist on the same fragment of stem (Fig. 5.3.48). Another fragment from the site has part of an identical tendril and flower border, perhaps representing either part of the same pipe or another from the same batch that was used at the house. These pipes would probably have been more expensive than local wares and the additional carriage charges from Chester are likely to have added to the cost. Chester pipes are not very common in this area and so these pieces are likely to represent prestigious and expensive pipes smoked in the house.

Oval Stem Stamps Perhaps the most interesting eighteenth-century stem marks, however, are the five decorative ovals that were recovered from the site. Unlike the square Broseley name marks, these were not primarily intended to identify the maker but rather to add a decorative element to the pipe. Decorative stem stamps are found quite widely across the country during the eighteenth century but they are often regionally distinct and their frequency varies considerably from place to place. As mentioned above, Chester was one of the principal production centres of decorated stems during this period and oval stem stamps often formed part of the design. One of the most common ovals used there was that containing the county arms with the lettering CHESTER beneath, as seen on a broken example from this site (Fig. 5.3.48), which forms the first of the five recovered.

In contrast, the Broseley area makers very rarely used oval stamps and, when they do occur, a rampant lion motif is the most frequently found. These lion stamps appear to have been particularly used by Richard Legg, since they sometimes occur together with his name stamp as well, as is the case with the second example from the Reader's House (Fig. 5.3.49). There seems to have been a particular connection between the Legg family of pipe makers and the lion motif, since both Richard and Thomas Legg marks are known with a small lion placed at the end of their name.

Another stem with a rampant lion in an oval was also found at this site, but it is poorly impressed and incomplete and so has not been illustrated. It was clearly made using a different die from the Richard Legg example and so could well have come from another workshop or production centre. Stems with oval stamps containing animals or heraldic devices are certainly known from across Oxfordshire, Gloucestershire and Herefordshire (Peacey 1985) and the author of this section has seen similar examples from Berkshire and Wiltshire. Examples have also been found in Birmingham, where excavations have produced ovals containing a rampant lion and a griffin (Higgins 2009, Figs. 83 and 84) and in Warwick, where ovals containing a flower, a stag's hear and a rampant lion have all been found (Melton 1993). The last of these marks is particularly interesting since it has been found on the same stems as a heart-shaped RH mark that almost certainly belongs to a Warwick maker. Rampant lion marks were also used at Chester and so the Ludlow example could have come from any one of a number of different sources.

Unlike the Chester pipes, these ovals from across the midlands are not usually found in association with stem borders and, when they are (such as the griffin oval from Birmingham) the border is not of a Chester style. Some of the ovals are also linked stylistically, for example the distinctive edge design on ovals from Gloucester and Witney in Oxfordshire, which suggest that they both came from the same workshop or production centre (Peacey 1985, Figs. 1-2). These unaccompanied ovals are clearly not from Chester but their occurrence over such a wide area and usually as single examples makes it very hard to know how many production centres were producing them, let alone which actual manufacturers were involved.

The remaining two stem ovals from the Reader's House are of particular significance, since they provide supporting evidence that some of these marks were probably being produced in Ludlow itself. The first is a bear and ragged staff oval, which occurs on a nicely burnished stem with a relatively narrow bore of just over 4/64" (Fig. 5.3.51). The narrow bore suggests a mid- to late-eighteenth century date of c1740-90 for this piece. The bear and ragged staff is the symbol of Warwickshire but what is significant about this example is that at least three other examples made using the same die have been recorded from elsewhere in the town, showing that it was relatively common in Ludlow. These other examples all have stem bores of 4/64" and occur on relatively thin stems, which are often burnished. Given that most other eighteenth-century stem stamps from Ludlow only occur as isolated examples, often imported from outside the town, this cluster of four identical examples is significant.

The same is true of the final stem stamp from the site – an unusually large mark depicting a crowned lion (Fig. 5.3.50). What is notable about this example is that it is clearly the Dutch lion

holding a sword and bundle of arrows that is being depicted, since it has the inscription STAT HOLDER 1747 around the edge of the mark. William IV (1711-51), Prince of Orange-Nassau, became the first stadtholder of all seven united provinces of the Netherlands in 1747, which must be the event that is being commemorated on this mark. On the face of it, this would appear to be a Dutch pipe that has found its way to Ludlow. There are, however, a number of problems with this interpretation. First, Dutch pipes are always rare in England and, when they do occur, they are usually only found in coastal ports where they could have been brought as personal possessions by sailors rather than as actual traded goods. Ludlow is about as far from passing coastal shipping as it is possible to get in England and no other eighteenth-century Dutch pipers are known from the county as a whole, let alone from the town itself. Second, this is not a unique find from Ludlow, but one that adds to a growing number of examples that have been recorded from the town since four others have been recorded by Higgins, in addition to which there is also a fifth known example from nearby Leominster, about 10 miles to the south (Peacey 1985, Fig. 6). Third, this is a very large stamp with lettering around the edge. Oval stem stamps were very rare in the Netherlands during the eighteenth century and, when they do occur, they are much smaller than this example and none are known with lettering around the edge. In short, there are no known parallels for this style of stamp from the Netherlands itself. Finally, the text on the mark (stat holder) appears to be in English, since the Dutch form would be 'stadhouder'. Despite its Dutch theme, the form and lettering of this mark point to it being an English product, while the distribution of known examples clearly point to it having been produced in or near Ludlow.

The Dutch lion mark from this site has a stem bore of 5/64" but all four of the other examples recorded from the town have stem bores of 4/64", which is the same as the bear and staff marks of c1740-90. The Dutch lion marks must have been made after 1747, which is the date of the event commemorated on the mark itself, and so a date of c1747-1780 is suggested for these pieces. It is also worth noting that on at least two of the other examples from the town, the mark has been applied more than once on the stem. Only short fragments have ever been found, so it is possible that multiple impressions of this mark were used to decorate the stems and that this was the normal way in which they were used.

There is other evidence from Ludlow that the makers there were using stem stamps during the eighteenth century. There is a stem from the Lower Mill Street allotments in the town marked with a square Broseley style stamp containing the initials AA for Arthur Arthurs, a Ludlow pipe maker working from c1720 until his death in 1769, which also has a decorative oval on it, apparently depicting St. George and the dragon (Fig. 5.3.52). This unequivocally shows that Ludlow pipe makers were using decorative oval stamps during the eighteenth century. What is more, this piece is not only also burnished but it also has an unusually small stem bore of 4/64", which matches the bore used for both the Dutch lion and bear marks described above.

Also from the town are a number of unusual stamps depicting a female figure with rays emanating from her head, who is holding some sort of an object in her left hand. Unfortunately the impressions are all rather lightly impressed or incomplete, so that none show the right hand side of the mark clearly. Lettering around the edge appears to read 'APOL' to the left of the figure, with probably another 'L' carrying on the inscription to the right of the Fig. (Fig. 5.3.53). After extensive searching for parallels, this figure has been identified as St Apollonia, a third century virgin martyr from Alexandria. Legend has it that she was tortured by having her teeth broken or pulled out, as a result of which she is popularly regarded as a patroness of dentistry. Medieval and later depictions frequently show her holding a tooth in a large pair of tongs and comparison of these depictions suggest that this is what she is intended to be holding in the pipe stamp. This is an extremely unusual subject for a pipe mark, the only known examples of which have been found in Ludlow. It may be significant in this respect that St Apollonia is depicted in a medieval stained glass window on the north side of the altar in St Laurence's, the parish church of Ludlow, and that the name

Apollonia appears to have been used as both a Christian name and surname in Ludlow during the eighteenth century (IGI, accessed online 8.11.12). Higgins has now recorded seven examples of this mark from different places in the town, all with stem bores of 4/64" or 5/64". In two instances, the stamp has been applied at least twice on the stem, in the same way as the Dutch lion marks.

These factors come together to suggest that all these oval stem stamps, some of which contain extremely unusual subjects, were being produced in Ludlow during the third quarter of the eighteenth century. Without the associated bowl forms, the marks themselves are very hard to date but the 'stat holder' mark must date from 1747 or later and the George and Dragon mark to before 1769, when Arthur Arthurs died. The use of an unusually small stem bore for the period (4/64") and the multiple application of some of the stamps along the stem are both distinctive characteristics that link these marks together and suggest that they all came from the same workshop, which must have been run by the Arthurs family. The exact relationship of the various members of the Arthurs family is not clear, but they were almost certainly pipemakers in the town for at least a century from the 1670s onwards, and they were the only pipemaking family there from the middle of the eighteenth century onwards. A John Arthurs was certainly making pipes in Ludlow in 1771 and may have carried on using these stem stamps after Arthur's death in 1769. There does not seem to be any firm evidence of pipe making in Ludlow after 1771 and the industry there had almost certainly died out by the end of the eighteenth century. The core period of production for these stem ovals is likely to be c1740-70, although it is possible that they continued to be made until around 1790.

The subject matter of these Ludlow ovals is certainly unusual and suggests that the Arthurs family were drawing on a wide range of secular and religious motifs to decorate their pipes. The link between St Apollonia and the town is especially interesting since this particular saint was not widely venerated in England and yet appears to have featured prominently in the lives of the town's inhabitants. The local significance of the Dutch lion has yet to be explained, but the use of these marks demonstrates the educated and cosmopolitan outlook of the local population during the eighteenth century, and one that was shared by the occupants of the Reader's House.

5.3.5 Acknowledgements

Thanks are due to Graham Berlyn of Ludlow, who has not only provided David Higgins with numerous pipe collections to record over the years but also all his research notes on local pipe makers; to Dr Susie White, who produced almost all of the pipe illustrations used in this paper and to Bert van der Lingen, Jan van Oostveen and Ruud Stam for their comments on the Dutch lion mark.

5.3.6 References

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5.3.7 List of Illustrations

The pipes are all shown at 1:1 with the die details in Figs. 5.3.50-53 at 2:1. Burnished surfaces are shown with a broken line and broken edges with a stipple. Dr S D White prepared all the drawings, with the exception of the die details in Figs. 5.3.50-51 and Figs. 5.3.52-53, which are by David Higgins. The Cast and Die Numbers relate to the as yet unpublished national catalogue of pipe marks that is being compiled by David Higgins.

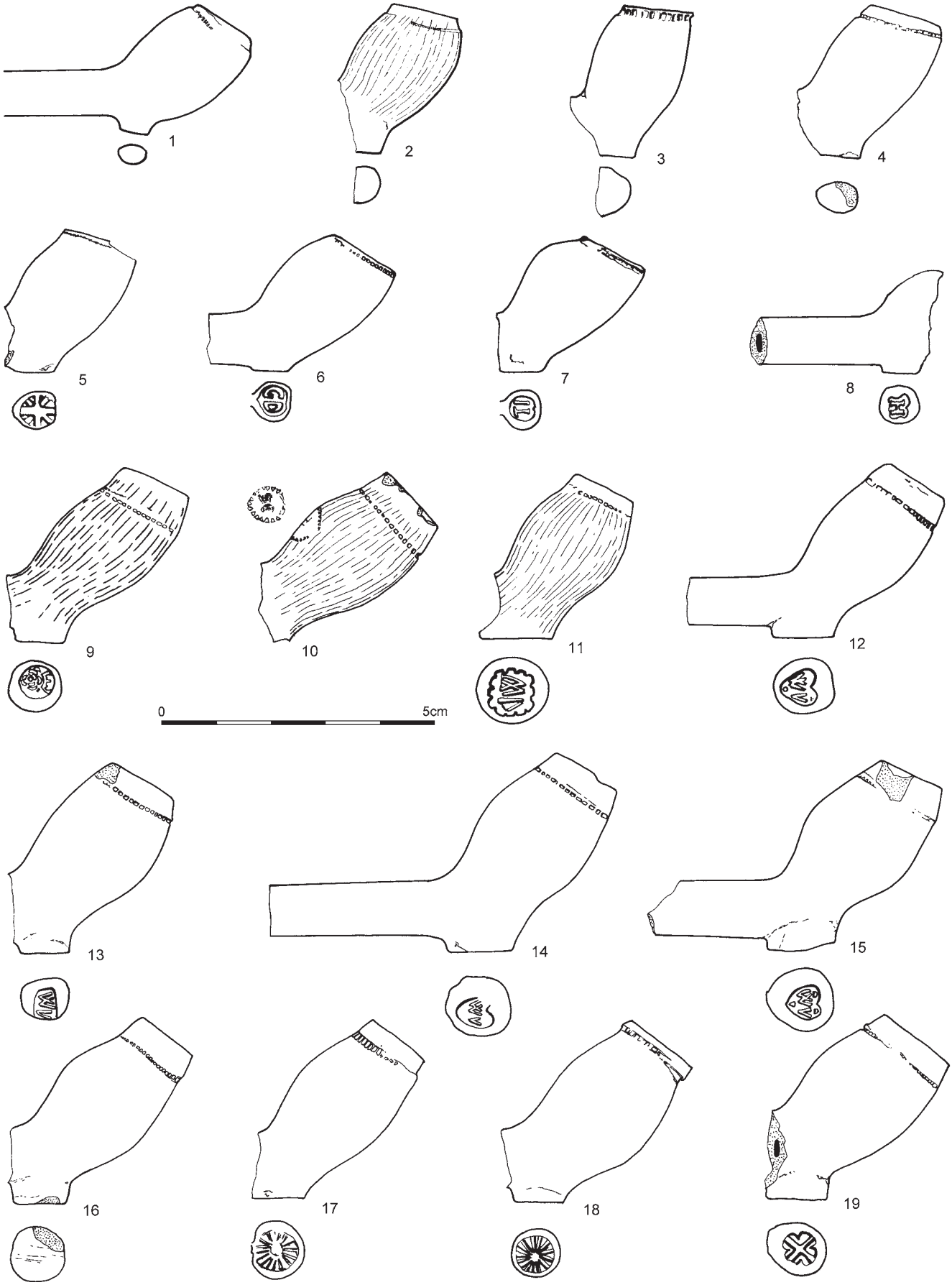


Fig. 5.3

1 – Spur bowl of c1610-1640 with a fully milled and bottered rim. Stem bore 7/64".

2 – Heel bowl of c1610-1640 with a good burnish; fully milled and bottered rim. Stem bore 6/64".

3 – Rather crudely produced heel bowl of c1610-1640 with a fully milled and bottered rim. Stem bore 6/64".

4 – Heel bowl of c1610-1640 with a fully milled and bottered rim. Stem bore 7/64".

5 – Heel bowl of c1610-1640 with a milled and bottered rim. Heel marked with a simple wheel or star mark. Stem bore 5/64". Cast 687.33.

6 – Heel bowl of c1610-1640 with a bottered and three-quarters milled rim. The stamped mark reads GD and has been attributed to George Deakin (Deacon) of Lawley Cross, near Much Wenlock, who was working in 1640 and probably died in 1646. Three other examples were also recovered from the site, all of which were probably made in the same mould and marked with the same die. None of the pipes is burnished and, where the rim survives (two of the other examples) the milling is set right at the rim. Two of these other examples have stem bores of 7/64" and one of 8/64". The illustrated example has a stem bore of 7/64". Cast 687.26.

7 – Heel bowl of c1610-1640 with a fully milled rim, which has probably been bottered (certainly wiped and smoothed). Heel marked with an IL mark, most likely for an early member of the Legg family from the Broseley area. Another example with a similar bowl form and IL mark (but probably made using different mould and die types) was also recovered from the site, but the bowl is broken. This other example also has the milling set right at the rim and it has a stem bore of just under 8/64", as does the illustrated example. Cast 687.31.

8 – Heel fragment of c1610-1640 with a single letter H mark, probably made in the Broseley area. Stem bore 8/64". Cast 687.30.

9 – Heel bowl of c1640-1660 with a fully milled and bottered rim. Herefordshire style heel comprising a crowned Tudor rose. Glossy surface – probably finely burnished. Stem bore 7/64". Cast 687.54.

10 – Heel bowl of c1650-1680 with a fully milled and bottered rim. Herefordshire style bowl stamp comprising a crowned Tudor rose. Good burnish. Stem bore unmeasureable. Cast 687.56.

11 – Heel bowl of c1640-1660 with a half milled and bottered rim. Rather an uneven and slightly lop-sided bowl form with an average burnish. Large and rather crudely cut mark is inverted on the heel and reads VW – probably in error for WV, the initials of one of the William Underwood's of Ludlow (most likely the one baptised in 1624). Stem bore 6/64". Cast 687.35.

12 – Heel bowl of c1640-1660 with a fully milled and bottered rim. Stamped WV for William Underwood of Ludlow (most likely the one baptised in 1624). There are four other WV pipes of a similar form to this from the site, at least some of which were produced in the same mould. Stem bore 6/64". Cast 687.36.

13 – Heel bowl of c1640-1660 with a three-quarters milled and bottered rim. Stamped WV for William Underwood of Ludlow (most likely the one baptised in 1624). Stem bore 6/64". Cast 687.41.

14 – Heel bowl of c1650-1680 with a three-quarters milled and bottered rim. Stamped WV for one of the William Underwood's of Ludlow. There are four other WV pipes of a similar form to this from the site, at least some of which were produced in the same mould. Stem bore 7/64". Cast 687.43.

15 – Heel bowl of c1650-1680 with a three-quarters milled and bottered rim. Stamped WV for one of the William Underwood's of Ludlow. Stem bore 8/64". Cast 687.47.

16 – Local style of heel bowl, c1640-1660, with a three-quarters milled and bottered rim. Stem bore 7/64".

17 – Local style of heel bowl, c1640-1660, with a three-quarters milled, bottered rim and wheel mark. Stem bore 7/64". Cast 687.48.

18 – Local style of heel bowl, c1640-1670, with a three-quarters milled, bottered rim and wheel mark. Stem bore 6/64". Cast 687.49.

19 – Local style of heel bowl, c1650-1670, with a fully milled and bottered rim. Simple cross mark on heel. Another broken bowl, almost certainly from the same mould and with the same mark, was recovered from the site. Stem bore 7/64". Cast 687.50.

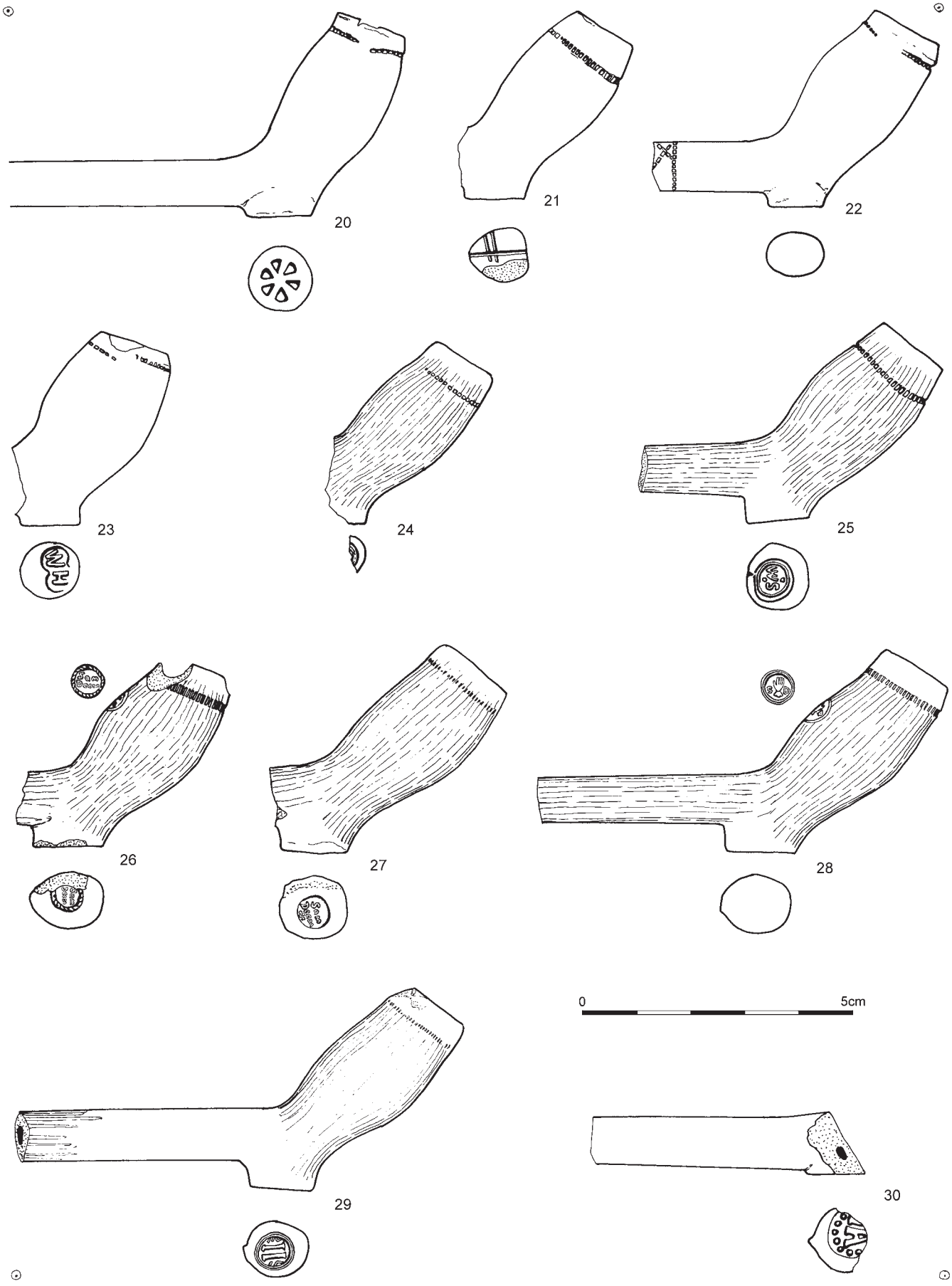


Fig. 5.3 (continued)

20 – Local style of heel bowl, c1650-1670, with a fully milled and bottered rim. Rather a poor mould type with a crude wheel or star stamp on the heel. Another bowl from the same mould and stamped with the same mark was recovered from the excavations as well as four or five other examples from the same mould that do not have any stamped mark on the heel. This mould was clearly used locally and the maker provided quite a number of pipes for the house, but with only around one third of the pipes being marked. Stem bore 7/64". Cast 687.52.

21 – Local style of heel bowl, c1650-1670, with a fully milled and bottered rim. Scratched lines on the heel made after the pipe had been fired. Stem bore 7/64". Cast 687.55.

22 – Local style of heel bowl, c1650-1670, with a three-quarters milled and bottered rim. Milled decoration on the stem may have disguised a repair during manufacture. Stem bore 7/64".

23 – Heel bowl of c1640-1670, with a fully milled and bottered rim. WH stamp on the heel, probably representing a Broseley area maker. Stem bore 7/64". Cast 687.34.

24 – Small Broseley style bowl of c1640-1670, with a fully milled and bottered rim. The pipe is finely burnished and has the very edge of a heel stamp surviving (illegible) with a plain line border around its edge. Stem bore 8/64". Cast 687.55.

25 – Broseley style bowl of c1660-1680, with a fully milled and bottered rim. The pipe has an average burnish and is stamped WS for William Savage (I) of Much Wenlock, who took an apprentice in 1660 and died in 1686. Stem bore 8/64". Cast 688.8.

26 – Broseley style bowl of c1660-1680, with a milled and bottered rim. The pipe has a good burnish and is stamped Sam Decon on both the heel and bowl. There were at least two and probably three makers called Samuel Decon in Much Wenlock. This example was probably made by the Samuel who died in 1673 or by his widow Alice, who carried on the business until her death in about 1690. Stem bore 7/64". Cast 688.1-2.

27 – Broseley style bowl of c1660-1680, with a fully milled and bottered rim. The pipe has a good burnish and is stamped Sam Decon on the heel with a small flower or Tudor rose below. There were at least two and probably three makers called Samuel Decon in Much Wenlock. This example was probably made by the Samuel who died in 1673 or by his widow Alice, who carried on the business until her death in about 1690. Three more examples of the same form and with the same mark were recovered from the site. Two are complete and with fully milled rims; all have a good burnish and stem bores of 7/64". The illustrated example also has a stem bore of 7/64". Cast 688.4.

28 – Broseley style bowl of c1660-1680, with a fully milled and bottered rim. The pipe has a fine burnish and is stamped SD flanking a hand or gauntlet on the bowl. There were at least two and probably three makers called Samuel Decon in Much Wenlock. This example was probably made by the Samuel who died in 1673 or by his widow Alice, who carried on the business until her death in about 1690. Stem bore 7/64". Cast 688.3.

29 – Broseley style heel bowl, c1660-1680, with a three-quarters milled and bottered rim. There is a good burnish on the bowl and the stem was mainly burnished, but with a gap of about 3.5cm running up to the bowl. Heel stamped II, most likely a Broseley area mark (see also II spur mark; Fig. 37). Stem bore 8/64". Cast 688.9.

30 – Local style of heel bowl, c1680-1730, with part of an IA heel stamp surviving for one of the John Arthurs' of Ludlow. Stem bore 8/64". Cast 688.11.

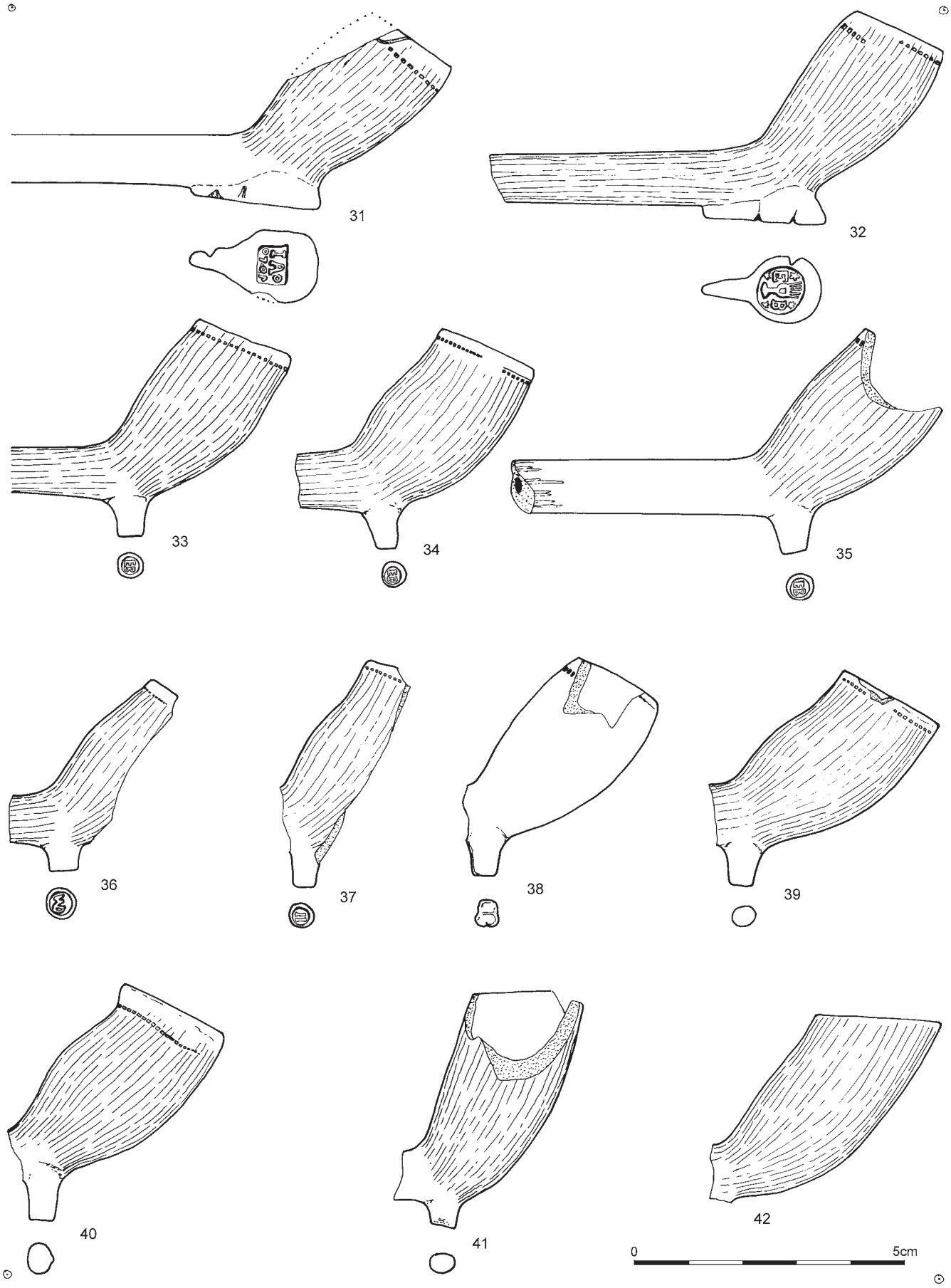


Fig. 5.3 (continued)

31 – Local heel bowl of c1680-1730 copying a Broseley style, with a milled and bottered rim. The bowl is finely burnished. There is an IA heel stamp for one of the John Arthurs' of Ludlow with some indecipherable characters following the initials. Stem bore 7/64". Cast 688.12.

32 – Broseley style heel bowl, c1680-1730, with a bottered and three-quarters milled rim; finely burnished. The neatly cut EB mark is stylistically similar to others from Much Wenlock but the maker has not been identified – although presumably the same as for the EB spur marks (Figs. 33-35). Stem bore 6/64". Cast 688.13.

33 – Broseley style spur bowl of c1690-1730, with a bottered and milled rim; finely burnished. The neatly cut EB mark has not been identified. See also Figs. 32 and 34-35. Stem bore 6/64". Cast 688.14.

34 – Broseley style spur bowl of c1690-1730, with a bottered and three-quarters milled rim; finely burnished. The neatly cut EB mark has not been identified. See also Figs. 32-3 and 35. Stem bore 6/64". Cast 688.17.

35 – Broseley style spur bowl of c1690-1730, with a bottered and milled rim; finely burnished bowl but with a gap of c3.5cm before the stem burnishing. The neatly cut EB mark has not been identified. See also Figs. 32-34. Stem bore 6/64". Cast 688.16.

36 – Broseley style spur bowl of c1690-1730, with a bottered and milled rim; finely burnished. The WD mark is possibly for William Darbey, who was baptising children at Broseley during the early 1700s and was buried there in 1722. Stem bore 6/64". Cast 688.18.

37 – Broseley style spur bowl of c1690-1730, with a milled and bottered rim. There is an average burnish on the bowl. The spur is stamped II, most likely a Broseley area mark (see also II heel mark; Fig. 29). Stem bore 6/64". Cast 688.19.

38 – Local style spur bowl of c1690-1730, with a milled and bottered rim. The bowl is not burnished and the base of the heel has not been trimmed. Stem bore 6/64".

39 – Broseley style spur bowl of c1690-1730, with a fully milled and bottered rim. There is a good burnish on the bowl. Stem bore 6/64".

40 – Broseley style spur bowl of c1690-1730, with a three-quarters milled and bottered rim. There is a good burnish on the bowl. Stem bore 6/64".

41 – Bowl of c1750-90, with a cut and wiped rim. There is an average burnish on the bowl. Stem bore 6/64".

42 – Broseley style bowl of c1740-90, with a cut and internally trimmed rim. There is a fine burnish on the bowl. Stem bore 5/64".

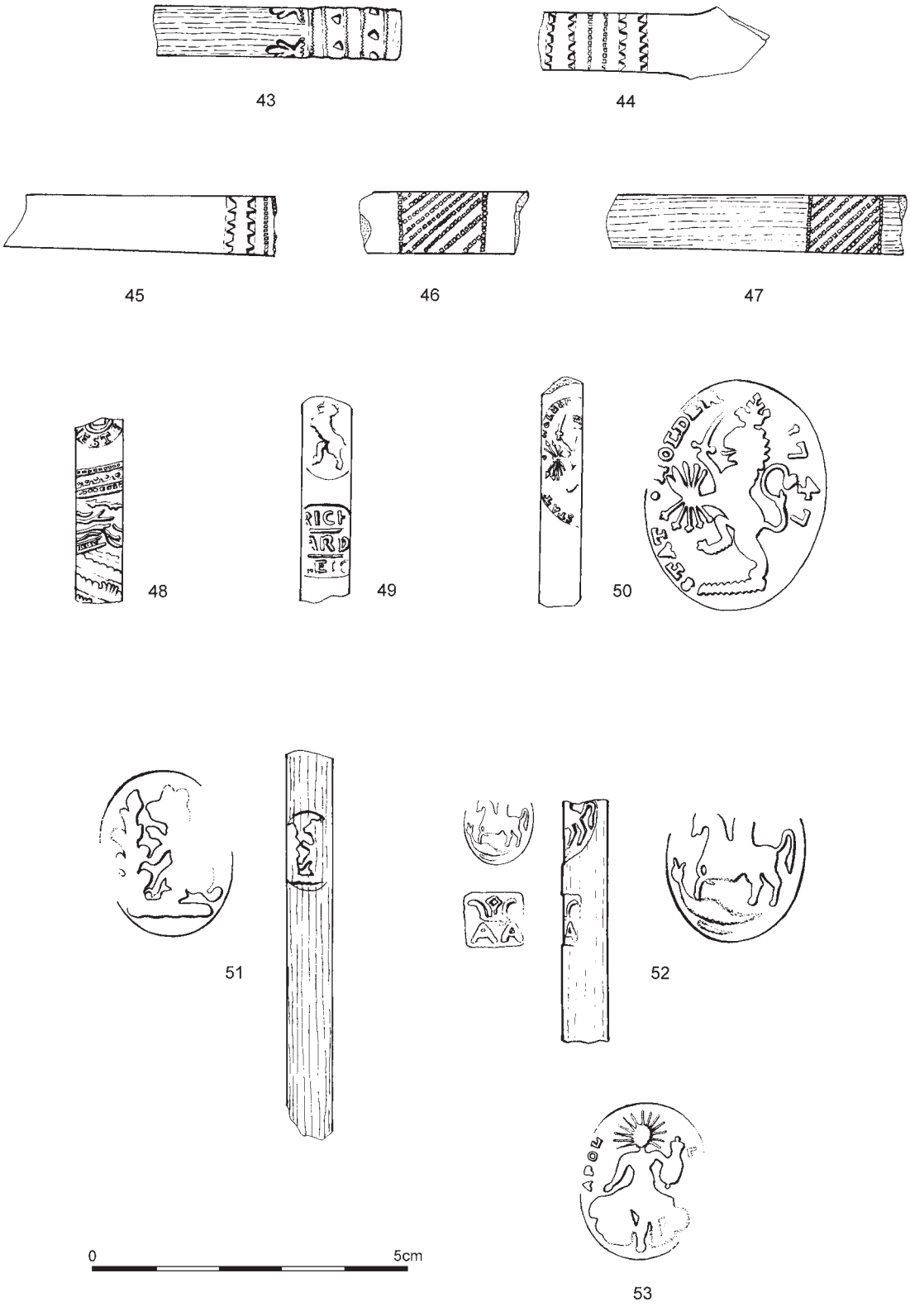


Fig. 5.3 (continued)

43 – Stem fragment of c1660-1700. The stem has had three crest-like stamped marks applied around it followed by at least six bands of milling, in between which two decorative panels have been created. These each contain five impressed marks, which appear to have been made by pressing the point of a tool into the soft clay. There is a good burnish on the rest of the stem. Similar examples are known to have been made in the Broseley area, which is a possible source for this piece. Stem bore 7/64". Cast 687.11-13.

44 – Stem fragment of c1640-1700 decorated with a series of stem borders and milled bands. Stem bore 7/64". Cast 686.34-35.

45 – Stem fragment of c1640-1700 decorated with a series of stem borders and milled bands. Stem bore 7/64". Cast 686.32-33.

46 – Stem fragment of c1640-1700 decorated with a series of milled lines. Stem bore 7/64". Cast 686.36.

47 – Stem fragment of c1640-1700 decorated with a series of milled lines. Stem bore 6/64". Cast 686.37.

48 – Chester stem fragment of c1720-60 decorated with part of a Chester oval, a stem border and part of a decorated stem twist. Stem bore 5/64". Cast 687.14-16.

49 – Broseley stem fragment of c1720-1800 decorated with a lion oval and a maker's mark reading RICH/ARD/LEGG. Stem bore 5/64". Cast 687.21-22.

50 – Stem fragment of c1747-80 depicting the Dutch lion and with the inscription STAT HOLDER 1747 around the edge. Four more examples are known from other sites in the town, two of which have the mark impressed at least twice on the stem, and there is a fifth example known from Leominster. This mark was probably used by a member of the Arthurs family in Ludlow. Stem bore 5/64". Cast 687.20; Higgins Die No 2086.

51 – Stem fragment of c1740-90 with an oval stem stamp depicting the bear and ragged staff, symbol of Warwickshire. Three more examples are known from other sites in the town. This mark was probably used by a member of the Arthurs family in Ludlow. Stem bore 4/64". Cast 687.24; Higgins Die No 2083.

52 – Burnished stem fragment of c1740-70 found at the Lower Mill Street allotments in Ludlow. This stem is important since it not only has a decorative oval depicting St. George and the dragon but also an AA mark for Arthur Arthurs of Ludlow, who died in 1769. This shows that Arthurs was using decorative ovals and provides a date for this particular example. Stem bore 4/64". Cast 586.12/13; the St. George oval is Higgins Die No 2085.

53 – Composite drawing of a die depicting St Apollonia holding a tooth in a pair of tongs and with the inscription APOLL[ONIA] around the edge. Seven stems with this mark have been recorded from various different sites in Ludlow, two of which have the mark impressed at least twice on the stem. This mark was probably used by a member of the Arthurs family in Ludlow, c1740-1780. Cast Nos 530.28, 530.32, 530.39, 531.2, 540.22-23, 585.49; Higgins Die No 2087.

5.4 Pottery found in the Garden - Author, Stephanie Rátkai

This section contains an attempt to understand the types of ceramics that were used by the occupants of the Reader's House and to add flesh to the bones of their daily life.

From the 17th century there was a far greater choice of pottery on offer, both in terms of its outward appearance such as the glaze colour and decoration, and in terms of the actual vessel form and function. The greater the range of pottery the greater the range of consumer choice. It is the element of consumer choice that allows a view of past society, it can be seen how people chose to spend their disposable income and what they saw as necessary to their lives. The concept of 'what is necessary' can cover the most basic and mundane necessity, such as the utilitarian wares for food preparation and storage. Also it can cover the less tangible elements of existence, such as how people viewed themselves and what they thought was appropriate or necessary to their actual station in life, or indeed to their 'aspirant lifestyle'. This approach to social history in the later 17th and 18th centuries has been deftly (and entertainingly) covered, using very many more source materials, including documentary evidence, by both Weatherill (1996) and Vickery (2009).

However, although a considerable quantity of pottery was recovered from the rear of the Reader's House, it can by no means be a full picture of the pottery that was used by the occupants over five centuries. Firstly, it is simply impossible that all pottery used was discarded here when broken, so there is only a small sample. Secondly, it is clear that there were 'bursts' of deposition rather than a steady accumulation of material. In effect the pottery portrays small snapshots through time.

It is also important to remember that despite a wealth of documentation about the Reader's House, it is not always clear who was actually living there at the time. There was a complicated arrangement of owner, leaseholder and sub-tenant, and it is not always clear what their occupations were or how many people were in the household at any one time (see section 4).

In this report the pottery has been divided into four main functional classes; utilitarian coarse wares, table wares, formal dining and tea wares, and health and hygiene. A brief explanation of these classes and their significance follows.

5.4.1.1 Utilitarian Coarse wares

These vessels consist of coarse earthenwares either with reddish fabrics or cream-buff fabrics, glazed dark brown or black, usually with a red slip beneath the glaze. The main vessel forms are storage jars and bowls. The bowls often have a wide diameter (sometimes called 'pancheons') and in an age before, plastics and enamelled metalwares, were used for a variety of tasks such as breadmaking, washing, pickling, sousing and other food preparation. Wares of this type were produced from the 17th century through to the early 20th century, although from the mid 19th century, they were more likely to be found in a rural setting rather than in towns and cities. The latter had better access to other types of pottery and vessels in other materials, and a better infrastructure meant that many commodities, such as bread, could be bought rather than prepared in the home. To a certain extent, the continuing use of these coarse wares represents a continuation of the later medieval way of life, since it was difficult to replace the jars and bowls and the functions they represent with something in an alternative material until the later 19th century. In a very real sense, these wares were necessities and remained somewhat crude and always undecorated.

5.4.1.2 Table Wares

This term encompasses any vessel that could be use for the consumption or serving of food or liquid. In the latter category, mugs, usually with a capacity of between a half pint and a pint were common and were used for the consumption of ale, beer and cider and possibly milk and water.

Very much larger mugs and smaller capacity cups were also known. For solid food items a range of vessels were produced such as small bowls, dishes and platters.

There are two key features to the table wares. The first is that they were an innovation that began towards the end of the medieval period and alternative materials had always been, and continued to be, available. So, wood could be turned to form bowls and drinking vessels; pewter could be cast and hammered into plates, platters, mugs and tankards. For the very wealthy, precious metals could take the place of pewter or they could use glass, which was very expensive in the 17th and 18th centuries. Horn, too, could be fashioned into drinking vessels. In short, for the average consumer of middling or higher means, there was plenty to choose from besides pottery. Secondly, the ceramic table wares could be, and most often were, decorated. What is particularly interesting is that so many households of the 17th and 18th centuries chose ceramics, since although they were comparatively cheap (but always more expensive than treen), they had an inherent weakness in that they could easily be broken. Unlike pewter and other metals, broken pots could not be re-cycled. The increasing use of table wares was not driven by necessity, nor by practicality but primarily by fashion and a new aesthetic to life at home. With the advent of mass factory production, even the poorer sections of society would have had access to ceramic table wares.

5.4.1.3 Formal Dining and Tea Wares

This category represents the upper end of table wares. Formal dining wares were used as part of ordered and ritualised dining, where places were 'set', and specific items had their own place and function in the 'ritual'. So formal dining would instigate the use of not only dinner and dessert plates but also soup plates, tureens and sauceboats, for example. The use of formal dining wares is the concrete evidence of a very distinct concept of eating, which begins to gain currency in the early18th century amongst the upper and middle classes. It was a fashion that has lasted to the present day, although clearly less so in middle-class households in our present era, when families are less likely to sit down together to dine. Pioneers such as Josiah Wedgwood were quick to spot the potential of this fashion and to supply in quantity the required pottery. Fashions in dining wares changed fairly rapidly and some care must be taken in trying to distinguish between the early use of a particular ware, for example creamware, when it was at its most fashionable and its purchase and use after this period, when another ware was in the ascendant. The nearest parallel from this era would be the purchase of a previous season's designer clothing – still expensive, but to those in the know, not quite on the cutting edge!

Tea wares are to liquid what the formal dining wares are to food. Before the Commutation Act of 1784 tea was an expensive commodity. Its consumption spawned its own rituals and necessitated its own ceramic vessels such as teapots, tea bowls, saucers, milk jugs, sugar bowls and slops bowls. Taking tea was a social occasion, specifically associated with women, and an opportunity for visiting friends, neighbours and family. In some respects one could see taking tea in the 18th century, as a westernised take on the oriental tea ceremony. Even before the Commutation Act tea was available to many but afterwards permeated through to all levels of society. However, the notion of taking tea in a formal manner was preserved in better-off households but it is unlikely to have held sway amongst the lower ranks, although many would probably have had a basic tea set.

5.4.1.4 Pottery Associated with Health and Hygiene

In an era when access to doctors was less easy and when their services were expensive, all but the most serious ailments were dealt with within the household. Provision of remedies, tonics and balms were the prerogative of the woman of the house. Small ointment jars, known as albarelli are a feature of 17th and 18th century archaeological deposits. These would have been ideally suited to ointments and salves. More liquid concoctions could have been stored in ceramic or glass bottles but a medicinal use of these vessels would be hard to detect in an archaeological environment. By the 19th century it was possible to buy patented medicines and 'tonics' in glass bottles. These

discarded bottles can be quite often found associated archaeologically with urban working class dwellings, where presumably the expenditure of a few coppers on a quack remedy was the best and only affordable option.

Before the advent of the water-closet human waste, of necessity, had to be deposited outside the house, either in earth closets, thrown into cess pits or, on occasion, collected by a night-soil man. The problem of relieving oneself during the hours of darkness remained; the stool pot and chamber pot were the answer to this problem. These vessels become increasingly common from the mid-17th century and were found in a variety of wares. Other items associated with hygiene were the toilet sets of basin and jug or jugs, which were brought to the bedchamber to allow the face, hands and body to be washed.

In the above discussion there is the implicit assumption that the pottery vessels were used for the task for which they had been designed. However, it is common for a mug, chipped or with its handle accidentally knocked off, to be used to hold pencils or paint thinners etc.. Pottery frequently has a secondary use when damaged or unfashionable. There is also the question of the downward mobility of pottery. In an age driven by fashion, it is perfectly possible for ceramics that are no longer de temps to be passed down for the use of servants. This however, is more likely to occur amongst the larger and richer households and probably does not apply to the occupants of the Reader's House. In addition, evidence from archaeological sites demonstrates that some table wares are sooted on the exterior and have evidently been used for a purpose other than the presentation and consumption of food at table. There is nevertheless, a body of archaeological evidence, particularly in relation to the 17th and 18th centuries, with which it is possible to compare the pottery from the Reader's House and which helps to put the ceramics in context. The pottery from the Reader's House and its significance can now be assessed, keeping in mind the various caveats outlined.

5.4.2 Ceramics Associated with the Early History of the Site

The ceramic assemblage is notable for the complete absence of medieval pottery. This is a difficulty if the current Reader's House does indeed stand on the foundations of a much earlier house. There are various possible explanations; either the ground surrounding the putative earlier medieval house was severely truncated when work on the Reader's House began or the orientation of the medieval house was different, so that domestic waste was deposited in a different locale. Other possibilities are that the ground has been substantially built up, effectively burying earlier deposits or the earlier house identified in the documents did not stand on exactly the same spot.



Fig. 5.4.1. - Decorated Floor Tile Fragment

There is nevertheless some evidence of medieval occupation. First amongst these is a slip-decorated floor tile (known as an encaustic floor tile). Only a small fragment of the tile remains, Fig. 5.4.1. It was evidently part of a 16 tile design i.e. the complete design being formed by a square four tiles wide by four tiles long, but no parallel for the design has been found. The tile is probably of 14th-century date and is unlikely to have come from a secular building, although a house pre-dating the Carmelite Friary on Corve Street did have a tiled floor (Klein and Roe 1987), which may have originally been laid in St Laurence's



Fig. 5.4.2. - Glazed, Crested Ridge Tile

Church. The presence of mica and small siltstone fragments in the clay body of the tile indicates that that it was made fairly locally.

The second piece of evidence comes from 6 fragments of glazed, crested ridge tile, representing a substantial portion of one tile, and two others. These earthenware tiles were intended to sit along the apex of the roof and are a feature of high-status buildings. Each ridge tile has a different clay body, indicating three different sources of manufacture. The largest ridge tile has a clay body containing large mica plates, siltstone and quartz sand, Fig. 5.4.2. This fabric is very similar to that found in some of the pottery from Wigmore Castle (Rátkai forthcoming) and local to the North Herefordshire/South Shropshire border area.

The second largest piece has a clean orange fabric with some siltstone inclusions. This is likely to have been made in Herefordshire and the final ridge tile contains pieces of granitic rock, marking it out as having come from the area of the Malverns. Evidence from Wigmore Castle indicates that all three sources were found there also.

Three glazed flat roof tile fragments were also recorded. One with a tan glaze was clearly fairly local, the other two may have been from the Malverns. One of the latter two tiles was unusual in having a cut, unsanded underside.

Although there is every chance that the roof furniture came from a domestic dwelling, and a high-status one at that, the evidence is far from conclusive as to its location and is not enough to confirm the existence of an earlier medieval building on the site of the Reader's House. Fragments of roof furniture on archaeological sites are normally, but not exclusively, associated with a demolition event. It is therefore just possible that this material is evidence of a pre-existing building in the vicinity being demolished possibly prior to the rebuilding in 1616.

The earliest pottery recovered consisted of five cistercian ware cup sherds, likely to date to the 16th century and a Malvernian ware sherd, Vince's (1985) Hereford Fabric B4, from a small drinking jug or cup, likely also to date to the 16th century. There is one other sherd, from a jug. The sherd has a brown glaze but also traces of a 'smeary' slip and has been decorated with a stamped 'wheel' pattern. The sherd is also probably of 16th-century date but may not be local. This is evidence, albeit scant, for occupation of the earlier building on the site.

5.4.3 Pottery Associated with the Reader's House c. 1600-1750

The pottery from this period falls into two groups; wares like yellow ware, blackware, and tin-glazed earthenware (sometimes popularly known as 'Delft Ware') which span the 17th and 18th centuries and can therefore be rather difficult to date accurately, and wares which begin towards the end of the third quarter of the 17th century and continue to c. 1725/50. In the latter group are most of the slip-decorated wares, slip-coated ware, brown salt-glazed stoneware imitating Rhenish stoneware and mottled ware with its distinctive red brown glaze with dark brown mottles

and streaks, caused by the introduction of manganese into the lead glaze. Outside these dating parameters, are the utilitarian coarsewares (as discussed above) and some slip-decorated ware. With the exception of the coarsewares, all the pottery could be roughly grouped under the heading of table ware with one or two exceptions. There is one ware, white salt-glazed stoneware, which begins in the 1720s but continues in use until the 1780s or 1790s, although by this time it was somewhat out of date. This differs from the other wares since it was used for both formal dining and tea wares and also for more ordinary table wares.

Looking at the first main group, there are a few examples of base and handle sherds from cylindrical mugs, which on typological grounds are likely to date to the 17th century. Blackware drinking vessels of this type are extremely common on urban sites in the West Midlands. Their capacity can vary from around a third of a pint to a pint most commonly, but larger vessels are known and indeed two larger diameter vessels were identified at the Reader's House. These could have come from large multi-handled mugs intended for passing from person to person or possibly from large posset pots, which would have contained a semi-liquid, warm drink which included beaten egg to thicken the mixture and often spices, such as clove, cinnamon and nutmeg. As an adjunct to the drinking vessels, several large, blackware body sherds and handle sherds indicate that jugs were also present. Possibly contemporary with the blackware were sherds from two yellow ware bowls, one small and a horizontal handle from another bowl.

This group of pottery is fairly typical of 17th-century assemblages. Although it is not possible to say that this group definitely pre-dates c. 1675, it would certainly not be unusual if it did. It can be seen that the vessels are table wares, are focussed on the consumption of liquid and hint at communal conviviality. More esoteric tableware, again often found on urban sites, such as salts are absent. There is nothing here which would suggest particularly wealthy residents at the house nor a particularly high level of occupation, since even the coarsewares are poorly represented with only two jar sherds that could fit into this period.

The pottery could date to any time from Thomas Kay's rebuilding of the house in 1616, his occupancy of the same or his subletting of the property to Adam Acton, or from the time the property was leased by other members of Thomas Kay's family. As the Kays were evidently wealthy, the pottery is perhaps more in keeping with sub-tenants of theirs.

One of the larger groups of material belonging to this period was composed of tin-glazed eathenwares. These mostly appeared to be Anglo-Dutch or English types. Possibly the earliest vessel was a medium-sized albarello, Fig. 5.4.3. Its size suggests that it was intended as a drug jar,



Fig. 5.4.3. - Two views of the tin-glazed earthenware albarello



Fig. 5.4.4. - 17th Century apothecaries' or doctors' equipment from Jamestown, Virginia. Notice the similarity between the albarello on the right and the one shown in Fig. 5.4.3.

perhaps for storing herbal remedies. The jar was decorated with pale cobalt blue bands, dashes, and cross-hatching. It can be paralleled by a jar from Norwich (Jennings 1981, fig. 91, 1460) which dates to c. 1625-50 and is also similar to a jar from Jamestown, illustrated as part of an apothecaries kit, Fig. 5.4.4. A vessel such as this could have been in use a long time before discard. Two small undecorated tin-glazed earthenware albarelli were noted, Fig. 5.4.5, although



Fig. 5.4.5. - Small, undecorated tin-glazed earthenware albarello

these are likely to be much later in date (late 17th to early 18th century). A fourth albarello in yellow ware was also present. These four vessels, although it cannot be scertain that they were in contemporary use, are evidence of the preparation of remedies at home. A similar example of this was seen at Dudley Castle (pers inspection by author). Here yellow ware and tin-glazed earthenware albarelli, and a small pestle and mortar were found together in fire debris, in circumstances

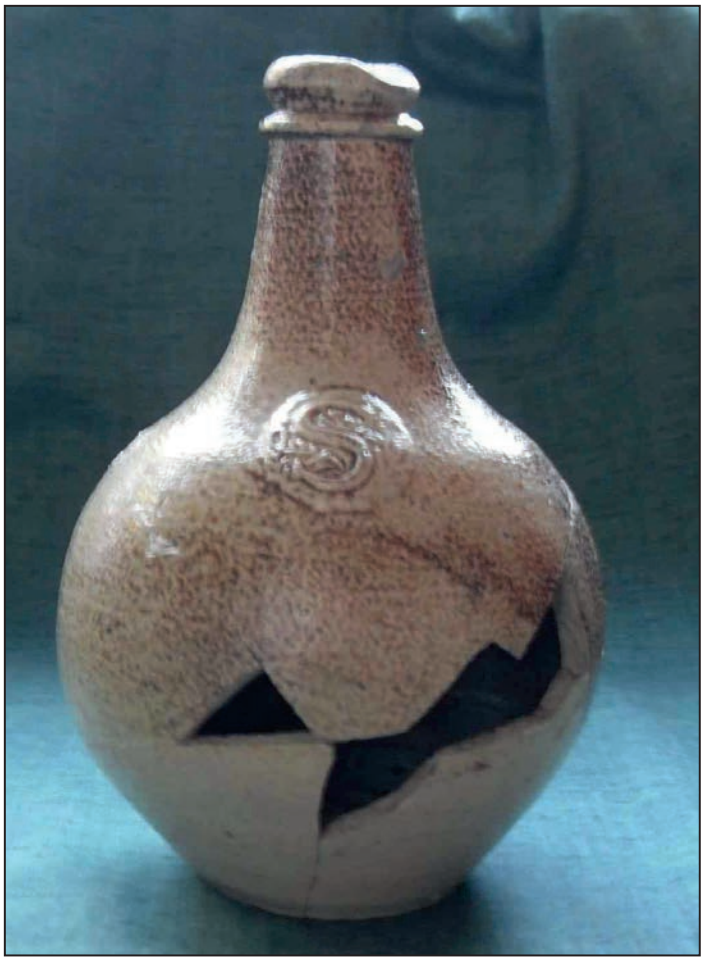


Fig. 5.4.6. - brown salt-glazed stoneware jug

that suggests they had been stored together in a cupboard. They were found with a glass wine bottle which may have been reused to store liquid medicine. The Dudley Castle deposit was the result of a catastrophic fire, thought to have been caused by coin-counterfeiting, that spread through buildings in the Inner Bailey in 1750. By this date the yellow ware was at least 25 years old and neatly demonstrates the longevity of these forms. Also of interest, in the context of a home medicine kit, especially in view of the Dudley group, was a brown salt-glazed stoneware bottle (Fig. 5.4.6) with an applied stamped seal or medallion bearing the letter S. The use of a stamped seal is directly paralleled on glass wine bottles (the bottle from the Dudley group, coincidentally, also had a stamped seal). The seals are usually cyphers of the bottle owners, either individuals or establishments such as taverns. The stoneware bottle is likely to date to the final quarter of the 17th century or the early 18th century. Although the nature of the Reader's House assemblage means it is impossible to know the relationship and depositional history of any item, nevertheless, it is not impossible that the stoneware bottle was part of a medicine kit.



Fig. 5.4.7. - Tin-glazed earthenware, blue decoration

The remaining tin-glazed earthenwares, could be divided between plain undecorated vessels (discussed later) and decorated vessels. The decorated sherds were generally small, so it is not possible to establish the complete designs.

5.4.3.1 Blue Decoration

A jug or possibly a jar was decorated with a blue floral design, Fig. 5.4.7. The style of the pattern is very similar to that seen on a plate made at Brislington, near Bristol and dated to c. 1700. Four sherds were from a deep bowl with a foot-ring, with a floral/foliate design (possibly including bamboo or bullrushes) on the interior. The exterior is also decorated but the design is impossible to reconstruct. There are a further four body sherds with similar interior blue painted designs; each sherd could, and probably does, represent a different vessel. A flange rim seems to represent a bowl or plate and is in a similar decorative style to the foregoing. A further bowl had a frilled rim. It seems likely that all these vessels with blue decoration date to the late 17th century.

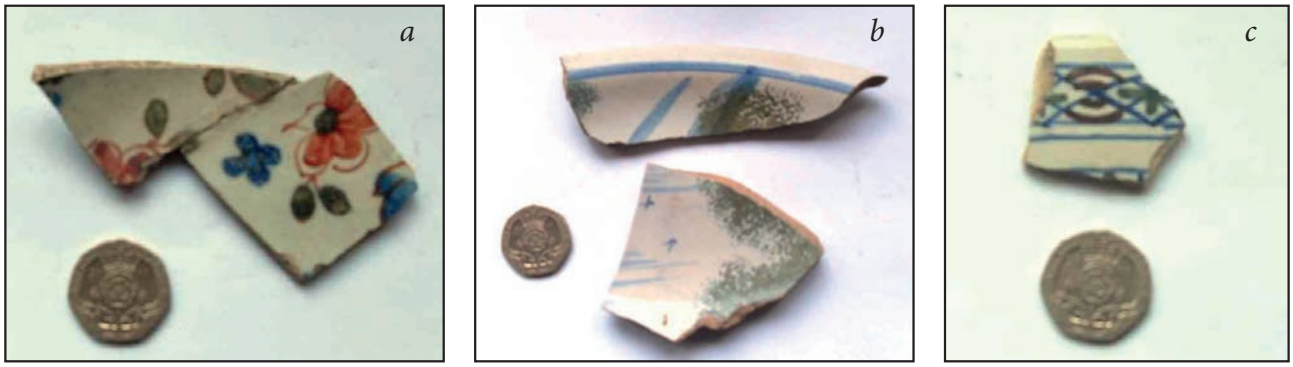


Fig. 5.4.8. - Tin-glazed earthen ware; a, floral decoration; b, sponged and painted decoration; c, multi-coloured decoration (interior)

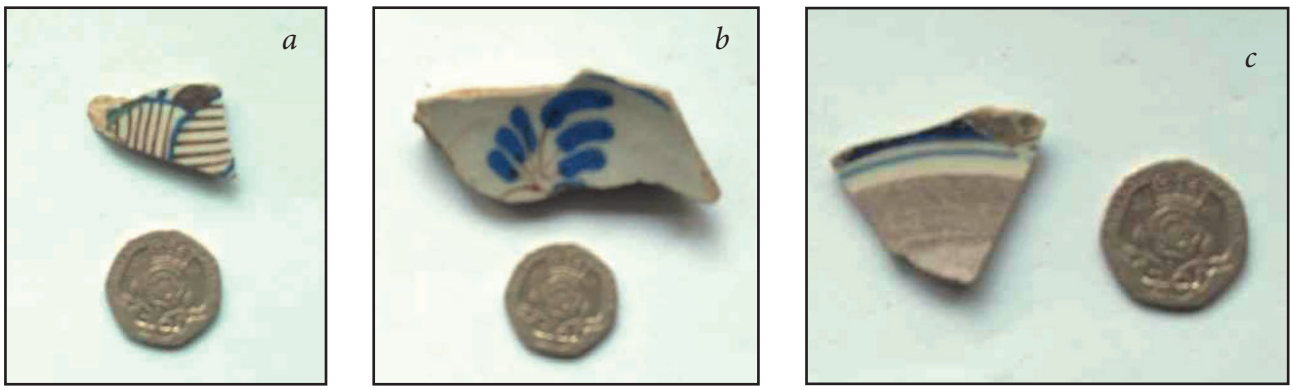


Fig. 5.4.9. - Tin-glazed earthenware; a, multi-coloured, cross-hatched design; b, bamboo/rushes; c, cobalt blue and manganese purple



Fig. 5.4.10. - Westerwald Stoneware drinking jug, coloured with cobalt blue and manganese purple, applied rosettes

5.4.3.2 Multi-coloured Decoration

Five bowls were represented, Figs. 5.4.8 & 5.4.9. Parallels suggest that these date to the 18th century. A bowl with a rococo-looking sprigged flower design, Fig. 5.4.8a finds a parallel in a bowl of c. 1740. Another late-looking bowl has a sponged tree in green, Fig. 5.4.8b. A saucer sherd with a broad swathe of manganese purple, Fig. 5.4.9c, dates to 1740 or later.

It is unfortunate that so little of these bowls survives. Both the blue-decorated and multi-coloured vessels were clearly intended for show and are certainly in keeping with a household of means.

However by the 18th century, if not earlier, the most sought after items would have been in Chinese porcelain and their tin-glazed earthenware counterparts should be seen as a more

affordable version of the 'real thing'. Thus these vessels could be seen to demonstrate that they belonged to a household that was keeping up with the fashion of the day and which considered them necessary to its status but which had insufficient means to purchase porcelain, or who may have simply been more thrifty and 'got the look for less'.

Tin-glazed earthenware is difficult to source because the clay bodies are standardised and the same decorative motifs and colour palette were used widely. The main places to manufacture these wares were London, Bristol and Liverpool and the vessels found at the Reader's House could have come from any of them.

Something of the element of outward show is also found in the Westerwald stoneware drinking jug dating to the late 17th century, Fig. 5.4.10. The jug form and the decoration are not uncommon but the use of manganese purple within the centre of each rosette is somewhat more unusual. There is no evidence (e.g. wear around the rim) to indicate that the jug had a metal mount, although these seem to have been relatively common. Although the drinking jug would have been relatively inexpensive, despite being a Continental import, it would certainly have had, and indeed still does have, the 'wow factor'.

There were other decorative wares from the period c. 1675-1725/50 most of fairly local manufacture or from The Potteries. The vessels can be wheel-thrown or in the case of some of the flatwares, press-moulded i.e. a clay sheet was pressed o nto a wooden mould, allowed to dry and then removed from the mould, decorated, glazed and fired. All these wares come under the general heading of slip-decorated wares and can be divided into the following sub-groups.

5.4.3.3 Embossed slipware

Two sherds from a large press-moulded platter with pie-crust rim, were recorded. The platter had a pale yellow ground with an animal or heraldic embossed design picked out in dark brown and tan slip, Fig. 5.4.11. Five small sherds of similar type, were noted but it is not possible to say how many more press-moulded platters these represent.

5.4.3.4 Jewelled slipware

A single rim sherd from a wheel-thrown flange rim bowl decorated with interlocking arcs of tan slip and dark brown slip, 'jewelled' with white slip dots, on a yellow ground was found, Fig. 5.4.12. This would have been from a highly decorated bowl.

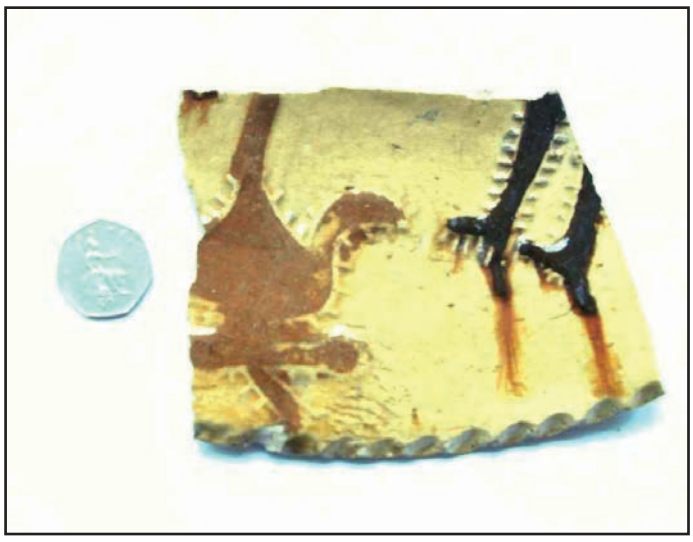


Fig. 5.4.11. - Embossed slipware platter with pie-crust rim



Fig. 5.4.12. - Slip-decorated wares; jewelled slipware rim(top), rim with dark brown and tan slip trellis (bottom)



Fig. 5.4.13. - Feathered slipware



Fig. 5.4.14. - Slip-decorated ware: Light-on-dark (top), Marbled or joggled slip-ware (middle left), trailed and tan and dark brown 'ladder' pattern (middle right), dark-on-light slipware (bottom)

5.4.3.5 Light-on-dark slipware

Three vessels were decorated with white slip on a dark ground. The earliest of this group and potentially the earliest of all the slipwares was a wheel-thrown flange-rim bowl with trailed white slip decoration. Such bowls are known from Civil War contexts, so pre-date 1650, but continue to be made in the final quarter of the century. Other sherds (Fig. 5.4.14 top row) came from hollow wares, such as mugs and cups and date to the later 17th and early 18th century.

5.4.3.6 Dark-on-light slipware

A small sherd from a platter with a dark brown slip trail on a yellow ground was noted and a small jar with an everted squared rim, decorated with dark brown slip dashes on the rim (See Fig. 5.4.14 bottom row). A small hollow ware with dark brown slip trails was also present. Again these vessels are likely to date to the later 17th and early 18th century

5.4.3.7 Feathered slipware

Most sherds were from press-moulded platters with pie-crust rims, Fig. 5.4.13, but at least one bowl with internal feathering and a mug or cup with external feathering were seen.

5.4.3.8 Three-colour 'joggled' slipware

A platter with a piecrust rim was represented in this ware, Fig. 5.4.14, middle left.

5.4.3.9 Other three-colour slipware

This sub-group, Fig. 5.4.14, was represented by two small sherds. One, from a mug, (See Fig. 5.4.14 middle right) was decorated with a ladder pattern in dark brown and tan on a yellow ground. The second was from a wheel-thrown flange-rim bowl. The rim was cross hatched in tan and dark brown, forming a trellis pattern. It is likely that the rim came from a large highly decorated vessel.

The slip decorated wares form a good cross-section of what was available. Some of the vessels appear to have been for show, particularly the more elaborately decorated platters, and could have stood on a shelf or dresser. As Weatherill notes (1996) homes of the later 17th and early 18th centuries were not particularly luxurious, with minimal furniture and little in the way of upholstery and hangings, clocks or looking glasses. The bold, colourful designs of the slipware would have been very welcome in what would otherwise have been rather austere surroundings.

One final group that was well represented consisted of the mottled wares, Fig. 5.4.15. The greater



Fig. 5.4.15. - Mottled ware: mug (left), cup (top right), shallow straight-sided bowl (bottom right)

part was from cylindrical mugs, holding about half a pint, but rounded cup forms were also present. Other table wares were represented by rounded and straight-sided bowls. One of the rounded bowls had a handle and another straight-sided bowl was shallow and resembled a 'dog bowl', although clearly not intended for such a use. Only one slip-coated ware table ware could be identified and this was a rim from a mug.

The group of table wares is an interesting collection. Although a broad date range has been suggested there is important evidence from the clay pipe found in the same deposits as the pottery, which may help to refine this. David Higgins (See Section 5.3.) suggests that the clay pipes date mostly to 1610-1690, with a smaller element around 1690-1730. The largest group of pipes date to c. 1660-1690. Under the circumstances it would not be unreasonable to suggest that most of the pottery too pre-dates c. 1700, the obvious exceptions being some of the tin-glazed earthenware. As has already been seen, many of the wares post-date 1660, so the pottery and clay pipe evidence dovetails nicely. Although the feathered slipware and the mottled ware, for example can be found in mid-18th-century contexts, it seems more likely that the 1660-1690 clay pipe and most of the pottery are part of a dump of material dating to c. 1690. If it was not a single dump then it can certainly be said that the second half of the 17th century was the period when household waste was most likely to have been thrown out of the house into the backyard. The period from c. 1670 to 1700, into which most of the pottery and clay pipe would fit, coincides with the ownership and occupation of the Reader's House by the Purefoy family (see Section 4 of this report). The last Purefoy, Sarah, widow of Michael, to live in the house, died in 1706. It may be coincidental but it is not impossible that Sarah's death or the subsequent transfer of the lease in 1711 to the Reader resulted in a clearance of goods and general, accumulated debris from the house. The status inherent in the tin-glazed earthenwares and the Westerwald drinking jug, coupled with the items of display, such as the slipware platters, are entirely in keeping with what is known of the Purefoy's wealth.



Fig. 5.4.16. - Tin-glazed earthenware chamber pot

Another set of vessels probably dates to the time of the Purefoys. These consisted of at least seven tin-glazed earthenware chamberpots, Fig. 5.4.16. Two foot-ring bases could have come from chamberpots or bowls. None of these sherds was decorated. Further possible chamberpots were identified in slip-coated ware. Although chamberpots and urinals are known from earlier periods, they only became common after the mid-17th century. The tin-glazed chamber pots almost appear to be a 'set', and even if not uncommon, the residents of the Reader's House seem to have been provided for particularly well.

5.4.4 Pottery Associated with the Reader's House c. 1750-1830

This group is again dominated by table wares but more especially by formal dining wares and tea wares. Utilitarian pottery is represented by coarseware, mainly bowls but some jars were also present. There were also two blackware storage jars of 18th-century type, presumably used for the storage of dry goods in the kitchen.

Ordinary table wares consisted of a cup and a straight-sided mug, both possibly an 18th-century ware known as 'shining black' or 'Jackfield ware'. This ware was made in Shropshire (e.g. Coalbrookdale) and in the Staffordshire Potteries. A small number of sherds may have come from agate ware and slip-coated ware mugs. From the period c.1790-1830 come another group of mugs. The earliest is a Mocha ware (see below) mug with blue banding and grey-brown sponging below. A rarity is a closely datable blue transfer printed pearlware mug (or possibly a jug). There was a single small sherd from this vessel with part of an inscription reading, '...AND OF LIB...' . This could be matched to a transfer print of a portrait bust of General Lafayette, Frenchman and hero of the American War of Independence, with the legend GENERAL LAFAYETTE WELCOME TO

THE LAND OF LIBERTY above the bust, and dated 1824. These commemorative pieces were made in Staffordshire, for the American export market. The invitation by President Monroe to Lafayette to return in triumph to America in 1824 was the stimulus to the production of a whole range of transfer-printed wares made in The Potteries and depicting scenes such as Lafayette at



Fig. 5.4.17. - Late, light-on-dark trailed slipware, probably made in Shropshire

Washington's tomb, the arrival of Lafayette on the Cadmus etc. One of the great producers of this commemorative ware was Enoch Wood and Sons of Burslem. The mug would not have been an expensive item. The mug was made just nine years after Waterloo and only 10 years or so after the Anglo-American War of 1812-14. Its sentiments, though, would seem to be anti-establishment, in this country at least, and poses the question, was there some-one at the Reader's House who harboured secret republican or libertarian leanings?

One further mug introduces a new range of ceramics – nursery wares. These are mugs, dishes and plates intended for children and often decorated with the alphabet or improving messages. There is a small rim fragment from a child's mug printed in brown with some over-glaze painting in orange and with an over-painted red band around the rim. The mug was evidently decorated with the alphabet on one side and probably had a transfer printed design, appropriate to a child, on the other.

Apart from drinking vessels, there were at least two large light-on-dark, slip-decorated platters with pie crust rims, Fig. 5.4.17. This kind of slipware is a later type than the slip-decorated wares discussed above. Although not unattractive, it is simpler and less sophisticated in appearance. Similar platters are illustrated in Barker and Crompton (2007, 147, 148 and 155) where they are given a Shropshire attribution and dated mid-18th to19th century. In view of the other ceramics from this period (see below) the platters are unlikely to have ever been part of a formal dining set-up.

A number of creamware sherds were identified which may have come from mugs, large jugs and bowls, and there were other sherds that could not be identified to form. This relatively small component of the creamwares should be classed as table wares rather than formal dining wares (see below).

By the end of the 18th century industrial slipwares e.g. Mocha ware, were available for use as general table wares in wealthier homes and as standard fare at the poorer end of the market. Industrial slipwares were used mainly for mugs, jugs and bowls. Examples of these industrial slipware forms were present in the Reader's House assemblage. One of the earliest examples was of a mug/jug with an external white slip and diced and turned decoration, which could date as early as the mid 18th century (see Barker and Crompton 2007,174). One of the later pieces was a jug

with a moulded rim in the style of Enoch Wood of Burslem, dating to c. 1820-40.

5.4.4.1 Formal Dining Wares (18th century)

Most of the formal dining wares were in creamware, a type of earthenware first produced by Josiah Wedgwood in the mid 18th century. Wedgwood was a shrewd entrepreneur and salesman. By the expedient of presenting items of painted creamware to Queen Charlotte, wife of George III, he established the popularity of the ware. The queen ordered a 'complete table service' (Shaw, 1829), which, after some modification to the design, became known as 'Queen's Ware'. Other royal commissions followed. Shaw writes ' And now under Royal Patronage, Mr. W. had as many orders for Table Services of Queen's Ware, as he could possibly manufacture, and at prices the most liberal— fifteen shillings per dozen for table plates, and all the other pieces in the same proportion.'

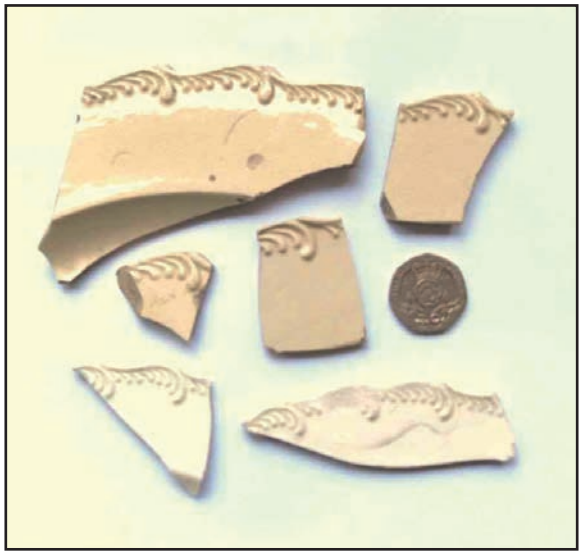


Fig. 5.4.18. - Feather edged creamware plates – the darker, more yellow examples at the top are the earlier



Fig. 5.4.19. - Tortoiseshell ware, bottom far left possible 'landskip' sherd, middle far left 'cabbage leaf' or 'cauliflower' pattern.

Dating of creamware rests in part on the colour of the glazed surfaces. The more yellow the tone the earlier the piece, the latest items being a very pale off-white colour. Most of the creamware pottery from the Reader's House lies somewhere between these two extremes and probably dates to the 1760s or possibly the 1770s. As such it would still have been a fashionable ware and would remain so until pearlware (see below) became more readily available.

Several dinner plates were present, Fig. 5.4.18. Most had moulded edges (feather edge – the most common, queen edge, scalloped and beaded edge). A large serving dish had a moulded 'basketry' pattern. A moulded fragment from a sauceboat or milk jug and a handle from the same type of vessel were noted. In addition to the plain creamwares there were several examples of 'tortoiseshell ware', Fig. 5.4.19. This is effectively a creamware body with oxide colour beneath the glaze. It dates mostly to the late 1750s and 1760s. Three plates were found in the assemblage; one hexagonal with moulded 'ropework' decoration, one with a beaded scallop edge and one with a plain edge. There was also another sauceboat or jug in 'cauliflower' or 'cabbage' ware' - another example of moulded creamware with oxide colour, Fig. 5.4.19.

One other plate was present. This had a scalloped edge and was in white salt-glazed stoneware with cobalt blue decoration, a ware known as 'scratch blue'. The plate dates from the 1740s-1760s. Similar vessels, but undecorated, were found at the Old Hall, Wolverhampton (Rátkai 2010, 52).

This collection of dining wares shows just how different the dining habits of the middling classes

had become from the 1750s onwards when compared to the beginning of the century. It is generally assumed that the upsurge in dining wares and particularly in the use of ceramic plates marks a move away from the use of pewter for dining. In addition the use of individual place settings, and specific items such as sauceboats, tureens etc, indicates a completely different attitude to dining and, to a certain extent, the types of food consumed not just the manner in which they were consumed.

It is not certain whether or not the creamware, tortoiseshell ware and white salt-glazed stoneware were in simultaneous use at the Reader's House nor whether these wares represent another dump of material, discarded when no longer fashionable.

A blue-edged, moulded pearlware dinner plate and a blue-shell edge pearlware plate mark the transition from creamware dining wares to those of pearlware. Both plates probably date to c. 1800. Pearlware supplanted creamware in the late 18th century as the fashionable option. The addition of a small amount of blue colourant into the lead glaze gave pearlwares a whiter appearance which compared well with the more expensive hard- and soft-paste porcelains. Pearlware, either painted or transfer-printed, was not particularly common amongst the assemblage

5.4.4.2 Tea Wares

Tea wares were represented by vessels in white salt-glazed stoneware, Fig. 5.4.20, scratch blue, creamware and tortoiseshell ware, Chinese (soft-paste) porcelain and pearlware. A creamware teapot and a teapot lid decorated with applied flowers and leaves and with beaded moulding were present. The lid must have come from a relatively expensive teapot. Both vessels were on the small side which is typical for the early era of tea-drinking. An early 19th century industrial slipware teapot, made when tea was much cheaper and its consumption less associated with genteel living, would have been considerably larger.

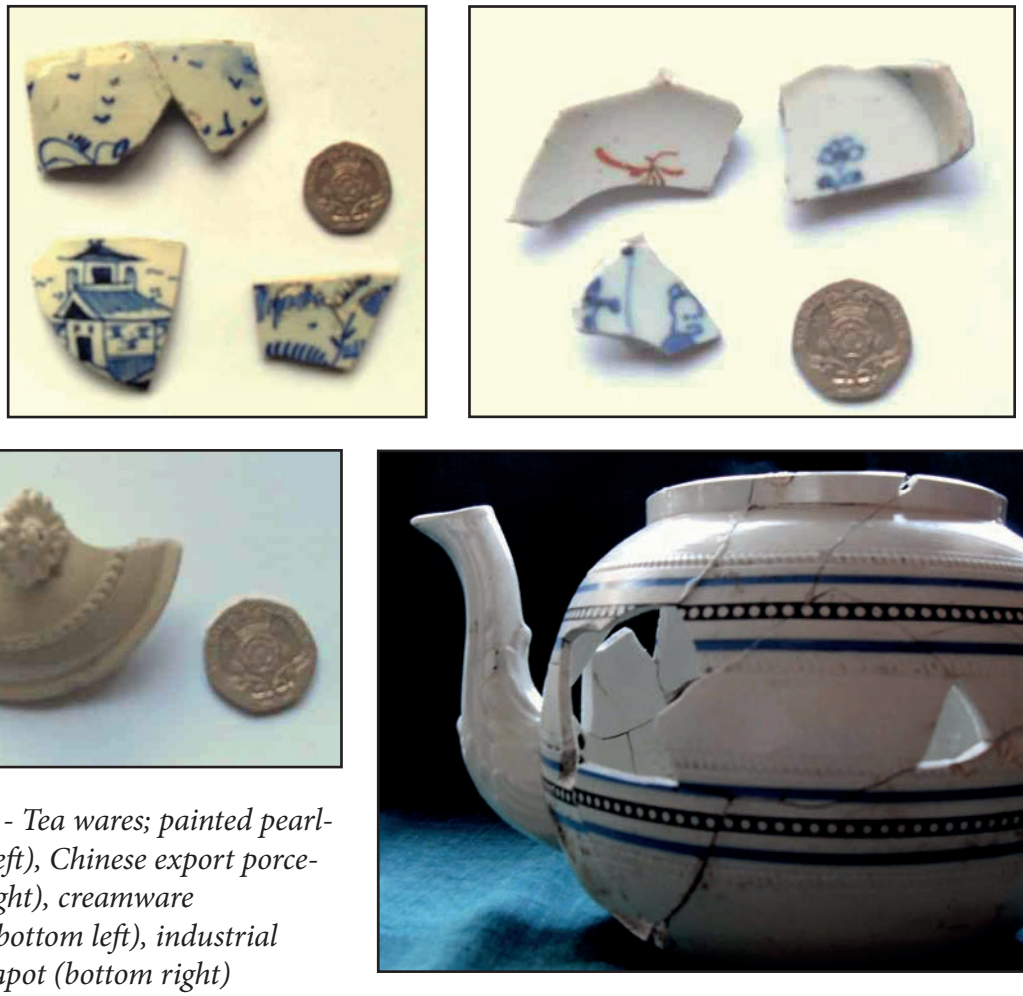


Fig. 5.4.20. - Tea wares; painted pearlware (top left), Chinese export porcelain (top right), creamware teapot lid (bottom left), industrial slipware teapot (bottom right)

Tea bowls and saucers were found only in Chinese porcelain and pearlware. Two Chinese tea bowls were identified both probably dating to the third quarter of the 18th century. A soft-paste porcelain saucer (or possibly a plate) with painted blue 'chinoiserie' decoration was also present. Tea wares dating to the end of the 18th century or beginning of the 19th century were represented by two painted pearlware teabowls, a small fluted bowl and a larger bowl. A pearlware blue shell-edged fluted bowl may have been either a dining or tea ware. A possible 'landskip' rim (another form of creamware) may also have been from a tea ware.

Again the group of tea wares mark a complete break with the pottery associated with the Purefoys (see above). The latter group had no vessels associated with 'exotic' drinks such as tea, coffee and chocolate. In the post 1750 period there was a distinction between everyday table wares and pottery used for formalised eating and drinking. Such a distinction was maintained well into the 20th century with 'best china' reserved for high days and holidays and cheaper, ordinary pottery for everyday use.

5.4.4.3 Other wares

Fragments of creamware chamber pots were present, including a one with under-glaze painted decoration in maroon and over-glaze painting in mauve, blue, green and orange. However, chamber pots were nothing like as common as in the 1610-1725/50 period. One other ceramic item was a Delft Ware tile with blue painted decoration, presumably once part of a set of 18th century hearth tiles.

5.4.5 Pottery Associated with the Reader's House c. 1830-present

By the time of the Victorian period, the significance of the pottery is more difficult to gauge. The pottery in use is largely that which would be recognisable today such as dinner plates, side plates, teacups and saucers. Although this is not terribly exciting it does demonstrate that dining habits at the Reader's House can be construed as 'modern' i.e. the type of meals eaten, the way they were eaten and the pottery and utensils (such as cutlery 'sets' of knife, fork and spoons) used would be easily recognisable to people living today.

A good part of the pottery was made up of blue transfer-printed wares. Chinese-style designs such as 'Willow Pattern' were popular, but other designs such as 'Asiatic Pheasant' and more generic floral patterns are found in the assemblage. The Asiatic Pheasant pattern demonstrates how difficult it can be to date this later pottery. The design was first produced in the late 1830s and was popular throughout the century and into the 20th century, particularly in the period 1860-1914, being made by several manufacturers. Because the pattern was produced for the home market rather than for export, there was no necessity to stamp the pottery 'England' (required after 1891 for all export pottery). The pattern was reintroduced in the 1990s by Habitat and continued to be made by Spode (Neale 2004). The story of this pattern illustrates several things quite neatly. The first is the continuing aesthetic appeal of some of these early transfer-printed designs and the acumen of the early potteries in gauging what would appeal to popular taste. The reintroduction of the pattern demonstrates again how similar dining wares/dining was in the 19th century to the present day, although Habitat produced only a limited set of forms to make up a 'basic' dining set.

The transfer-printed wares from the Reader's House are almost exclusively printed in blue. The quality of the products is variable and there are several examples of poorly finished pieces where the transfer has been been poorly applied, resulting in misalignment, gaps or 'creases' in the design. This sometimes occurs when the print has been applied to a different vessel form from the one that was originally intended. Another type of ware known as 'flow blue', popular with the Americam market, manufactured from the 1830s was absent from the Reader's House assemblage.

Items in bone china, introduced at the beginning of the 19th century, and more expensive than the standard earthenwares, were present in the assemblage. They were not, however, common, and were

difficult to date but are not likely to be early.

The dining and tea wares recovered from the Reader's House are generally of middling quality and suggest that they belonged to people of middling means. It may also be that by this period the occupants of the Reader's House chose to spend more of their disposable income on other goods, since as the 19th century progressed, there was more and more consumer choice and more attention was given to the internal furnishings and decoration of the house.

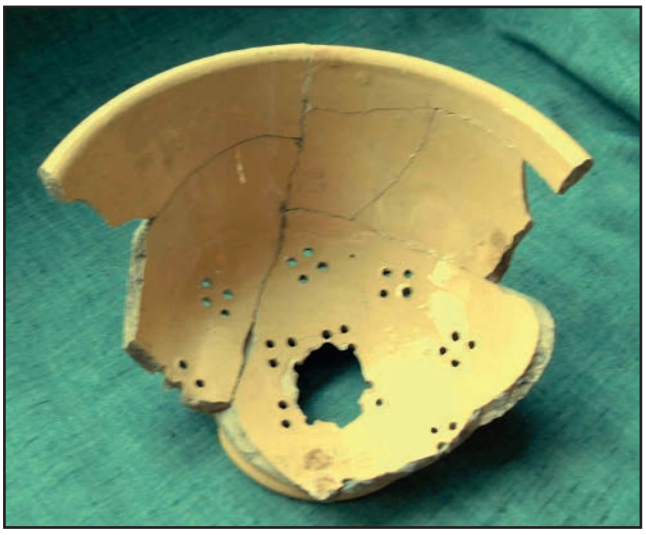


Fig. 5.4.21. - Late yellow-glazed earthenware strainer

Utilitarian pottery was also found, of course. Many storage vessels were now of stoneware either light-bodied or brown salt-glazed, which tended to replace the earlier coarsewares. Vessels such as storage jars and flagons were noted, along with a brown salt-glazed ink bottle. Mixing bowls and other kitchen wares were made in a yellow-glazed earthenware (sometimes known as cane ware), Fig. 5.4.21. The advent of tinwares and enamelled wares in the mid-19th century in many cases led to the replacement of vessels that had previously been made of earthenware or stoneware, so the repertoire of utilitarian wares becomes diminished. The 19th century also saw the greater availability of branded foodstuffs, particularly in towns, which meant less preparation in the home and a concomitant reduction in utensils and pottery required. Packaging for these foodstuffs varied but there were in the Reader's House assemblage a number of white glazed earthenware jam or marmalade jars and small lidded pots for spreads and pastes. Often these have black printed information on the contents rather than paper labels. However, all the examples from the Reader's House were plain.



Fig. 5.4.22. - Basin and jug, Amoy-style pattern

Very few printed or stamped marks were found on the pottery. Given the location of Ludlow it might be assumed that most of the pottery came from the Staffordshire Potteries, especially given the vast output from this source. However, one printed mark reading 'L&A' refers to Lockhart and Arthur, based in Glasgow and operating c. 1855-1864. This small piece of evidence bears testament to the massively improved transport infrastructure with the advent of the railways.

No chamber pots were identified in this later group but 'health and hygiene' were, however, represented by sherds with an 'Amoy-style' printed design, over-painted in vivid colours, from two vessels, probably dating to the 1850s or 1860s, Fig. 5.4.22. This rather 'flashy' looking pottery, was despite its appearance, not at the cheapest end of the market. The sherds may have come from a

matching basin and jug set, used for daily ablutions in the days of wash-stands, before the advent of piped water and plumbed in sinks. Even as late as the late 1960s the present author can remember, on a family holiday in one of the remoter parts of the Isle of Man, this same system of hot and cold water jugs, and basin, being brought to the hotel room, much to everyone's surprise and not altogether unalloyed joy.

One other category of pottery dating to this period were flowerpots. Dating garden furniture is most difficult but from the perspective of the documented history of the Reader's House, they seem most likely to belong to the period in the early decades of the 20th century when the house was a 'private museum for furniture', followed in the 1920s by tea rooms (see section 4). A knot garden was mentioned in connection with this and the tea rooms must rank as the best candidate for ownership of the flowerpots. A number of matching cup and saucer sets, plain apart from coloured banding may well have been associated with the tea rooms also.

Two mugs, clearly of 20th century date, were noted. They have the look of 'craft' or 'art' pottery. One is decorated with a s graffito image of a woman's face, the other design is very 'busy' but impossible to interpret. It is just possible that they date to the time of the tea rooms when there was 'pottery and items made from raffia for sale' but they have more the look of the 1960s or 1970s.

5.4.6 Conclusion

Despite the unstratified nature of the Reader's House assemblage, the pottery has cast an interesting light on the occupants of and the life in the house through four centuries. This only partially illuminates the past but the pottery is important for bringing to life something of the social history of the place. It can be seen how the pottery reflects the changing lives and fortunes of the occupants, this change in its turn a microcosm of forces at work through Britain as a whole.

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6 The Standing Building - Author, Duncan James

6.1 Description and Analysis of the Exterior.

6.1.1 Introduction

This section deals with the Reader's House as it stood prior to the recent refurbishments of 2009 to 2012 although the research and recording was carried out during the refurbishment period. Details of the changes made to the building can be found in the associated Shropshire planning applications (Ref. 1).

Inside the building the bay divisions correspond to the primary room divisions. In this section a simple notation of north bay, middle bay, south bay and porch (Fig. 6.28) has been adopted along with references to the level in the building as: basement, ground-floor, first-floor, second-floor and roof . The windows (excluding the basement) have been labelled W1 to W31 in the sequence of west, south, east, and north elevations. (Shown in Figs. 6.2, 6.19 and 6.21). The eight decorative consoles on the porch are labelled A to H (Fig. 6.11).

6.1.2 Outline

The Reader's House is a three-storey, three bay timber-framed structure with a cellar, or basement, and a storeyed porch. (Fig. 6.1). It is constructed against a massive stone wall with chimney-stacks that stands along the west side and is assumed to be the remnant of an earlier building on the site. The house is laid out on an approximate north-south axis with the front aligned with the present eastern edge of the precinct of the Church of St. Laurence.

At ground-floor level the main range is approximately 13m (42ft 8in) long and 6.2m (20ft 4in) wide. Timber framing is exposed on the south and east faces both of which are jettied at first and second-floor levels but on the north face the framing is mostly hidden where it abuts the adjacent cottage. The west face is dominated by the three storey, timber-framed porch, which is jettied on three sides on the first and second-floors. The porch is flanked by two massive chimneystacks.



Fig. 6.1 Reader's House - west elevation

Internally, the basement is subdivided into three bays of approximately equal size with the centre bay marginally longer than the other two (Ref. 2). On the ground floor the south bay is the longest, occupying almost half the floor area and the centre bay the smallest, with a length of approximately 2.5m (8ft 2in), which matches the internal width of the porch at that level. The first and second-floors follow the same pattern of bay divisions although because the building is jettied on the east and south elevations the bay sizes increase on the upper floors, the south bay most in terms of percentage (Ref. 3).

The staircase rises at the east side of the central bay with a smaller flight leading from the second floor up into the attic which, although a restricted space, may have formed a minor part of the domestic accommodation.

In the 18th century the interior was subjected to some minor remodelling which included the replacement of the ground-floor staircase and insertion of steps down to the basement.

6.1.3 West Elevation

This is the principal elevation of the present house marked as it is by the decorative storeyed porch, the pair of massive chimneystacks and the fact that it faces on to the church precinct (Plates 1-4). It has been suggested that the west elevation towards the church was previously the back of the building that was turned into the principal façade by the addition of the porch (Ref. 4). This proposal is not supported either by the structural evidence or the tree-ring analysis of the timbers. Although the east side of the present house (Plate 10) has some decoration on the upper levels (Ref. 5) it was never conceived as a front elevation because, inter alia, there is no provision for a front door on that side.

The stone is laid in coursed rubble with an average wall thickness of about 0.9m (3ft). The chimney-stacks and chimney-breasts project inside the building by approximately 0.6m (2ft). The chimney shafts are of brick and of similar size but the southern stack below the brickwork is wider than that on the north because, with four flues, it serves fireplaces on all floors including the basement. The north chimney has three flues as there is no fireplace in the north bay of the basement.

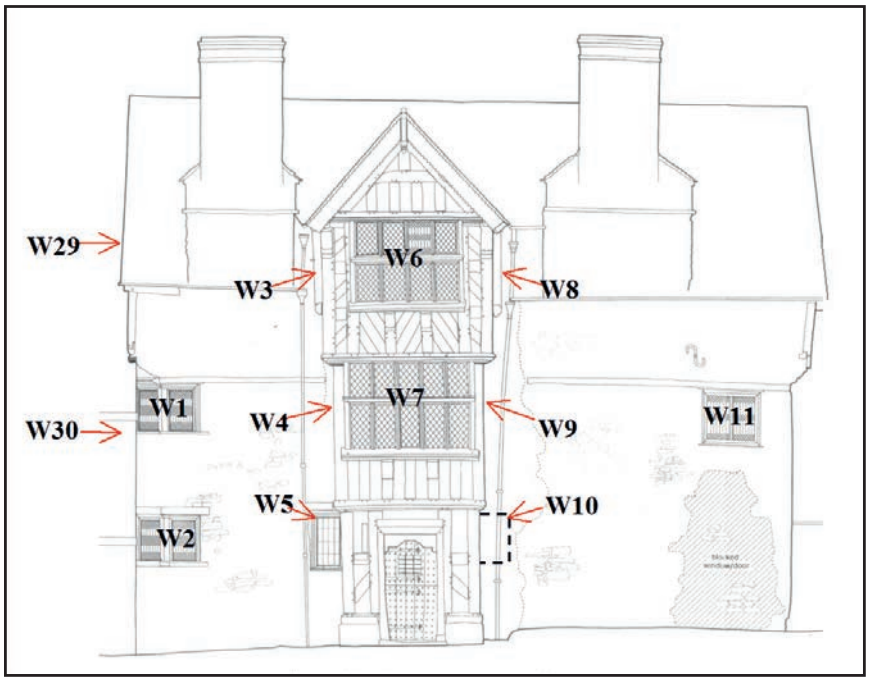


Fig. 6.2. West elevation fenestration.

A section of wall on the right hand side of the façade, beneath the first-floor window, W11 (Fig. 6.2) shows evidence for a blocked window or, more probably, a doorway (Ref. 6). At this point a wide, 1.5m (5ft) section of the wall has a reduced thickness of approximately 0.4m (1ft 4in), which may indicate that this constitutes an early site for a doorway that, although used later, may predate the timber-framed structure.

The fenestration in the stone wall is limited simply because the chimneystacks occupy much of the wall space. On the left-hand side of the façade there are two, two-light windows, W1 and W2 (Fig. 6.2) with ovolo-moulded oak frames and heavy, ovolo-moulded mullions. Since they are set on or in the corner of the stone wall the left-hand light in each window is set at an angle. They illuminate the north bay on the ground and first floors. The reveals on the inside are not splayed.

The upper window, W1 (Fig. 6.2) is immediately below a horizontal timber, embedded in the stonework, which runs the full width of the west front except where it is interrupted by the storeyed porch. (Fig. 6.1). The significance of this timber is unclear although it is possible that it marks the eaves line of the earlier building on the site and may have functioned as the outer wall-plate (Ref. 7).

On the southern side of the façade at first floor level illuminating the south bay is another two-light window, W11 (Fig. 6.2) with ovolo-moulded frame and a central mullion that is smaller in section

than those on the northern side.

The three windows, W1, W2 and W11 (Fig. 6.2) are each set with a pattern of leaded lights similar to that in the four small windows, W22, W23, W24 and W25 (Fig. 6.19) which light the stairwell on the east side of the building. A single light in the top storey window, W6 (Fig. 6.2) of the porch also has this pattern. (Plate 4).

A fourth window, W5 (Fig. 6.2 & Plate 8) in the stone wall on the ground-floor of this elevation is immediately alongside the northern edge of the storeyed porch. It is a single leaded-light window, glazed with rectangular panes and with ovolo moulding but formerly was of two-lights, the other of which survives as a now blocked window within the porch. (Plate 29). This part of the window frame has therefore been sheltered for four centuries and is in unweathered condition allowing a precise record to be made of the cross-section. (Fig. 6.3). In addition to the ovolo moulding, the outer edge of the frame has an ogee profile. It might be thought that this part of the window was blocked once the porch was in place but there is reason to believe that it continued to be used as it would have allowed a member of the household to see who was visiting before opening the front door. The rational of this is dealt with below in the discussion of the interior, ground-floor middle bay. It will be noted that a hidden window W10 is indicated on the elevation drawing (Fig. 6.3). This was briefly uncovered during the recent refurbishment and then returned to its hidden state. It was a two-light window of similar design to W5 (Fig. 6.4) but it appeared to have been blocked up before construction of the porch. This reading of the evidence relates to the form of the cross-frame on the south side of the middle bay and this is also discussed below.

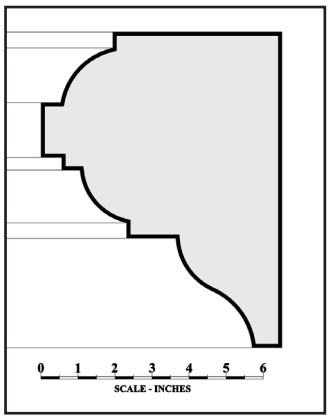


Fig. 6.3 Window W5 frame moulding profile.



Fig. 6.4. Window W5, reconstruction.

6.1.3.1 The Storeyed Porch

The timber-framed, richly decorated porch (Plates 2, 3 & 4) forms a dramatic component on the west elevation effectively helping to relieve the austerity of the stone façade. In emphasising the importance of the west front it also, in a sense, reinforces the link that the building had with the church and with its generous fenestration (there are six large windows) the upper storeys, perhaps symbolically, are flooded with light. As an area linked to, but somewhat set apart from, the everyday business of the household it could have served as a small place for retreat and contemplation. In many earlier houses with a storeyed porch the upper chamber functioned as an oratory, a private chapel and although there is no suggestion that this was the case at the Reader's House the association may have lingered (Ref. 8). Thomas Kay, the builder in 1616 of the house, had graduated in divinity from Cambridge University and was preacher at St. Laurence, see section 4.3.

The porch is jettied on all three sides creating a dramatic increase in internal floor areas at first and particularly second-floor levels (Ref. 9). The sill beam, which rests on a 0.5m (1ft 8in) high rubble-stone plinth, projects slightly and is chamfered along the upper edge.

The windows, as with the rest of the building, have undergone many changes and it is clear that not

all of them are primary material. The timbers on the porch walls have rows of nail marks along with 'ghosting,' left by lath across, the surface. This indicates that the timbers of the porch were at one time hidden with stucco. This is confirmed by a drawing made of the house by Frances Stackhouse Acton, (Ref. 10) probably in the 1840s, although by the late 19th century this had been removed. There is no evidence to suggest that the framing on the back of the house was ever hidden in this way although it is possible that the south elevation was stuccoed. Hiding the framing may well have been part of the 18th century remodelling when the internal walls were plastered and the lower flight of stairs was replaced.



Fig. 6.5. Turned balusters on the north side of the porch.

On the ground floor the porch is, in a sense, open, illuminated by small, originally unglazed openings (Plates 2 & 3) to the north and south sides each fitted with a pair of turned mirror-balusters and three, iron stanchions. (Fig. 6.5). The porch door, which is relatively modern, has separately-hinged upper and lower sections. (Plate 5). There are vertical planks on the outer face and horizontal ones on the inner face; these are held together with a square pattern of studs. The strap hinges have fleur-de-lis terminals. The upper leaf of the door has a square opening with vertical and horizontal iron bars.



Fig. 6.6. Guilloche ornamentwith flowers on the door jambs.



Fig. 6.7. Vitruvian scroll ornament over the porch doorway.

The porch door-framing is elaborate. It has an inner ovolo-moulded profile on both jambs and head and an outer ogee profile (cyma recta) that has, over the door only, been carved with a complex running pattern that is a variation of an egg-and-dart motif. (Plate 7). This door-frame is set between a pair of posts that have guilloche ornament with flower inserts cut into the surface. (Fig. 6.6). The flowers are of three distinct and different repeated designs similar to those on the consoles. Over the top of the door-frame is a rail with a foliate pattern based on a Vitruvian scroll carved as a raised design within a lowered field. (Fig. 6.7). As if all this were not enough, within the door-frame is a carved and shaped doorhead that has three rows of decoration, the inner (i.e. lower one) is an egg and dart variation forming a segmental arch with a winged angel set in each spandrel. (Plate 7). Both angels, female on the left and male (with moustache) on the right, have 'sunburst' hair but on the right-hand angel the treatment is more delicate. On the sides of the doorhead there is a billetted edging similar to that used on the consoles. This doorhead is not mortised into the doorframe but fitted in from the back and held in place with iron nails. (Plate 32). It could therefore have been added after

completion of the building.

On each side of the doorway there is a short mid-rail and below this a diagonal brace. (Plate 4). On the sides, below the balusters, there is chevron bracing within a near-square panel. Plates 2 & 3). The first-floor jetty above is modest with a moulded bressumer on three sides that is decorated along the lower edge with a rope twist that is similar to that on the consoles A and B. (Figs. 6.12 & 6.13).

On the first floor level there is close studding below the windows. The west window, W7 (Fig. 6.2) has five-over-five lights, those on the lower row being slightly taller. (Plate 4). It is a planted-on frame with a single heavy moulded transom and ovolo-moulded mullions in which the upper row is mortised into the jetty beam above. The sill is also moulded with a double ovolo separated with a quirk and is supported by two scrolled consoles, G and H (Fig. 6.17) each of which appears to be an integral part of the stud. The middle light in the lower row is a casement. The glazing is in the form of leaded quarrels..

On the left-side return the window, W4 (Fig. 6.2) is a later replacement probably of 18th century date. It has two leaded lights with small, rectangular panes. The sill is lower than that of the window it replaced. Part of one light contains a casement. On the right-hand return of the porch the window, W9 (Fig. 6.2) is set back within the depth of the framing rather than being planted on. It has three-over-three leaded lights with quarrels . There is a moulded transom and ovolo-moulded mullions.

The second floor has chevron bracing in the small panels below the windows and short diagonal braces in the narrow panels on each side of the front window, W6 (Fig. 6.2). The general impression is that the carpenters had some difficulty squeezing everything in. The principal window, W6 (Fig. 6.2) is planted on and of four-over-four leaded lights one of which (as mentioned above) has a glazing pattern that matches window W1 and the rest of that group. There is a large-section moulded transom and ovolo-moulded mullions, the upper row being mortised into the moulded tie-beam of the gable. The sill has a single ovolo moulding below which are two supporting consoles, E & F (Figs. 6.15 & 6.16) each with a carved face and strapwork.

On the left-hand return the planted-on window, W3, has three-over-three leaded lights, each with nine rectangular panes (i.e. 3x3). There is a single heavy transom and ovolo-moulded mullions. Below the moulded sill is a heavily weathered console C (Fig. 6.14) with what appears to be a lion's face.

The right-hand return has a planted-on, six-light window, W8 (Fig. 6.2) with mullions and transoms. It is a poor, modern copy (since replaced) of that on the opposite side (W3). It is likely that, as with the opposite window it also had a console below the sill. (See below).

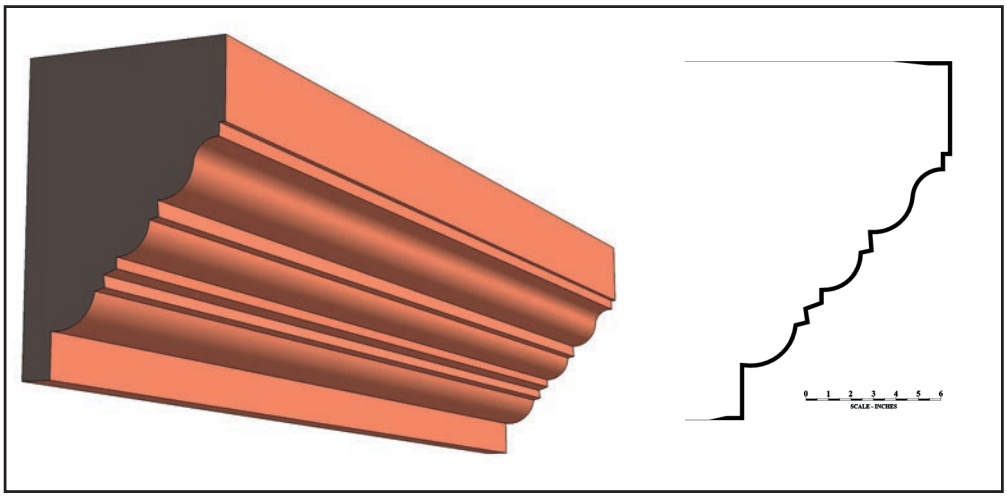


Fig. 6.8. Porch gable tiebeam moulding profile.

The gable is slightly jettied with (as mentioned above) a moulded tie beam. (Fig. 6.8). This has an ovolo-with-ogee profile and along the face there is an inscription in lettering raised within a lowered



Fig. 6.9. Carved inscription on the porch tiebeam. ANNO DN 1616 THO KAYE

field. This carries the legend 'ANNO DN 1616 THO KAYE'. (Fig. 6.9).

Below each end of the tie beam there is a carved console, A & B (Figs. 6.12 & 6.13). That on the left (console A) is a face with moustache and beard and a 'sunburst' of hair. On the right (console B) there is the face of a lion, with a 'sunburst' mane. Both consoles have strapwork and flower motifs. These features are discussed below.

The truss has a high collar with four studs below and a single, central stud above. There is a finial with pendant at the apex. There is a pair of carved bargeboards with a complex design that is relatively indistinct due to weathering. (Fig. 6.10). It is possible that the left-hand board with its foliated scroll motif and two animal heads is original but in view of the very heavily weathered bargeboards on the north gable it seems unlikely. The right-hand bargeboard is a weak copy of the left-hand board and is almost certainly a replacement.



Fig. 6.10. The porch gable bargeboards.

6.1.3.2 The Porch Consoles.

The eight carved consoles, A to H (Fig. 6.11) on the Reader's House decorate only the storeyed porch and they illustrate clearly that the principal entrance to the building was from the churchyard. It seems likely, as mentioned above, that the decorative nature of the porch and its elaborate and generous fenestration was designed to offset the rather austere nature of the west elevation with its tiny windows and massive stone wall.

The consoles form a distinct, identifiable group. For the purposes of this report they are labelled A to H although it should be noted that D indicates the site of a lost console of unknown design. They are arranged as matched, but not identical pairs, thus A and B, C and (probably) D, E and F, G and H constitute the four pairs. It is almost certain that the same craftsman also carved to angel doorhead.

Consoles A and B (Fig. 6.12 & 6.13) at second-floor level fitted under the ends of the porch wall plates, are the most elaborate and in this they accord with the general practice in Ludlow and elsewhere of reserving the more flamboyant decorative features for the upper parts of the building. (This is dealt with in section 6.4 below).

Both have a face carved on the front and above this guilloche ornament with a central flower motif and to each side and above, half-flower devices. The manner in which the flowers are carved matches the guilloche decoration on the porch front door jambs. (Fig. 6.6). The lower part of the scroll of the consoles has a tied bundle and below this a rope-twist design that is similar to that on the lower edge of the first floor porch jetty bressumer. Half hidden along the lower edge of the consoles there is a small row of cut semicircles that link the design with the barge boards on the porch and the north gable.

The faces on consoles A and B are different. Console A (Fig. 6.12) is that of a man, with moustache and bearded chin. The head is surrounded by a 'halo' of hair – suggestive of either a lion's mane or the Elizabethan ruff. Projecting on each side are stylised fruit. Console B (Fig. 6.13) has a lion's face surrounded by a mane and stylised fruit. Both consoles have acanthus leaf scrolls on the sides and on the top a series of vertical billets

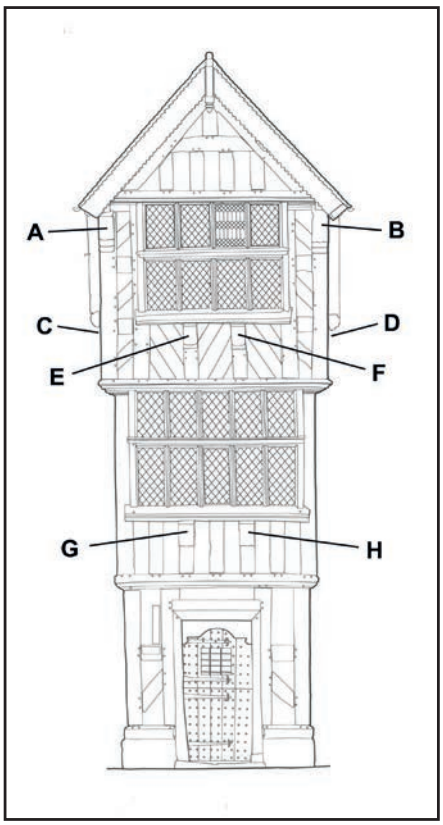


Fig. 6.11. The porch console positions.



Fig. 6.12. Console A.



Fig. 6.13. Console B.

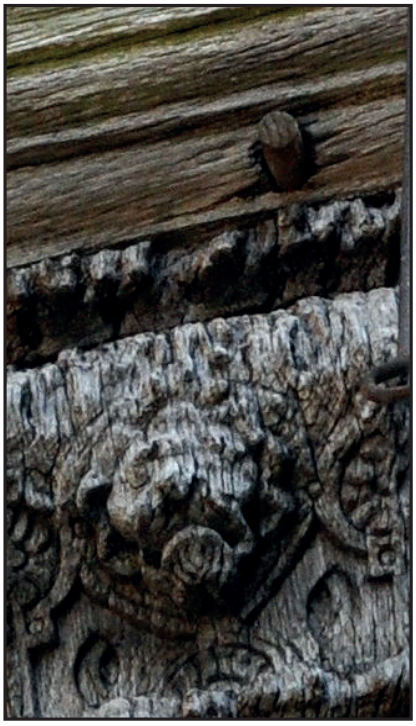


Fig. 6.14. Console C.

forming a 'crown' (Ref. 11). Both consoles have a tenon on the back and are mortised and pegged into the corner posts.

Console C (Fig. 6.14) under the second-floor north window (W3) is carved from the stud itself



Fig. 6.15. Console E.



Fig. 6.16. Console F.



Fig. 6.17. Console H.

rather than being made separately and attached. It is heavily weathered but a lion mask is discernable. This is arranged within guilloche ornament with half-flowers on each side, below and possibly also above (Ref. 12).

Console D has been removed, probably when the present, later window, which has a lower sill than the original, was inserted (Ref. 13). This would have involved the removal of the stud below the sill along with the console. It is likely that, in common with the southern elevations, it would have suffered heavy weathering.

Consoles E and F (Figs. 6.15 & 6.16) under the sill of the second-floor window (W6) are carved from the studs themselves. Although they are smaller, they echo the theme of consoles A and B in having a face on the left-hand console and a lion on the right. There is guilloche-derived ornament with a half-flower above. The heads both have hair or a mane surrounding them, with stylised fruit on each side. The lower scroll is in the form of a tied bundle and a crown of vertical billets surmounts the console. The pegging for the chevron bracing on each side has been positioned lower than would normally be the case to avoid defacing the consoles (Ref. 14).

Consoles G and H (Fig. 6.11) positioned beneath the window sill on the first floor (W7) are of similar scroll design with simple, acanthus leaf decoration and a Y-shaped line on the back framing a half-flower. At the bottom of the console is a tied bundle and there is a billeted crown. Each stud and console was cut from a single timber.

6.1.4 East Elevation

This is the rear elevation of the house and is a view that can only be seen from the private garden at the back (Plate 10). It was not intended to be a 'front' elevation to be viewed and accessed from the Bull Ring because, as mentioned above, there was never a primary door in the timber framing although the present inserted doorway forms a back door giving access to the garden.

The large gable on the right-hand side of the facade (Fig. 6.18) seems at first to argue that this was intended to be an important elevation and it is a curious feature, which gives the façade as a whole an unsatisfactory lack of balance. At first sight it appears to be a later addition to the frame although tree-ring sampling of one of the lay-boards coupled with a detailed analysis of the structure indicates that it is coeval with the main structure.

The first floor has a shallow jetty with a bressumer moulded with an ogee over a double row of

ovolo profiles – the rows separated by steps (Ref. 15). The second floor also has a jetty but this is slightly deeper and the bressumer has a simple ovolo moulding.

The framing on the ground and first floors has square panels. The top storey has chevron bracing to the middle and north bays and this originally continued along the south bay where the studs have peg holes and mortices for the lost bracing.

On the east side of the house the upper levels of the basement stonework are visible as the ground level is lower than on the west side. This reveals a narrow window lighting the south bay of the basement and a small window to the north bay. The basic form or layout of the framing at ground and first-floor levels is three panels high except where interrupted by the large window openings W20, W21, W27 and W28. (Fig. 6.19). The east side of the south bay has a symmetrical facade with tension braces flanking windows W20 and W21.



Fig. 6.18. Reader's House – east elevation



Fig. 6.19. The east elevation fenestration.

On ground and first floor the narrow middle bay is three panels wide and asymmetrical as there is a tension brace at first floor level and on the ground floor, although the latter has been cut through in order to insert the back door. Also in the east wall of this bay is a series of small windows, W22, W23, W24 & W25 (Fig. 6.19) lighting the staircase. Each one occupies a single panel in the frame and has two lights glazed with leaded quarrels in which the middle row of quarrels is elongated. The design of the glazing matches that in W1, W2, and W11, also one light in the eight-light window, W6 (Fig. 6.2).

The east face of the north bay at ground and first floor is dominated by the two large windows W27 and W28 that have left insufficient room for tension braces. There is evidence for a secondary doorway, now blocked, between the present back door and window W28 (Ref. 16).

On the top floor along the east front beneath the eaves is a single row of square and near-square panels originally with chevron bracing although it now only survives over the middle and north



Fig. 6.20. East gable decoration.

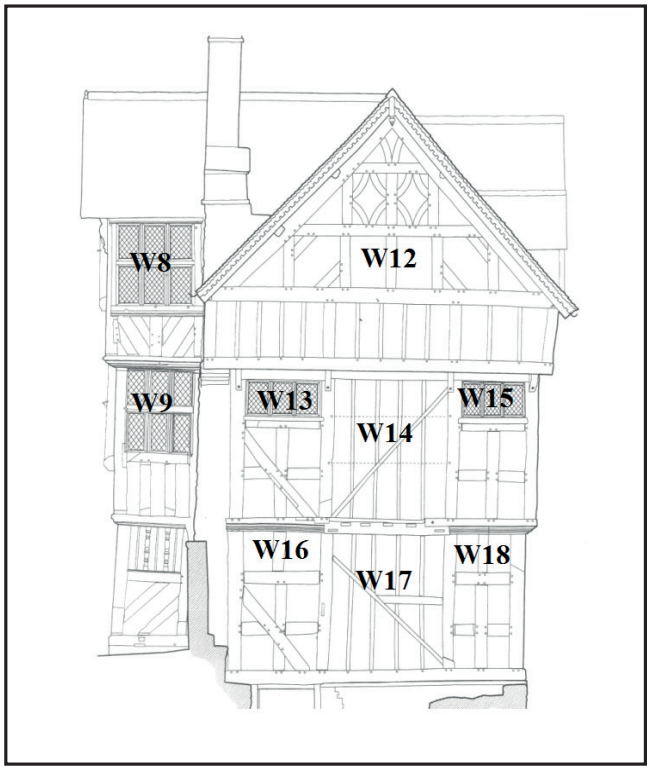


Fig. 6.21. South elevation fenestration.

bays above which is a large gable with a four-light window, W26. This gable uses the wall plate as a tie beam and the collar forms the lintel to the window. Above the collar is an inverted triangle formed by three, slightly curved and ornamented braces (Ref. 17). (Fig. 6.20). There are also two vertical struts above the collar but these are not pegged and could be later additions. This gable is curious in that it straddles the middle and north bays so that the south light of the window serves the middle bay and the three north lights illuminate the north bay. The gable has plain bargeboards (Ref. 18).

In the roof above the south bay is a single dormer window, W19, with plain bargeboards (Ref. 19). There is evidence to indicate that the south bay has lost a gable and large window similar to that over the middle and north bays. This is discussed below in section 6.3.

6.1.5 South Elevation

This elevation (Plates 12 & 13) has been subjected to considerable repair and alteration, in part due to structural problems related to subsidence below the south-east corner of the building. Also, southern elevations suffer greater damage due to the exposure to sunlight.

However, it is clear that this was an important elevation with large, central windows W14 and W17 (both now blocked with lightweight studding) each flanked by side windows, W13 and W15 on the first floor and W16 and W18 (both blocked) on the ground floor (Ref. 20). (Fig. 6.21). The width and particularly the height of the central, blocked openings suggests that they were linked vertically and formed a two storey projecting bay similar to those seen on The Feathers Hotel. However, matching pairs of pegholes on each side of the openings suggest the lower pair were for securing a sill and the upper pair to fix a transom, which therefore means that they were planted on windows similar in form to those on the east elevation (e.g. W6 & W7). Below the windows there is evidence for a blocked door in the basement wall and it is clear that soil levels were originally much lower on the east side of the house – such that the basement was formerly more of an undercroft. The present doorway positioned on the left-hand side of the south elevation is almost certainly a later opening. It leads into the south-west corner of the south bay of the basement. (Plate 23).

The first floor of the south elevation is slightly jettied and has a continuation of the moulded bressumer on the east elevation. The central section of this bressumer is missing where it crosses each site of the former window openings and here a section of re-used timber has been inserted. It is

almost certain that the moulding would have continued around the missing oriel windows.

The elevation is asymmetrical due to the need to accommodate the thickness of the stone wall on the western edge and probably also in order to position the bay windows and the blocked basement door more nearly central to the rooms they served. The wider panels on the western side of the elevation are made to accommodate tension braces.

The south gable is a modern replacement for the original and may be an attempt at copying the layout of earlier framing (Ref. 21) although from the evidence of the now partially hidden north gable the primary design may have been quite different. It is likely that originally there was a central window, W12 (Fig. 6.21) on the south gable above the tie beam, flanked by panels of chevron bracing. Below the tie beam there was almost certainly chevron bracing similar to that which survives on the east elevation of the middle and north bays and along the hidden north elevation. (See Fig. 6.23). Above the window (W12) there was possibly quadrant bracing along the lines of that which survives, mostly hidden, on the north elevation. (See Fig. 6.22). The gable is jettied, with a plain (modern) bressumer and modern brackets below.



Fig. 6.22. The north gable seen above the roof of the adjacent house. A little of the elaborate decoration survives on the heavily weathered barge board.

6.1.6 North Elevation

This end of the house is now almost totally obscured by the adjacent building with only part of the gable exposed. However, further sections of the end truss of the Reader's House (T4) can be seen on the exterior (Fig. 6.22) and from inside the roof of the adjacent house to allow a reconstruction drawing to be made of the gable layout. (Fig. 6.23). This shows a six-light ovolo mullioned and transomed window (W29, now blocked) above the tie-beam. The window is positioned slightly off-centre and rises above the level of the interrupted collar. In the small area above the window at the apex of the truss there is a square panel with plain quadrant bracing and alongside a triangular panel also fitted, rather awkwardly, with three quadrant braces. On each side of the window is a single panel with chevron bracing and below the tie-beam, eight panels also with chevron bracing of similar form to that on the east elevation. The area of the north elevation now visible from within the adjacent roof has, over the blocked window, the remains of nailed lath covered with lime-washed rough-cast. This external finish indicates that the window was blocked and made weatherproof before the adjacent roof was built, which suggests that the construction of the adjacent building was probably not the reason for closing off the window.

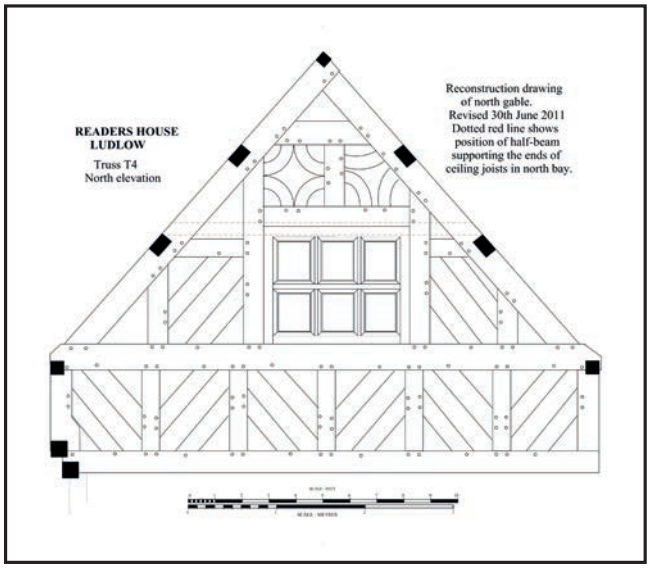


Fig. 6.23. The north gable showing window W29.



Fig. 6.24. First floor north bay showing reused door-head and the jowl at the base of the corner post.

Below the gable the wall framing at first floor level is visible inside the north room where there is a single width of panels adjacent to the east corner, otherwise the wall is made with lightweight timber that is almost certainly not primary. (Plate 88). It is infill for a wide opening that may have housed a planted-on window, W30 (Fig. 6.2) that was removed when the adjacent house was built.

A curious feature of the framing (seen inside the building) is a rail in the north-east corner which is a reused ogee door head that has been inserted upside down. (Fig. 6.24). However, both this and the rail above are later insertions – there is redundant pegging that indicates the positions of the primary rails.

On the ground floor in the north room the 'lower' face of the north wall framing is visible (Ref. 22). (Plate 52). It is laid out as five square panels wide by three panels high and there is a tension brace at the western end of the wall.

6.1.7 The Roof

The present roof is tiled but there are indications that it was formerly covered with stone tiles. These can be seen in the drawing by Frances Stackhouse Acton (Ref. 23), and in a small drawing of 1888 by Oliver Baker (Ref. 24). Such a covering, which of course was not necessarily the primary roofing material, would have imposed a considerable load on the house and may have contributed to structural difficulties over the years.

6.1.8 The Windows

As will have been noted from the above, the original fenestration on the house was extensive. (Figs. 6.2, 6.19 & 6.21). In spite of restrictions imposed by the need to incorporate the west-facing stone wall and its massive chimneystacks the house would have been filled with light. Few other houses in Ludlow could boast such a rich celebration of glass although, in view of the site, in which the back of the house would have been largely hidden, it was a very private affair. Excluding the basement, there was a total of 30 windows, 17 of them consisting of at least six lights. By the end of the 20th century the window count had been reduced to just 24. The losses included five of the major windows. It is possible that the small windows in the stone wall (W1, W2, W5, W10 and W11) are all survivals from the earlier build on the site.

The following is a schedule, each with a short description, of the windows present and past. Some of the windows have since been replaced.

W1 - Two-light, ovolo mullioned window with moulded frame, set in the stone wall and possibly from the earlier build.

W2 - Two-light, ovolo mullioned window with moulded frame, set in the stone wall and possibly from the earlier build.

W3 – Primary three-over-three light, ovolo mullioned and transomed window.

W4 – 18th century, two-light mullioned window replacing a three-over-three light mullioned and transomed primary window.

W5 – Two-light, ovolo mullioned window with moulded frame, in the stone wall and possibly from

the earlier build.

W6 – Primary four-over-four light, ovolo mullioned and transomed window.

W7 – Primary five-over-five light, ovolo mullioned and transomed window.

W8 – Inaccurate replacement copy of the primary three-over-three light, ovolo mullioned and transomed window.

W9 - Primary three-over-three light, ovolo mullioned and transomed window.

W10 - Hidden, two-light, ovolo mullioned window with moulded frame, blocked and now within the stone wall. Possibly from the earlier build.

W11 - Two-light, ovolo mullioned window with moulded frame, in the stone wall and possibly from the earlier build.

W12 – Lost primary three-over-three light, ovolo mullioned and transomed window matching or similar to the design of W29 in the north gable.

W13 – Primary three-light ovolo mullioned side window in the south wall.

W14 - Lost primary window in the south wall. Probably a four-over-four light, ovolo mullioned and transomed window.

W15 - Primary three-light ovolo mullioned side window in the south wall.

W16 – Lost primary three-light ovolo mullioned side window in the south wall.

W17 - Lost primary window in the south wall. Probably a four-over-four light, ovolo mullioned and transomed window.

W18 - Lost primary three-light ovolo mullioned side window in the south wall.

W19 – Two-light dormer window replacing large window, probably four-over-four light, ovolo mullioned and transomed window in lost, primary east gable.

W20 – 18th century, three-light mullioned window replacing primary four-over-four light, ovolo mullioned and transomed window similar to W27.

W21 - 18th century, three-light mullioned window replacing primary four-over-four light, ovolo mullioned and transomed window similar to W27.

W22 – Primary, two-light window lighting the stairwell.

W23 – Primary, two-light window lighting the stairwell.

W24 – Primary, two-light window lighting the stairwell.

W25 – Primary, two-light window lighting the stairwell.

W26 - 18th century, four-light mullioned window probably replacing primary four-over-four light, ovolo mullioned and transomed window.

W27 - Primary four-over-four light, ovolo mullioned and transomed window.

W28 - 18th century, three-light mullioned window probably replacing primary four-over-four light, ovolo mullioned and transomed window.

W29 – Blocked primary, three-over-three light, ovolo mullioned and transomed window now mostly hidden by the adjacent roof.

W30 – Lost primary window, probably three-over-three light, ovolo mullioned and transomed.

A number of the windows have opening lights and these have latches of various dates. One of 17th century date is shown in Plate 75 whilst those in Plates 76 and 117 are somewhat later.

6.2 Description and Analysis of the Interior

6.2.1 The Basement

Any discussion of this part of the house falls partially to the archaeological investigation that was carried out in advance of modernisation. As with the rest of the house the description below is of the interior before changes were made.

The basement (Plates 16-27) is below ground level along the west side but, due to the slope of the ground, slightly above ground level on the east side, sufficient to have allowed the introduction of windows high in the stone wall but below the sill beam on that side of the house. It is clear from blocked openings in the east and south walls of the basement that soil levels on those sides were, at an earlier date, lower than they are now (Ref. 25).

The basement is sub-divided, in line with the lateral ceiling beams, to form three rooms of similar size. The south room is separated from the middle room by a rubble-stone wall (Plate 22) with a doorway opening adjacent to the east side-wall. The north and middle rooms are separated by a timber-framed partition with a central doorway. (Plates 20 & 21).

6.2.1.1 Basement South Room

This part of the basement (Plates 22-27) is reached from the south end of the building by steps down from the garden to a doorway at the south-west corner. This opening is probably not primary as alongside, in the centre of the south wall, is a blocked-up opening with internal splayed reveals that is very likely to have been a primary doorway. (Plates 23 & 27). The lower part is closed with stone but the upper, wider part is infilled with brick, suggesting that it may have been made into a window before final closure.

In the west wall is a fireplace that has been reduced in width and the jamb on the south side has been rebuilt in brick. (Plate 25). The wooden lintel has a chamfer with stops that indicate the earlier width of the fireplace. This alteration may be a consequence of the siting of the present doorway in the south-west corner.

Set high in the east wall is a wide, five-light window with ovolo-moulded mullions and splayed reveals. (Plate 24). Below this are two cupboard recesses in the stone wall. There is a similar recess in the dividing wall on the north side of the room (Ref. 26). The room has a flagstone floor with areas of brick in front of the fireplace.

6.2.1.2 Basement Middle and North Rooms

The middle and north rooms (Plates 16-21) are separated by a sturdy timber-framed partition with a central doorway and tension braces on each side. (Plates 20 & 21). It is on the line of the second transverse beam from the north. None of the panel infill is now still in place. The framing incorporates some re-used timber components and appears not to be primary structure but a later sub-division of the northern two-thirds of the basement (Ref. 27). The west wall of this part of the basement has been partially refaced in brick but the north and east walls are of rubble stone (Ref. 28). The east wall has a single, small window, that may originally have been larger, lighting the northern part of the basement an d there are also two blocked window openings with splayed reveals. (Plate 17). Since the infilling is not through the full depth of the wall these now form shallow recesses (Ref. 29).

The wooden steps down to the basement are in a dog-leg configuration situated under the main staircase above and are a later addition of 18th or 19th century date. (Plates 18 & 19). They may not be on the site of a primary staircase linking the ground floor and basement (Ref. 30).

The basement ceiling has five transverse beams positioned in relation to the basement such that the second beam from the south is over the stone wall on the north side of the south room, and the

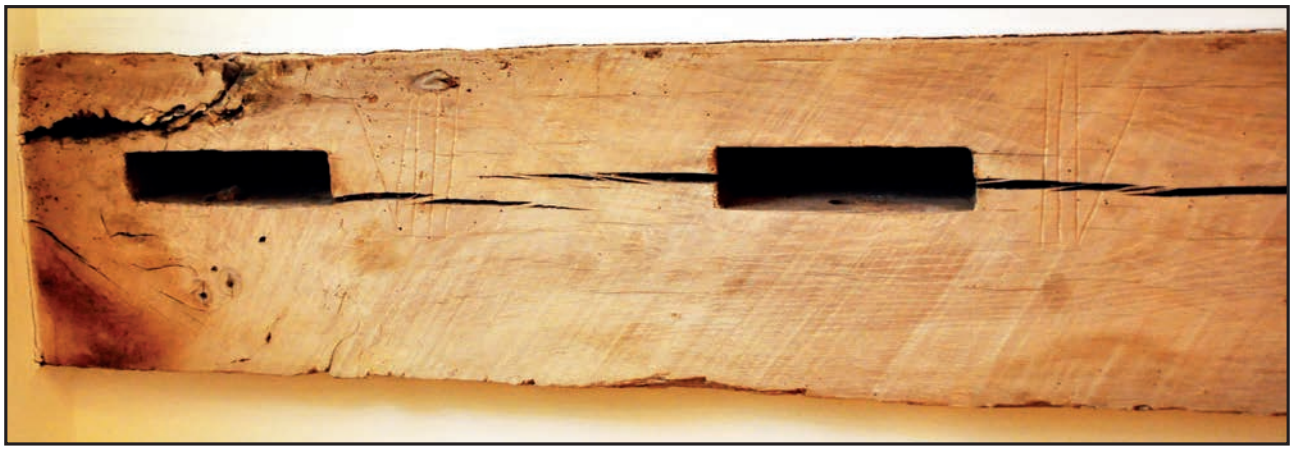


Fig. 6.25. Re-used beam in the basement ceiling.

fourth beam from the south is over the timber-framed partition. In relation to the rooms above, the third and fourth beams from the south form the sill beams for the crossframes at T3 and T2. The ends of these transverse beams are lodged in the east and west stone walls although additional support has been provided in the form of re-used beams inserted as posts beneath both ends of the third beam from the south and the west end of the fifth beam from the south (Ref. 31).

The joists in the ceiling are laid out north to south with an average centre-to-centre spacing of about 48-51cm (19-20in).

In common with a number of components in the building, the fifth transverse beam from the south is a re-used timber. (Fig. 6.25). It is 10in wide with rectangular mortices 18cm (7in) long and 4.44cm (1¾in) wide in the soffit. They are spaced, centre-to-centre, at an average of 48-51cm (19-20in). Each mortice is numbered with an assembly mark – the visible sequence is 2 to 8, thus:- II, III, IIII, V, VI, IIV [sic] and VIII, inscribed west to east. The numbers have been cut with a race knife and have lines that are 15-18cm (6-7in) long. The soffit of the beam shows clear evidence of trestle sawing and there is a triangular snap-off at mortice No IIII. This indicates that it predates c. 1530/40 (Ref. 32). The spacing and size of the mortices show that it probably was a ceiling beam supporting large (i.e. wide) joists and this would push the date for this one timber further back and into the 15th century.

The fourth ceiling beam from the south is 24cm (9½ in) wide and has a circle 20.3cm (8in) in diameter faintly inscribed on the soffit. There are two internal arcs and it is possible that it is an incomplete, four-petal daisy motif (Ref. 33).

6.2.2 Ground Floor

The ground floor can be considered as three bays.

6.2.2 1 Ground Floor - Middle Bay

This narrow bay is approximately 5.2m wide (17ft) and 2.5m (8ft 2in) long on the ground floor (Plates 34-40). It houses the principal and only staircase at the east end and provides direct access to each of the rooms on each level including the storeyed porch. It is best described as the hall bay with landings above on two levels.

At the west side of the bay is the inner front door (Plates 33 & 34) which leads through the 0.8m (2ft 7in) thickness of the front wall into the ground floor of the storeyed porch. The door surround has splayed reveals on the inside and jambs of dressed stone, chamfered on the outer face. (Plate 28). The stone doorhead is flat with rounded corners and also chamfered.

The inner front door is of double thickness construction with three vertical planks on the outer face



Fig. 6.26. Detail of main inner door.



Fig. 6.27. The bolt on the front door.

and six horizontal planks on the back giving a total thickness of 4.44cm (1¾in). (Fig. 6.26). The planks are nailed together. The outer face has scratched diagonal lines forming a pattern of lozenges to guide the nail positions. There are two, large strap hinges with fleur-de-lis terminals nailed to the outer face. The angle of the upper hinge has been adjusted, probably to compensate for wear. This has left a lighter colour to the oak just above the hinge. The door is hung on pintles behind a rebate in the stone surround.

On the inner face of the door is an iron bolt 24cm (9½in) long of rectangular section decorated with a chisel stamped saltire cross with zig-zag pattern and secured to the door with two iron staples. (Fig. 6.27). It is of early 17th century date.

The interior of the porch on the ground floor may originally have been more open than it is now, without an outer front door and with the baluster openings on each side, unglazed. The internal face of both corner posts is moulded with a double ovolo profile. (Plate 30). On the inside of the porch, on the outer edge of the door jambs there is a wide chamfer with cut stops. (Plate 31).

On each end of the short middle bay there are timber-framed partitions, or cross-frames, at T2 and T3 (Fig. 6.28) with centrally placed doorways, that on the south giving access to the south room and that on the north leading into the north room. Both frames have a similar layout with full-height studs and two rows of rails thus creating a wall that is three panels high. The pattern of panels in each frame is interrupted by the doorway and a tension brace at the western end. Both frames are faced up into the middle bay and these faces carry a full set of carpenters' assembly marks.

The south frame (i.e. on the line of T3) has the west-end post positioned against the west wall. The face of the post stands proud of the face of the frame and has a chamfer down the eastern corner. The doorway in this frame has wide ogee moulded jambs with stops of indeterminate form (i.e. damaged) at the bottom. The doorhead is a primary component but the soffit moulding has been cut away.

Unlike the south frame, the north frame, on the line of T2 (Fig. 6.28) has the west end post positioned away from the west wall by about 0.4m (1ft 4in). The surface of the post also stands proud of the surface of the frame but is chamfered on both corners.

The doorway has moulded jambs and doorhead both with a profile in the form of a shallow ogee

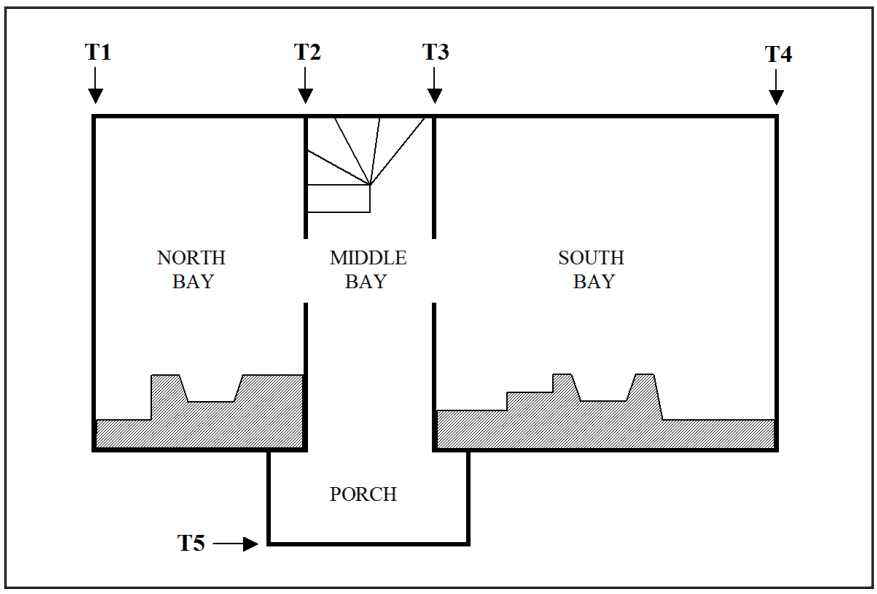


Fig. 6.28. Simplified layout diagram showing roof-truss positions.

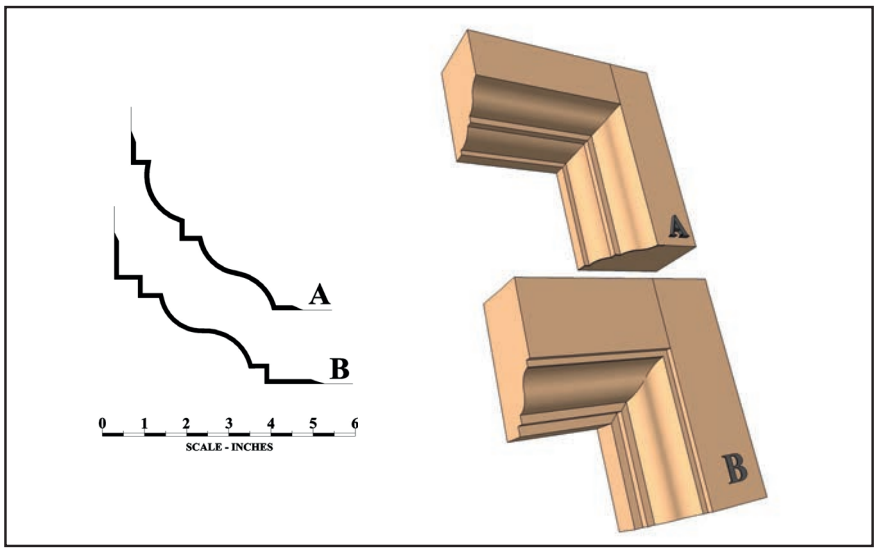


Fig. 6.29. Ground floor middle bay doorframe mouldings. A, north door and B, south door.
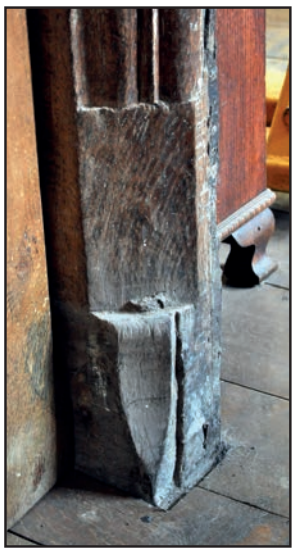


Fig. 6.30. Ground-floor, middle bay, base of north door jamb.

and quarter round. (Fig. 6.29 A). At the bottom of the doorframe the moulding ends with a 20cm (8in) long, flat surface that terminates in an 18cm (7in) long scroll stop. (Fig. 6.30).

Two mortices have been cut into the face of the right-hand door jamb of the north cross-frame (Plate 36). These relate to some lost structure although it is not clear whether they are primary. It is possible that they were fixings for a door frame associated with a lost primary staircase to the basement. The evidence for a similar arrangement (doorframe fixings) survives at first-floor level.

At the eastern end of the north crossframe a secondary doorway, now blocked (visible in Plates 36, 53 & 57) has been made between the wallpost and stud by removing the lower rail and cutting a crude curve in the soffit of the upper rail. As noted above, this doorway probably gave access to a small, relatively modern lobby that was linked via a secondary doorway (now also blocked) in the east wall to a former, brick, lean-to toilet.

Both timber-framed end walls to the middle bay have rows of small holes in the rails and posts, which indicates that they were covered with nailed-on lath that would have been plastered. It is possible that this was part of the late 18th century remodelling when the lower section of staircase was inserted.

As mentioned above, both cross frames are faced up into the middle bay and these are the surfaces that carry a full set of carpenters' assembly marks in the form of Roman numerals cut with a race-knife. They vary in size with an average line length of 15cm (6in).

The north frame (Plates 35 & 36) is numbered left to right (i.e. from the

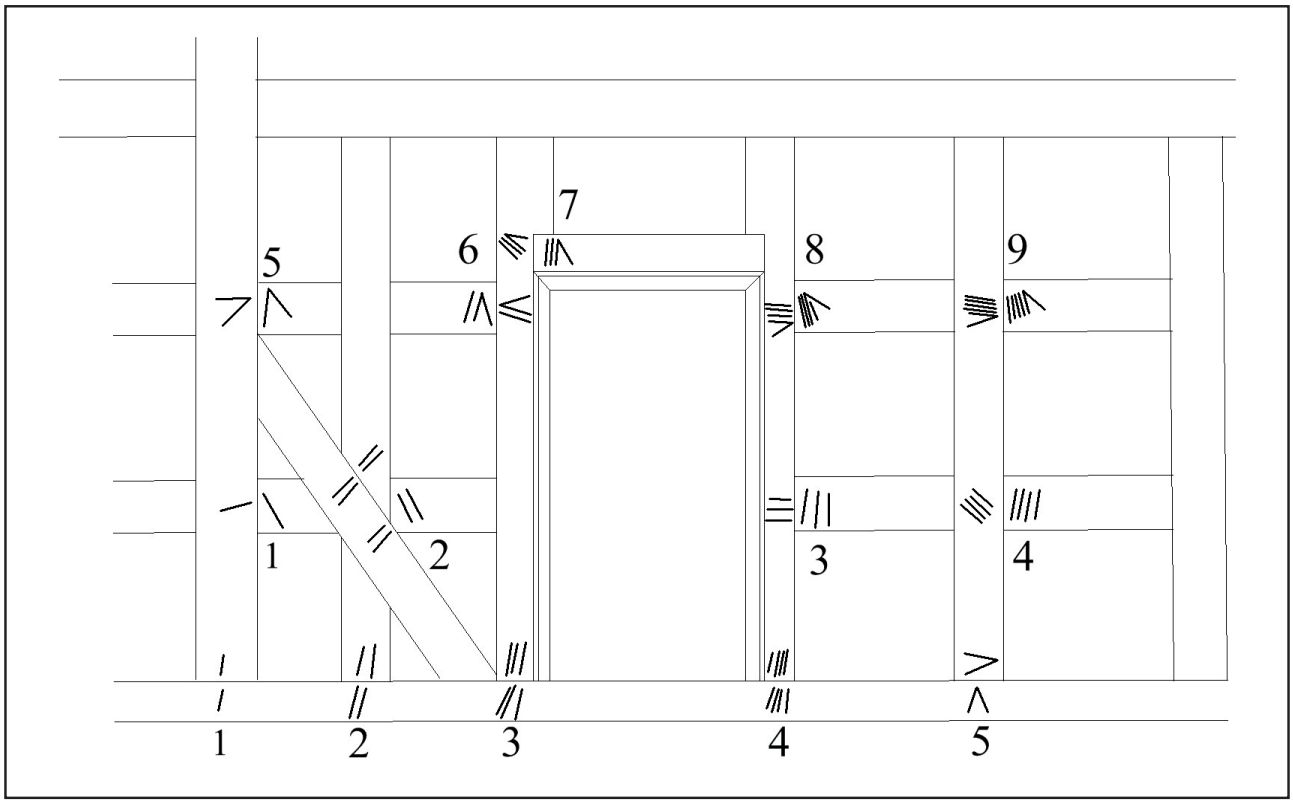


Fig. 6.31. A reconstruction of the carpenters' assembly marks on the south face of the ground-floor crossframe on the line of T2.

front of the building) starting with the lower row of rails, I to IIII and at each joint marking the post and only the right hand rail. (Fig. 6.31). The sequence continues along the upper row of rails, also left to right V to VIIII. There is one oversight in this sequence in that the number VI would usually be marking the left-hand end of the rail and its associated post rather than the right-hand end and the door frame. The V has been inverted and this is probably intentional, as it is easier to cut it neatly that way, the down-stroke starting from the point of the V. Although mostly hidden, the numbering of the five posts where they are mortised into the sill beam (i.e. the basement ceiling beam) appears to have been from left to right as the fifth post carries the number V. (The east end wall post would be marked VI)

The south cross-frame (Plates 37-39) has a similar sequence (Fig. 6.32) this time reading right to left (but still from the front to back of the building) numbering I to IIII on the lower rails and V to VIII on the upper rails. This last sequence omitted to mark the doorhead, thus reducing the upper-rail count. The numbers all carry a 'difference' mark – in this case an extra small v added either to one of the long strokes or to one of the sides of the number V. In contrast to the north frame the 'V' strokes are, for the most part, not upside-down, which suggests that the craftsman was working with the frame inverted when marking it and therefore, for him, counting from left to right.

The numbering on the posts where they meet the sill beam is also right to left with a higher count (from I to VII) as the bottom end of the tension brace and the east side-wall post are included. This sequence also carries the small 'v' difference mark.

At the east end of the middle bay is the dog-leg-with-winder, late-18th century open-well staircase that rises from the ground to first floor only. (Plates 37, 40, 60, 61 & 62). It replaces an earlier, 17th century winder staircase on the same site, the upper part of which survives linking the first and second floors. This lower section of staircase is lit by the two, two-light, mullioned windows, W23 and W24 (Fig. 6.19).

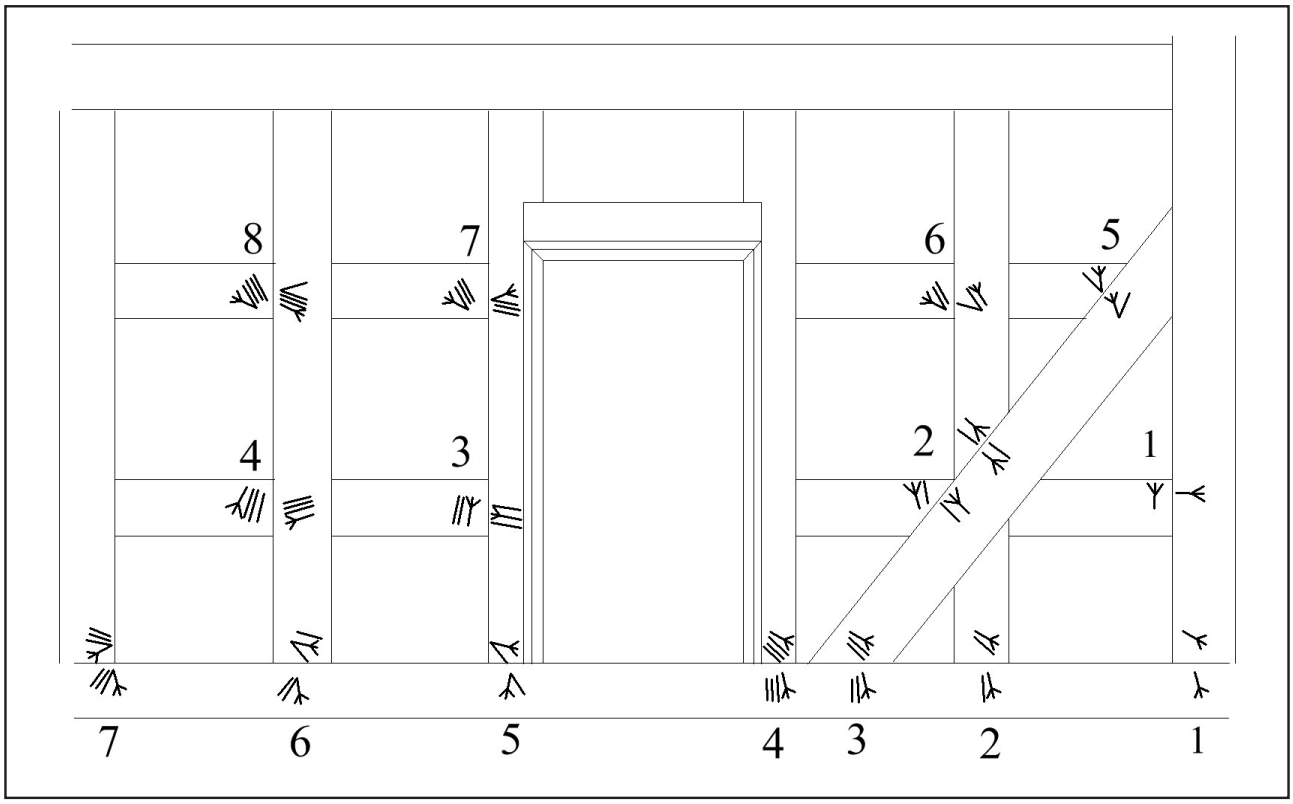


Fig. 6.32. A reconstruction of the carpenters' assembly marks on the north face of the ground-floor crossframe on the line of T3.

This lower flight has a closed string with turned balusters and a moulded handrail. (Fig. 6.33) The newel post at the bottom is also turned and has a square finial. The upper newel posts are square in section. To one side of the staircase and passing under the upper flight is access to the back door. Adjacent to the back door is access to the basement by a flight of wooden steps (Plate 18) lit by the two-light window W25.



Fig. 6.33. Ground floor staircase.

The ceiling of the middle bay is plastered, with a simple moulding around the edge.

6.2.2.2 Ground Floor - South Bay.

This room (Plates 41-44) is 5.8m (19ft) long and 5.2m (17ft) wide making it almost square in plan. The fireplace on the west side projects into the room by about 0.75m (2½ft). To the left of the fireplace there is a deep recess and a blocked opening that was used in the 19th century as a doorway giving access to the churchyard front (see footnote 6). To the right of the fireplace is a tall recess, with a door, forming a cupboard. (Plate 44).

The fireplace and chimneybreast are of roughly coursed stone with dressed stone jambs. The jambs have an ovolo moulding that is carried up, with masons' mitres, along the soffit of the slightly cambered oak lintel. (Plate 46). Curiously, the hearth stone is offset to one side and very probably relates to a later (smaller) stove/fireplace within the opening.

Timber framing is exposed on the south, east and north sides of the room. They are all 'lower' faces. There is a three-light mullioned window, W21, in the east wall. (Plate 47). Above it the inner

face of the jetty plate has a narrow chamfer with cut stops at each end acknowledging the width of the window. (Plate 49). In the centre of the south wall is a blocked window, W17. (Plate 42). This has been infilled, from ceiling to floor, with lightweight timbers supporting plaster. The size of the former opening suggests that it was an oriel or window bay. High up on each side of this former window are small blocked windows, W16 & W18. The short sill with a stud beneath it provides evidence for these; if the opening had not been for a window the stud would have been the full wall height. There is also the evidence of similar side windows (W13 & W15) in the room above.

The ceiling has two lateral beams laid east-west. They have wide chamfers and well-cut scroll stops. (Plate 45). The west ends are supported by the stonework of the chimneystack and the east ends are tenoned into the jetty plate. The three ceiling panels are plastered, with an ovolo moulding around the edges and in the corners there are moulded plaster pomegranate motifs. (Plate 45).

6.2.2.3 Ground Floor - North Bay

This bay (Plates 52-55) is about 4m (13ft) long and 5m (16½ft) wide. The chimneybreast on the west side projects into the room by about 0.5m (1ft 8in). The stack and the west wall are of coursed rubble stone although the fireplace jambs are made from larger, dressed blocks but without a chamfer. (Plate 55). The lintel is of oak with a chamfered soffit and masons' mitres at each end. The lack of chamfers on the jambs suggests that the original ones have been replaced.

Inscribed on the face of the lintel is a pattern of 8.25cm (3¼in) diameter circles (Plate 59) that form a group of possibly seven interconnected six-petal daisy wheels. (Fig. 6.34). These may well be a ritual apotropaic mark (Ref. 34).



Fig. 6.34. Reconstructed daisy wheel pattern on the fireplace lintel in the GF north bay.

On the left of the fireplace is a narrow recess with a small, single-light window, W5, with ovolo-moulded surround. (Fig. 6.4). This is one half of a two-light window, the other half having been infilled on the inside surface of the wall (in the middle bay) although the frame is still visible on the exterior within the porch. (Plate 29). To the right of the fireplace is a deep recess with a two-light window, W2, one side of which partially wraps around the corner of the building.

On the north wall the lower face of the framing (Plate 52) is exposed (Ref. 35). It is three, near-square panels high and five wide with a tension brace at the western end. The other side of this frame is no longer visible in the adjacent house.

The east wall has a large modern window fitted within the primary window aperture. On each side of the window is a single column of framing, three panels high. On the south side the exposed framing is the lower face of the north wall (under T2) of the middle bay.

The ceiling of the room has a single, axial beam laid north-south with joists set east-west on each side. The beam has wide chamfers and scroll stops. The south end of the beam has a later, rather crudely shaped console fitted below the end for additional support (Plate 53). Both panels of the plaster ceiling have a moulded border.



Fig. 6.35. The pegged fixing between the girding beam of crossframe T3 and the porch structure.

6.2.3 First Floor

The first floor can be considered as three bays.

6.2.3.1 First Floor – Middle Bay and Porch

This bay follows the plan of the one below but it extends into the chamber above the porch without any intervening doorway or partition (Plates 63-74). On the north and south sides the cross frames are broadly similar to that on the ground floor although there are differences. On the south side the framing includes a long tension brace whereas on the north side one was never fitted. Also on the north frame a later doorway has been inserted which has involved the removal of a primary post and associated rails. (Plates 65 & 66). The method of linking the main frame of the house with the porch framing also differs. On the south frame the end of the girding beam (at ceiling level) extends across the thickness of the stone wall to engage with the girding beam (Ref. 36) on the south side of the porch where it is secured with a large diameter peg. (Fig. 6.35).

In contrast, on the north side, two rails are mortised at the east ends into the main post of the cross-frame and engage at the west ends with the porch post where they have lap dovetail joints. On the lower rail the dovetail is secured with two wooden pegs (face-pegged) whereas the upper rail is fixed with two iron nails. Shown on Fig. 6.38. The general arrangement, in which the mortised ends of the rails are not set flush with the surface of the post, suggests that this may not be primary structure but it is a simple, practical solution for locking the two frames together. The nailed dovetail does indicate that this rail could be a replacement with iron pins, instead of oak pegs, as an extra insurance against shearing.



Fig. 6.36. Assembly mark No. 9 on the FF crossframe under T3 (Fig. 6.37).

Both sidewall crossframes are faced up into the middle bay, with clearly visible assembly marks, all cut using a race knife, although some have been lost due to the inserted doorway on the north side and because the two main posts at the western end of each frame have been hacked back.

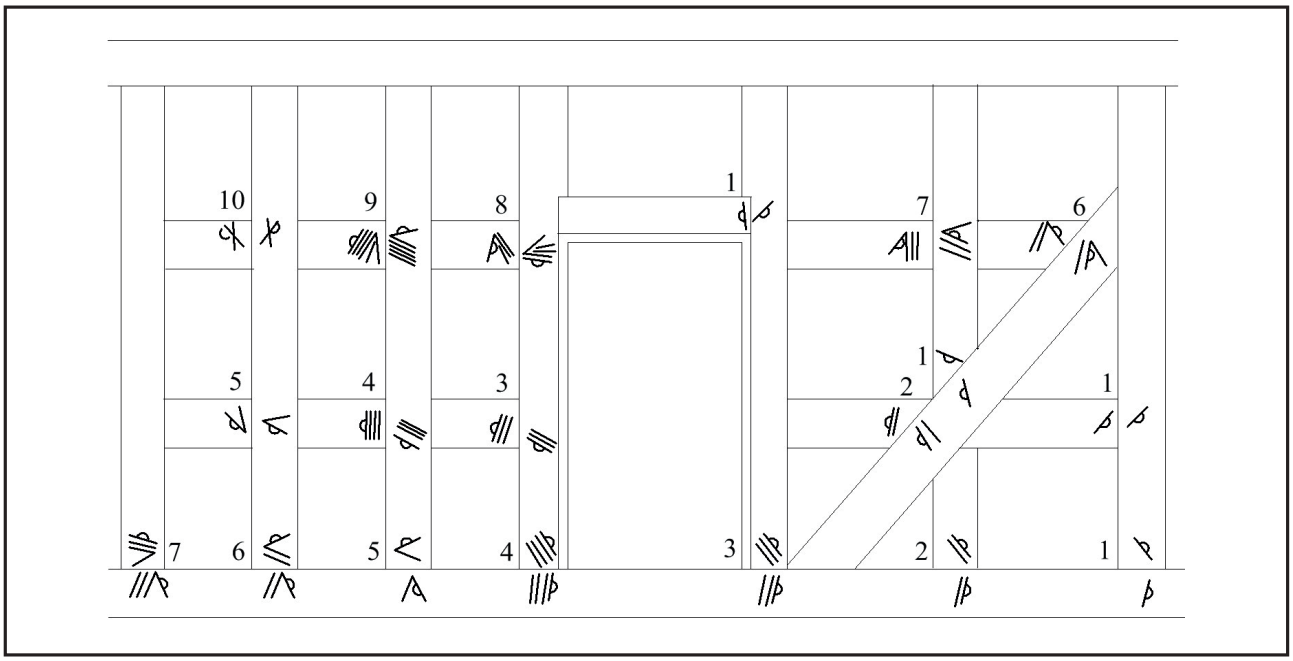


Fig. 6.37. A reconstruction of the carpenters' assembly marks on the north face of the first-floor crossframe on the line of T3. (Not to scale).

On the south side of the middle bay the north face of the cross frame under T3 has joints that are numbered from right to left, I to V on the lower tier of rails and VI to X on the upper tier. (Figs. 6.36 & 6.37). The Vs are inverted and there is a difference mark in the form of a semicircle cut with a race knife. The doorhead appears to have been overlooked in the sequence and has a I with a semicircle similar to the I in the main sequence. (Although it should be noted that an identical mark is on the doorhead of the north frame opposite – suggesting that they may have been applied by the craftsman making the moulded doorframes.) Further confusion arises in considering the number sequence for the bottom of the posts where they engage with the girding beam below. These carry the numbers I to VII, also with the semicircle difference mark.

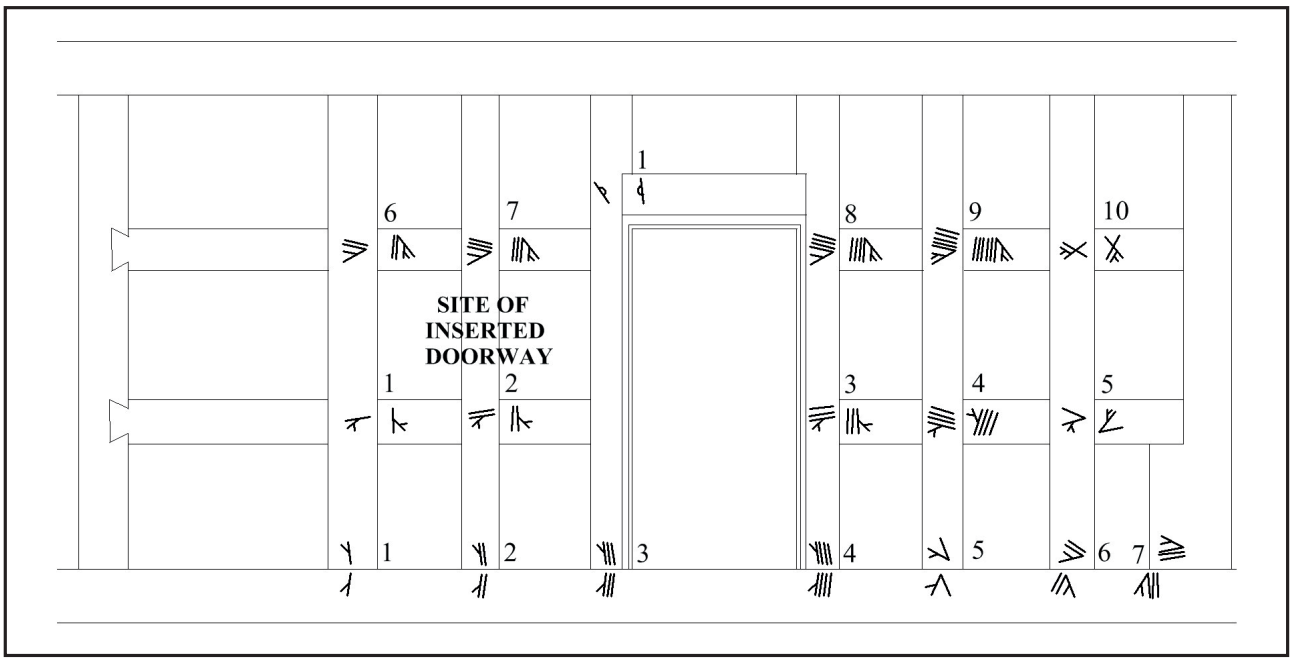


Fig. 6.38. A reconstruction of the carpenters' assembly marks on the south face of the first-floor crossframe on the line of T2. (Not to scale).

On the north side the crossframe has lost numbers I, II, VI and VII but from the surviving marks the sequence is clear. (Fig. 6.38). The numbering is left to right with I to V on the lower tier of rails and VI to X on the upper tier with a small Y added as a difference mark to each number. On one number the craftsman lost count of the strokes when he was marking the rail so it has IIIIIV for the number 9. The bottoms of the studs are also numbered where they engage with the girding beam, thus, left to right I to VII – each number having a short additional line as a difference mark. As mentioned above, the doorhead is out of sequence with the number I, and a semicircle as a difference mark.

The primary doorframes on both south and north sides of the bay have simple ovolo-moulded architraves. At the base of the jambs the moulding terminates in a long 'flat' followed by a long, scroll stop (Fig. 6.39) similar to those on the ground floor doorways. (Fig. 6.30). On the south side the door is panelled but on the north side the door is of plank and ledge construction with strap hinges hung on pintles. The inserted doorway in the north side framing also has ovolo moulding to the architrave, cut into the posts and head rail. This decorative feature appears to be a later, perhaps relatively recent, modification made to match the primary doorways as the ovolo moulding is pale in colour as if the surface, in contrast to the rest of the doorframe, has only recently been exposed.



Fig. 6.39. Scroll stop at the base of the First floor doorframes.

The plaster ceiling has a moulded surround and moulded plaster fleurs-de-lis at the corners. (Plates 73 & 74).

The stairwell at the east end of the bay has a pair of ovolo moulded architraves side by side, one on the south side around the entry to the upper staircase, the other on the north side to the lower, 18th century staircase. (Plates 63 & 64). Although early additions, these features may not be primary. Doors would have been hung in the openings, that on the south side was set within the frame and opened outwards although the architrave would be inappropriate for such an arrangement. The architraves are face-pegged into the primary cross-framing. Presumably these doors would have been added to improve privacy within the house and to assist with reducing draughts.



Fig. 6.40. Winder staircase from first to second floor.

The section of winder staircase rising from first to second floor is a primary feature with wide steps winding around a central, octagonal newel post. (Fig. 6.40). This section of staircase is illuminated by a two-light primary window, W22 with ovolo-



Fig. 6.41. Plaster panels decorated with pomegranates, fleurs-de-lis and flowers. Fitted over the stairwell doorways at first-floor level.

moulded mullions. Below the level of the ground-floor ceiling the newel post has been cut off leaving the end exposed within the ground-floor stairwell.

Above the two stairwell architraves there is a pair of plaster panels with moulded surrounds decorated with raised plaster fleurs-de-lis and pomegranate motifs. (Fig. 6.41 & Plate 64). These panels could only have been added following the insertion of the architraves.



Fig. 6.42. Chamfer stop on the First floor south bay fireplace jambs

6.2.3.2 First Floor - South Bay

This room, with regard to its size, decorative features and position in the building, was probably intended to be the principal chamber in the house. It is 5.9m (19ft 4in) long and slightly wider than the room below (Plates 81-84).

The fireplace on the west side has chamfered stone jambs with unusual chamfer stops. These are reminiscent of the pomengranate designs on the ceilings and plaster panels on the first-floor middle bay. (Fig. 6.42). The fireplace opening has been reduced to insert a modern fireplace (Ref. 37). Over the fireplace is a lightly cranked lintel that is chamfered.

The walls on the north, east and south sides are fitted with 17th century panelling of assorted design, rising to two thirds the height of the room. Over the panelled door is a strip carved with blind arcading. The panelling is a later, possibly relatively recent, insertion as the remains of wallpaper have been found on the walls behind it.

The ceiling has a single, principal lateral (east-west) beam with, on each side, a pair of smaller beams creating a six-panel layout. (Plate 85). The main beam has 13cm (5in) wide chamfers and 15cm (6in) long, shallow scroll stops. The smaller beams have 10cm (4in) wide chamfers and scroll stops. The panels are plastered, each with a moulded surround of an ogee with quirks, and in the corners are raised plaster fleurs-de-lis. (Fig. 6.43).

In the north-west corner of the room is a series of plaster motifs decorating a small block that appears to project down from the surface

of the ceiling. It is in fact the end of the porch girding beam that passes through the stonework parallel with the girding beam of the crossframe to which it is fixed. (Plate 86). See below for a discussion of this feature.



Fig. 6.43. Plaster decoration & chamfer stops on the First floor south bay ceiling.

The three-light window, W20, in the east wall is probably an 18th century replacement and is slightly narrower than the primary opening that it occupies (Ref. 38).

Set high on each side of the south wall there are three-light windows, W13 and W15, with ovolo-moulded mullions. Between them the central area of the wall, formerly the site of the large window, W14 has been infilled and is now partially covered with panelling.

To the left of the fireplace there is a small, two-light, ovolo mullioned window, W11, with internal splayed reveals (Plate 84).

6.2.3.3 First Floor - North Bay

The north bay was originally a single room but has been subdivided, at an early stage, with the insertion of a north-south partition adjacent to the western edge of the ceiling beam and the formation of a second doorway in the crossframe under T2 (Plates 77-80 & 87-90). The larger room is on the east side with an eight-light ovolo-moulded mullioned and transomed window, W27 (Plates 89 & 90) in the east wall overlooking the rear garden.

The ceiling beam is laid out north to south and has wide chamfers and long, shallow scroll stops matching those elsewhere in the building. The plaster ceiling in the east room has a moulded surround and fleurs-de-lis motifs in the corners. (Fig. 6.44).

The room formed in the western side of the bay has a fireplace with stone jambs and a wooden lintel with a chamfer and, at the north end, a vertically-cut stop. (Plate 79). The south end of the lintel has no stop and this suggests that the fireplace may formerly have been wider. This room is lit by the small, two-light, ovolo mullioned window, W1, in the north-west corner.



Fig. 6.44. Fleur-de-lis motif on First floor north bay ceiling.

Timber framing is visible in the south, north and east walls. The north wall framing is irregular and incorporates a double-ogee doorhead, inverted and used as a rail; this and the rail above are secondary insertions, the pegging for the two lost primary rails survives but at different levels. (Fig. 6.24). The central area of the north frame is not all visible but it appears to have been infilled from floor to ceiling with lightweight timber in a way that is similar to the infilling of the two bay window openings on the south wall of the house. (Plate 88). This suggests that there was an oriel window in the north wall that would have been removed before the partition in the bay was inserted.

6.2.4 The Second Floor

The second floor can be considered as three bays

6.2.4.1 Second Floor - Middle Bay.

Apart from the area within the storeyed porch the bays at this level lie partly under the slope of the roof (Plates 96-105). The middle bay is linked to the top storey of the porch but the area is divided by a timber-framed partition, with a door adjacent to the south crossframe, creating a room (Plate 101) to the west and a landing area at the east end. The partition is set at a slight angle, possibly due to the need to align it with the post on the north side and to this end the position of the joist overhead has been adjusted. This is probably not a primary structure although it does appear to be an early insertion.

Where the middle bay passes through the stone wall into the wider porch the stonework is flared or angled. (Plate 100).

At the east end of the bay the winder staircase rises to meet the second-floor landing. (Plates 93 & 95). It is lit by one light of the four-light window, W26, in the east gable. From this area a narrow winder staircase under the slope of the roof gives access to the loft space. (Plates 123 & 124).

At second-floor level the framing on each side of the middle bay consists of the trusses T2 (Fig. 6.45) and T3, both with tie-beams at about mid-height in the walls, interrupted by the doorways into the north and south bays respectively. Both doorways have plain surrounds. (Plates 97 & 98). The doorheads have been lowered and the door openings reduced in width. The western section of the north tie beam (T2) is a modern replacement made in the form of two slabs that are probably bolted together.

Not every joint on the trusses T2 and T3 has an assembly mark. On T2, south face, the studs below the tie beam are numbered at floor level from east to west. (Fig. 6.45). Where the principal rafters engage with the tie beam the numbering is west to east, I & II with a semicircle difference mark. The raking struts that rise from the tie beam are however numbered east to west I & II with an additional short stroke as a difference mark. The doorhead and the (missing) rail above in the attic are numbered I & II with a small ‘v’ added as a difference mark. Finally, where the tiebeam abuts the east doorpost there is a I with two lines added in the form of a small ‘y’. The north face of T3 has fewer visible marks. At the western end the principal rafter-to-tiebeam joint and the raking strut have a I with a circle at the end. The eastern raking strut has a I but the circle is alongside the line. These are indications of a slightly haphazard approach to marking at this level in the building.

6.2.4.2 Second Floor - South Bay.

Due to the jetty on both south and east sides this room has a large floor area although the useful space is slightly reduced by being partially under the angle of the roof along the east side (Plate 108 – 114).

On the east side is a two-light dormer window, W19 (Plate 116) with a narrow mullion similar to those on windows W4 and W26.

The ceiling is fitted at lower-purlin level with the principal transverse beam lodged at the west end in the stonework of the chimneystack and laid over the purlin at the east end where it extends into the gabled roof of the dormer. (Plate 110). The east-west beam supports an axial beam on each side. The beams have wide chamfers and scroll stops. (Plate 112).

On the east side of the room, alongside the dormer window, additional support in the form of a post has been fitted beneath the purlin. Aligned with this, a steel tie rod has been installed at floor level running east to west. At the south-east corner, where the wallplate meets the tiebeam of the south end truss, the timbers have been reinforced with iron brackets. These modifications are attempts to

solve structural problems in the south-east corner of the building (Ref. 39).

The fireplace on the west side has an oak lintel with a slightly cranked and chamfered soffit. (Plate 113).

The wall plate along the east side is a replacement. It is not known whether the studs below are mortised into the soffit of the wall plate but there are no pegs. Redundant peg holes in the studs indicate where former chevron bracing was fitted. It is likely that the east side of the room had a large gable of similar dimensions to that which straddles the middle and north bays and that it was removed to be replaced with the small dormer window. This is dealt with in the discussion section below.

The south gable was totally rebuilt in the 1960s, possibly not for the first time. It is probable that there was a window above the tie beam – similar in form to the blocked window in the north gable (see below).

6.2.4.3 Second Floor - North Bay

This room is illuminated by three lights of the four-light window, W26, in the east gable. There is also a blocked six-light ovolo-moulded, mullioned and transomed primary window, W29, in the north gable (Plates 119-122).

The west end of the lateral ceiling beam is embedded in the stonework of the chimneystack while the east end is laid over the purlin and projects into the gable. The beam, which appears to be a re-used timber, has a redundant mortice in the soffit. The ceiling is plastered, with a moulded surround. The north ends of the joists on the north side of the ceiling are supported by a hidden half-beam fitted to the truss T4 just above the lintel of the blocked window (W29). On the west side of the room is a fireplace with dressed stone jambs and an oak lintel with a narrow chamfer on the soffit.

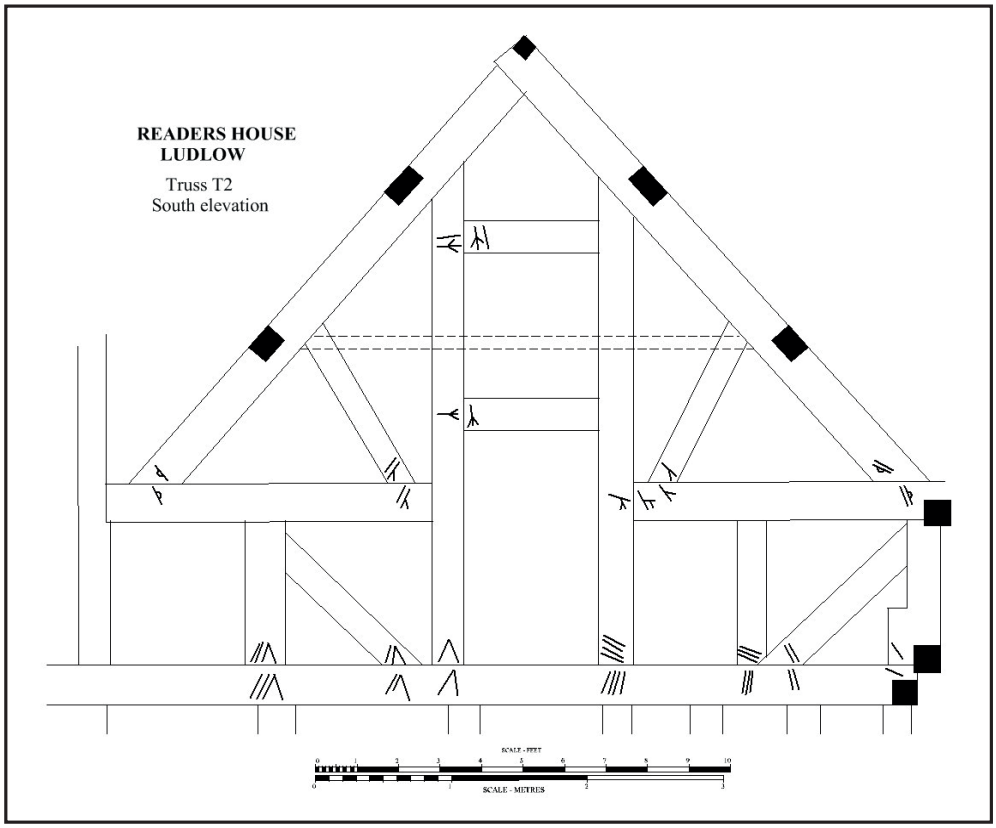


Fig. 6.45. Reconstruction drawing of truss T2 with assembly marks. Not to scale.

6.2.5 The Roof

The roof structure (Plates 123-131) has a double tier of trenched purlins. The ridge purlin is set on the diagonal. There are no windbraces. The external trusses T1, T4, T5 and the east gable truss are all faced up towards the exterior of the building. The two internal trusses T2 (Fig. 6.45) and T3 are faced up towards each other, into the middle bay.

The roof space above the level of the lower purlins forms two

attics, north and south of the central area above the middle bay. There is also a small attic over the storeyed porch although access to this is limited. It seems likely that there was no original intention to use the north and south attics as both trusses, T2 and T3, had rails (now missing) that would have made access very difficult. This is shown in the reconstruction drawing, Fig. 6.45. There is also a small attic in the roof space over the east gable.

Probably due to the length of the bay and excessive roof loading, both upper purlins in the south attic are now curved out of shape and struts have been introduced at the mid-point of the bay to provide additional support. (Plate 130).

6.2.6 The Plasterwork

Although not elaborate the internal plaster decoration of Reader's House (Plates 64 & 86) has been the subject of much speculation but, in the absence of documentary evidence, it is important to be wary of finding meanings and associations for the various motifs that may never have been intended.

As mentioned above, a number of the ceilings have moulded surrounds but on the first floor both in the south room and the room over the porch (Figs. 6.35 & 6.43) moulded fleurs-de-lis (Fig. 6.46) have been included in the corners of the ceiling panels. This is a motif that is frequently found in plasterwork of the 17th century. It is a motif that is rich in symbolism. In heraldic terms it was the emblem of the French kings but in the context of the Reader's House the Christian significance, that of pure, virginal love must be considered and as such it is associated with the Virgin Mary.

A different emblem, thought to be a stylised pomegranate, is used at the corners of the ceiling in the ground-floor south room (Plate 45). The same device is on the two panels above the staircase doorways (Fig. 6.41) on the first floor and in the plastered beam end in the first-floor south room (Fig. 6.46). The pomegranate has been thought to have a particular link with Ludlow history as it was the motif used by Catherine of Aragon, wife of Prince Arthur who resided briefly at Ludlow



Fig. 6.46. Decorative plasterwork in the north-west corner of First floor south bay.

Castle. However, this was over a century before the present Reader's House was built. The Christian significance of the pomegranate is diverse as it is symbolic of resurrection and chastity. Another possible meaning in the context of Reader's House is that the red juice of the pomegranate symbolised the blood of the Christian martyrs and Ludlow's church is dedicated to Saint Laurence, a Christian martyr of the 3rd century.

The plastered beam end (Fig. 6.46 & Plate 86) in the first floor south room has a number of devices of uncertain significance. On the south face is a double scroll device suggestive of a fish, a potent Christian symbol. On the east face there is a lion mask with the pomegranate image on each side. Underneath is a raised circular design with five heart-shaped lobes. This may be purely decorative, as is the many-petalled, layered, flower design on the ceiling itself but the latter could illustrate the many seeds within a pomegranate, "a symbol of the unity of the many under one authority (either a church or the secular monarch)" (Ref. 40).

The two plaster panels over the staircase doorways on the first floor are of similar design with a central Tudor rose within a rose, symbolising the combination of the roses of York and Lancaster. The five petals are surrounded by five pomegranate devices, each with what appears to be a tiny cross at the end. Both panels have a moulded surround with raised fleurs-de-lis at the corners.

With regard to the moulded plaster borders to the ceilings, these are different for each level in the building. On the ground floor the ovolo (quarter-round) is used with pomegranate symbols at the corners. (Plate 45). The ovolo moulding matches the ovolo on the jambs and lintel of the fireplace in the south bay. At first-floor level the ceiling decoration is more elaborate with an ogee moulding as the principal element. Here, at the corners, the fleur-de-lis symbol is used. (Figs. 6.35 & 6.44). On the second (top) floor the design is less elaborate (Fig. 6.47) and there are no symbolic motifs at the corners.

6.2.7 The Moulded Timbers

The moulding profiles both inside and on the exterior of the building form an homogeneous group using, in the main, the ovolo or quarter-round. They can be summarised as follows:-

A single ovolo is used on the jambs and lintel of the ground-floor south-bay fireplace (Plate 46) and on the doorframes to the north and south bays on the first floor. On the ground floor the doors to north and south bays are treated differently; the south doorway has a bold ogee whilst the north doorway has an ogee and ovolo (Fig. 6.29). The latter combination is also found externally on the frame of the small windows (one hidden) in the stone wall on each side of the porch (Figs. 6.3 & 6.4).

A double ovolo moulding is used for the porch door jambs and the soffits of the primary planted-on window sills. An additional and rather curious use of the moulding is on the inner face of the corner posts in the porch at ground and first-floor levels. A more elaborate moulding of a double ovolo with ogee profile is on the bressumer of the first-floor jetty of the main range and the jettied gable of the porch (Fig. 6.8). None of the ceiling beams are moulded. They have wide chamfers and well-cut, bold scroll stops.

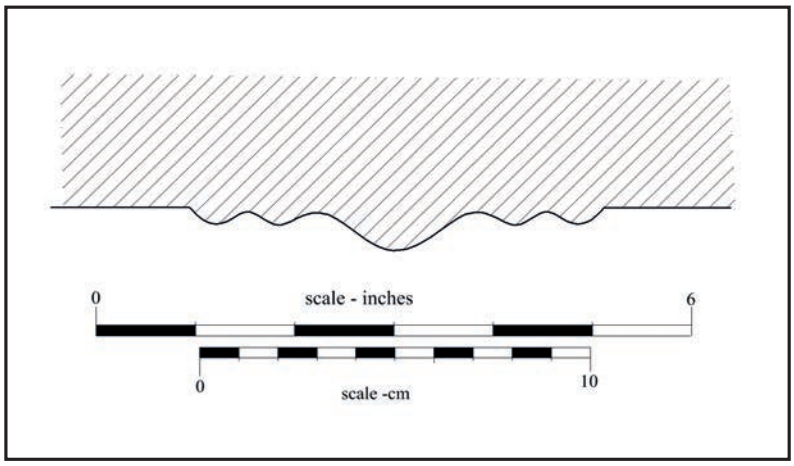


Fig. 6.47. Moulding profile of second-floor ceiling borders.

6.3 Discussion

The present recording and analysis of the Reader's House has served to resolve many issues of phasing, date and structure. Perhaps the most important of these has been the confirmation, through tree-ring dating of the timbers, that the porch and the timber-framed house behind are of the same date and that the porch was not added to an existing house of mid-16th century date as formerly believed (see footnote 4). It was also thought that the house had been raised in height from two to three storeys, again this has proved to be incorrect as has the suggestion that the house was 'turned around' (Ref. 41).

The stone wall and chimneystacks that now form the west wall of the present building clearly relate to an earlier, two-storey, building on the site although the form that this took is a matter for speculation. It seems possible that it was approached from the east and stood at the end of a plot that had frontage on the Bull Ring. Archaeological work has demonstrated that the high level of soil on the east side of the building is not original, and this suggests that what is now a cellar or basement may have been more of an undercroft with a fully exposed wall on the east side. An unusual feature of the basement is that of its generous ceiling height and it may well have served, in effect, as a ground-floor in the earlier building.

The position of the chimneystacks and fireplaces could relate to the earlier building but if so then they are a remarkably good fit for the present house. It is not impossible that they were built up inside an existing wall as the lintels and jambs of each fireplace seem appropriate to the present rather than an earlier building. An alternative reading is that the earlier building was basically similar in layout to the present one.

When constructing the present house it is likely that the layout was constrained by what remained or was retained of the earlier building on the site, in particular the chimneystacks. The positions of the fireplaces in relation to the rooms they serve are generally appropriate and this suggests that the earlier building must have had a similar layout.

The major alteration would have been that of opening up the west wall when inserting the storeyed porch and there is evidence in the stonework on one side of changes having been made. The front door (in the stone wall) with its stone lintel and dressed stone jambs could well have been a component of the earlier structure, leading into a narrow passage with a room on each side and with the windows W5 and W10 providing illumination for the rooms. A wider passage was required for the new build with room for a staircase and this has been achieved by aligning the cross framing on each side of the centre bay with the central mullion on each of the side window, W5 and W10, apparently with the intention of providing light for both the hall and the rooms. It is an unorthodox arrangement but one that adds strength to the proposal that the windows were already in place prior to the rebuild. Although the ovolo profile of the mullions and frame – the latter with an ovolo and ogee – would not be inappropriate for 1616, they could be as much as half a century earlier.

It should be noted that the southern half of window W5 has been blocked off whilst the entire window W10 is infilled although the frame and mullion (now hidden) survive and were only discovered during renovation work. The windows neatly flank the front door and the group would have formed a satisfactory composition for the front of the earlier building.

A significant additional clue to the form of the earlier building is the horizontal timber embedded in the stonework of the western façade. (Plates 1 & 4). This is positioned level with the top of the upper windows, W1 and W11, and it could indicate the original eaves height of the two-storey, pre-1616 building where it would have formed the outer wall plate of an ashlar piece for the lost roof structure.

Both the south and, now obscured, north elevation have an asymmetrical layout due to the thickness of the west wall which has meant offsetting the wall framing in relation to the truss above.

In the north gable there is a blocked three-over-three light window with ovolo-moulded frame, mullions and transom. It is fitted above the tie beam of the truss and positioned slightly west of centre. In the space above the window there is a square panel with quadrant bracing and alongside it a smaller panel with three quadrant braces. (Fig. 6.23). The layout of the truss is curious and it is not clear why the window has been offset in this way. On each side of the window there is a single panel of chevron bracing and below the tie-beam, six panels of alternating chevron braces – a continuation of those on the east and formerly on the south elevations.

As mentioned earlier the south gable has been much altered so the present form cannot be relied upon as a guide to the primary layout. It is likely that the north gable provides the best model and it seems almost certain that there was a window in the gable to the south and that there was chevron bracing below the tie beam. Whether the asymmetry was also part of the composition is not known.

A feature that has misled investigators in the past has been the single gable at the rear of the building, which somewhat oddly, straddles two bays. It uses the wall-plate as a tie beam, below which is chevron bracing that was assumed to be limited to that site. This had given rise to the suggestion that the gable and indeed the whole top floor was the result of raising the roof.

A close analysis of the structure can provide an answer to the question of whether the roof was raised since if this had been done it would have left tell-tale evidence in the frame such as redundant tie beams at a lower level, inconsistencies in the assembly mark sequences and redundant mortices and peg holes. Major alterations to a timber-framed building almost always leave clues and in the Reader's house there is nothing to suggest that the top storey was a later addition.

A further theory was that the east gable had been added after the window in the north gable had been blocked following the construction of the adjacent building. This proved to be wrong when it was discovered that the north gable window had been blocked and covered over with rough cast as an exterior surface some years before the adjacent building had enclosed it within its roof. This was in conflict with the fact that the east gable showed every sign of being of similar or same date as the main build.

Since then, tree-ring dating coupled with detailed analysis of the framing indicates that the east gable is primary structure. This raised the question of why the builders would have included such generous illumination for the relatively small north room when the larger south room merited no more than a small and somewhat improbable dormer in the east elevation. This led to a closer inspection of the southern part of the wall plate and the studs below it, which revealed that there was redundant pegging in the studs for lost chevron bracing and that the wall plate showed every indication that it was a replacement timber. It was not pegged to the studs below and there was no pegging for the lost chevrons. This was in contrast to the northern section of wall plate, which was fully pegged for studs and chevrons. The replacement of the wall plate is likely to have been as a consequence of the structural problems associated with subsidence under the south-east corner of the house that is known to have caused damage to the frame.

It is possible that a contributing factor in this subsidence may have been that the present east gable over the middle and north bays was matched by an east gable to the south bay. (Fig. 6.48). This would have balanced up the east elevation and illuminated the south room although it would also have imposed a considerable additional load on the structure especially if, as seems likely, the roof was covered with stone tiles. Removal of the gable and structural repairs are likely to have involved the replacement of the wall plate and the failure to reinstate the chevron decoration.

With a double gable on the east elevation the building makes sense when it is understood that the present gable, which straddles two bays, was part of a grand scheme to make an imposing back to the building, that could at least be glimpsed from The Bull Ring, but perhaps more importantly, had an impressive, brightly lit interior.



Fig. 6.48. The east elevation adjusted to show it with the double gable and without the present inserted back door.

There is no evidence to suggest that the building was 'turned round' and that the original front door was on the east façade. The present back door is undoubtedly a later insertion, probably made when the present lower, narrower flight of stairs was installed, replacing the wider, primary flight and clearing the way for a route through from the centre bay (Ref. 42). The door also post-dates the raising of the soil level at the rear of the building. The primary back door would have been in the basement wall either on the east elevation, which would have been feasible with a lower soil level or adjacent to the existing basement door at the south end of the building where there is evidence for a blocked doorway. (Plates 11, 23 & 27).

As mentioned above, the ground to first-floor staircase replaces the primary flight, the upper flight of which survives between the first and second floors. Whether the primary staircase continued down to the basement is not known but there are redundant, primary joist mortices in the basement ceiling beam on the line of T3 that suggest the space occupied by the present stairs was, in part, floored over. See Plate 39 which also shows two redundant mortices at ground-floor ceiling level. The most likely alternative site for a staircase or steps to the basement would be the north room.

Tree-ring dating of timbers has shown that the date of 1616 on the tie beam of the porch gable is an accurate guide to the date of construction not only of the porch but also the main body of the house. There are a few earlier timbers incorporated in the structure: in particular sample rh03 in the roof gave a felling date of 1572-92 and lud14 on the second floor produced a date of 1553. One timber re-used from an earlier building is the north ceiling beam in the basement. This was not sampled for tree-ring analysis but from the evidence of the saw marks and the size of the redundant mortices it is likely to be of 15th century date. How these earlier timbers came to be in the building is a matter for speculation but they do not affect the conclusion that can be drawn from the majority of the tree-ring evidence, which indicates that there may have been a slightly protracted construction period culminating in 1616.

6.4 The Building in Context

Ludlow is a town that is noted for its timber-framed buildings. They survive from a wide range of dates although the earlier examples tend to be relatively few in number and are often hidden or damaged by later alterations or refacing. The majority that can still be seen belong to the late 16th-early 17th centuries, a date range that embraces Reader's House.

A sufficient number of these Tudor and Jacobean houses exist to permit the identification of a Ludlow carpentry style for this period. In this it is important to remember that such a defined style will, in this case, only relate to a relatively short period of time and will encompass significant variations within that period. It is also relevant to look in the surrounding area to see how, within the same period, other timber-framed houses were being made. Generally, it might be expected that there would be a ripple effect with aspects of the style surfacing in nearby settlements but with the influence fading as one moves further away, perhaps at some point meeting another style, the ripple effect from another stylistic centre.

In determining the salient ingredients that go to make an identifiable style, factors to consider are, structural, external decoration, layout, internal decoration, dimensions and ratios (or proportions). Obviously it is seldom possible to study an individual building to the level of detail required to inform all these categories.

These schools of carpentry and their influence on other settlements near and far might be considered in the same way that historians of polite architecture trace the influence of single architects and tabulate the dissemination of their ideas. A tentative identification of Ludlow's Tudor/ Jacobean school of carpentry can be made by assessing just the external features and these can be characterised by the use of :-

1) Close studding on the ground or lower floors.

2) The use of chevron bracing above the ground floor.

3) The application of quadrant bracing on the top or upper floors.

4) The fitting of elaborate consoles, often carved from the post itself, under the jetty or windows.

Reader's House has aspects of the Ludlow style but in certain respects steps slightly outside a clear adherence to the 'rules'. On the porch there is some close studding on the first floor as it would be impossible on the ground floor. Then on the second floor there is chevron bracing albeit compromised by the small size of the panels.

Chevron bracing originally formed a band at second floor level on three sides of the house below the eaves and tie beams. No attempt has been made to form lozenge patterns but this is due to restrictions imposed by the design of the building. Chevron bracing in Ludlow is restricted to a double bar in each square, or near-square, panel. It is characteristic of the area and different to the triple-bar chevrons in rectangular panels to be found further north in Cheshire. Two-bar chevrons were also used to the south in Herefordshire but not with the same commitment as in Ludlow and their occurrence is sporadic.

In the north gable, above the blocked window, there is plain quadrant bracing similar in form to that which was probably originally on the south gable. The east gable also has quadrant bracing but this has curved 'spurs' (Fig. 6.20) similar to those on 14-15 Raven Lane, Ludlow. This unusual variant of the many different forms of quadrant bracing is, to modern eyes, suggestive of barbed wire.

The feature on The Reader's House that is not typical of Ludlow is the long tension braces used on all three sides of the timber framing and in the two internal cross frames. These can be seen on The Old Bell, Ludford, which is of similar date to The Reader's House, otherwise one must look further afield for examples such as The Ley, Weobley (1589); The Old House, Hereford (1621); 15-16

Mardol, Shrewsbury (1620) and Tower House, Bromyard (c.1630).

In spite of the above, there is no good reason to believe that The Reader's House is anything other than the product of a local team of carpenters charged with the difficult task of constructing a house around the surviving stone wall of an earlier structure and using familiar vernacular styles and structural techniques.

References for Section 6

Ref. 1 There are five applications as follows: 09/00504 (14.04.2009); 09/01175 (27.05.2009); 10/01312 (31.03.2010); 13/02603 (02.07.2013); 13/02825 (17.07.2013).

Ref. 2 In the recent refurbishment the (later) partition between the two northern bays was removed.

Ref. 3 For example, the total approximate floor areas are as follows: ground floor = 28.4 sq. m., first floor = 29.9 sq. m., second floor = 34.5 sq. m.

Ref. 4 Newman, J. & Pevsner, N. The Buildings of England : Shropshire, 2006. Yale University Press. p.373/4. Tree-ring evidence shows that the porch was not added to the back of the building but is coeval with the timber framing of the house itself.

Ref. 5 When built, as argued in this report, the east elevation had two gables rather the single gable that survives today.

Ref. 6 This is shown as a door in a painting by H. B. Ziegler (1798-1874) in the collection held by Shropshire Museums and in a drawing by Frances Stackhouse Acton (1794-1882). See Ionides, J.L. and Howell, P.G. The Old Houses of Shropshire in the 19th Century, 2006, The Dog Rose Press. p.163.

Ref. 7 A roof built on stone walling normally would have inner and outer wall plates.

Ref. 8 Margaret Wood refers to a number of examples of porch oratories in her book, The English Medieval House (1965) p.239. There is also a probable oratory over the porch at Bryndraenog, Radnorshire. (Suggett, R., Houses and History in the March of Wales, 2005, RCAHMW, p.51). Porch oratories tend to be of 15th and 16th century date and would have needed a licence from the bishop.

Ref. 9 Thus, on the ground floor the porch internal area is 2.94 sq.m., rising to 3.38 sq.m., on the first floor and 5.35 sq.m., on the top floor.

Ref. 10 See note 6.

Ref. 11 This is a common feature of many consoles in Ludlow, for instance on 2 Dinham and Tamberlaine House.

Ref. 12 A similar design but probably not by the same hand, can be seen on the north-west corner of Stokesay Castle Gatehouse.

Ref. 13 This has since been replaced with a window modelled on that on the north side.

Ref. 14 This is not always the case as can be seen on the porch door jambs where the pegging does not respect the guilloche decoration.

Ref. 15 This is almost identical to the moulding on the porch gable tie beam although the latter has an extra step between the two ovolo mouldings.

Ref. 16 This doorway gave access to a lean-to toilet of 20th century date.

Ref. 17 These are similar in concept though not the same as those in the gables of 14/15 Raven Lane.

Ref. 18 Now with new bargeboards decorated with simple arcading along the lower edge.

Ref. 19 Replaced with new boards to match the adjacent gable.

Ref. 20 Similar side windows can be seen in Ludlow at 13 Broad Street, The Bull Hotel and The Feathers. Although somewhat unusual in Ludlow, they are a common feature of late 16th and early 17th century houses in Ledbury.

Ref. 21 The present south gable is a copy of an earlier gable that can be seen in an illustration of 1903 in Fletcher Moss, Pilgrimages to Old Homes Mostly on the Welsh Border, 1903 Didsbury, p.155.

Ref. 22 Subsequently plastered over and hidden.

Ref. 23 See note 6.

Ref. 24 Baker, Oliver, Ludlow town and Neighbourhood (3rd ed. 1906) p. 24.

Ref. 25 This has been confirmed by the archaeological work to the rear of the house.

Ref. 26 These recesses are now hidden.

Ref. 27 This partition has now been removed.

Ref. 28 Now hidden.

Ref. 29 Since hidden.

Ref. 30 These steps have since been replaced.

Ref. 31 Alternative supports have since been inserted.

Ref. 32 Herefordshire tree-ring dated buildings have shown that trestle sawing (with 45 degree saw marks) was in use in the county prior to 1525 and pit sawing (approximately 90 degree saw marks) after 1550. During the interim period of 1525-50 evidence of both methods may be found. See, James, D., 'Dendrochronology in Herefordshire' in, R.A. Lowe, (ed) Essays in honour of Jim & Muriel Tonkin, (2011) Woolhope Club, Herefordshire, pp. 63/4

Ref. 33 The four-petal flower is a way of inscribing a croix pattee, a design that is often found as a consecration cross on the wall of a church.

Ref. 34 Apotropaic marks were used, especially in the 17th century, to protect the house from evil. They are often found on fireplace lintels because the chimney, which was always open, was thought to offer a route by which the Devil could enter.

Ref. 35 Subsequently plastered over.

Ref. 36 The porch girding beam projects into the south room at ceiling level where it is hidden beneath decorated plasterwork.

Ref. 37 Since removed.

Ref. 38 This has since been replaced with a window of correct size and appropriate design.

Ref. 39 Recent changes and structural reinforcements have been made to this room including the addition of timber-framed partitioning.

Ref. 40 Hall's Dictionary of Subjects and Symbols in Art, 1974 John Murray, 249.

Ref. 41 Madge Moran, Vernacular buildings of Shropshire. 2003, Logaston, pp 175 and 187-9. David Lloyd, The concise history of Ludlow, 1999, Merlin Unwin Books, pp 96-7.

Ref. 42 It is worth noting that the insertion of the lower flight of stairs would have involved removal of the octagonal-section centre post. One of the reused timbers in the cellar was an octagonal post, see Plate 18, which probably came from the primary flight.

7) Paintings, Postcards, Articles & Sales Particulars

Over the years there have been many paintings, postcards and published items that relate to the Reader's House. A selection of these is included in this section.



Fig. 7.1 'Old House at Ludlow' by H. B. Ziegler. Painted in 1873. (Courtesy of Shropshire Museums)

Henry Brian Ziegler (1798 - 1874) was a successful landscape painter who worked in many parts of Great Britain and Europe. He recorded several scenes in and around Ludlow as he had relatives living nearby. In his later years he felt that 'his occupation had gone' because of the development of photography (reference below). This implies that he intended his paintings to be an accurate representation of the scene. Certainly the detailing of the timbers on the porch of the Reader's House in the above painting were reproduced correctly. It is interesting to note that at the time, on the ground floor of south side of the west wall of the house, there was a window with shutters. Also the porch windows on the south side of both the first and second floors were blocked in 1873. The postcards shown as Figs. 7.3 and 7.6 suggest that the window on the first floor of the porch was reinstated in 1909, whereas that on the second floor was blocked until the 1960s.

Reference Lloyd, D. & Klein, P., Ludlow, A Historic Town in Words and Pictures, 1984. Page 96. ISBN 0 85033514 0



Fig. 7.2 © GR Crundell



Fig. 7.3 © Valentines. Early 1900s



Fig. 7.4 Early postcard (unnamed)



Fig. 7.5 Early postcard (unnamed)



Fig. 7.6 © J Salmon Ltd

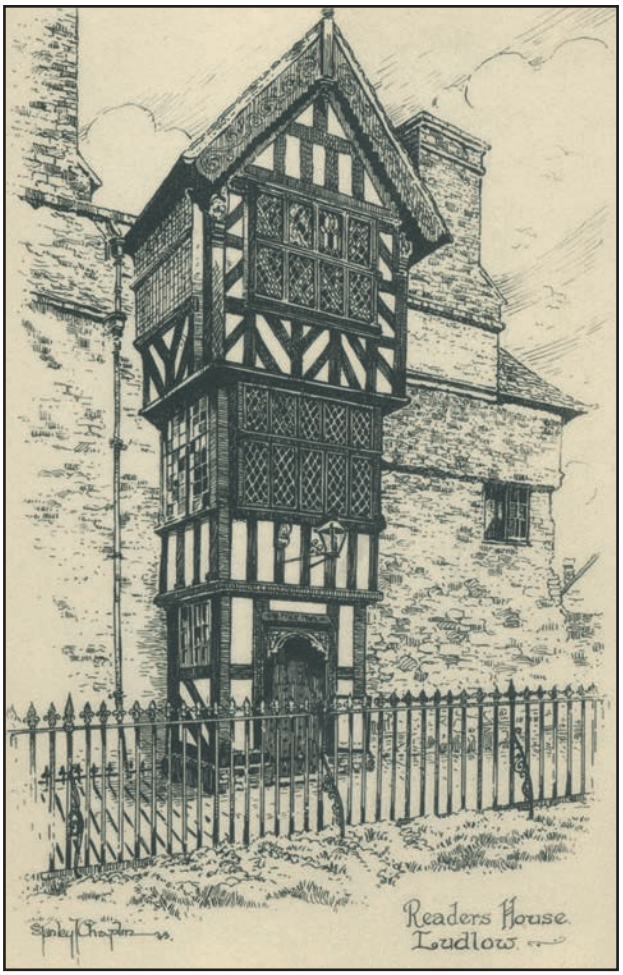


Fig. 7.7 Drawing by Stanley Chaplin



Fig. 7.8 © Frith



Fig. 7.9 © Frith
Note the absence of windows on the second floor, see Fig. 5.2.5



Fig. 7.10 © W A Call



Fig. 7.11
© Walter Scott. First floor plaster work

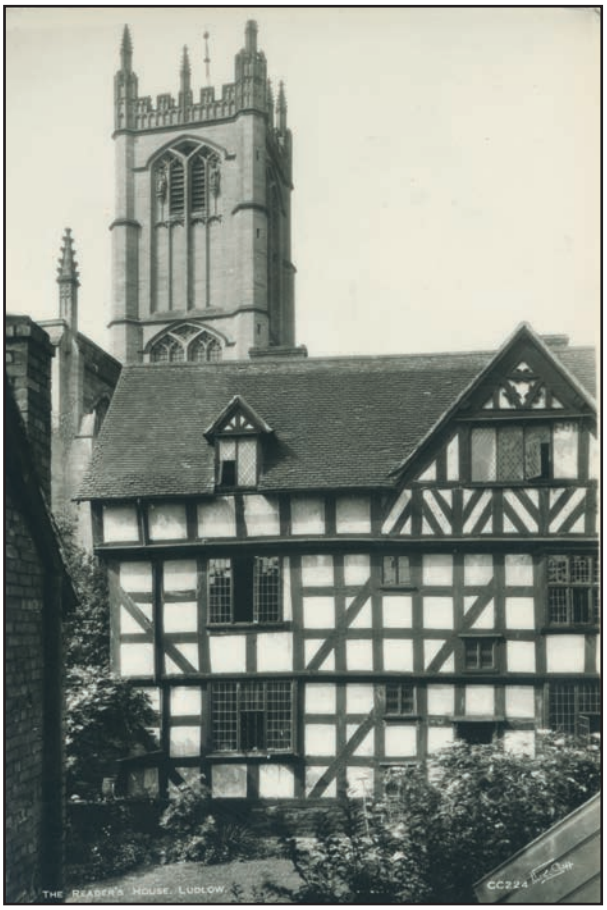


Fig. 7.12 © Walter Scott



Fig. 7.13
© Cumbria Series. Showing the path illustrated in Fig. 5.2.15



Fig. 7.14 Photo showing original cottage on the north side

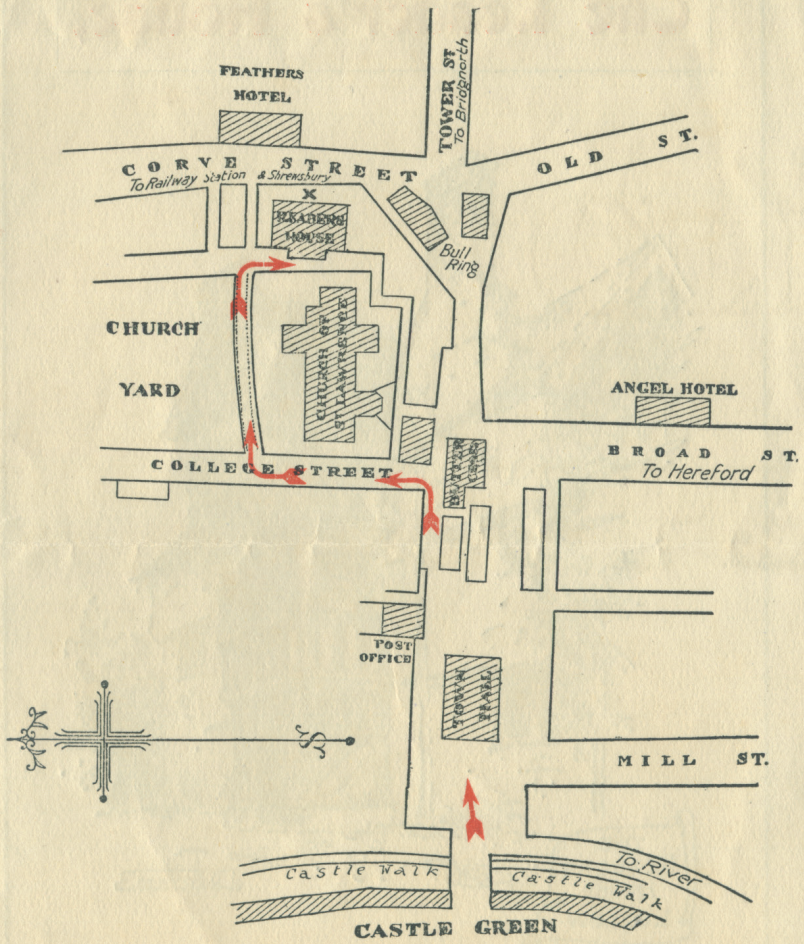
November 3rd 1901, Birmingham Post

LUDLOW MUNICIPAL CHARITIES: At a meeting of the Trustees of the Ludlow Municipal Charities the Rev. E. F. Clayton presiding, a report was read on the application of the Rev. S. H. Cubitt, Reader of Ludlow who had asked to have the old reader's house put in habitable repair. A Commissioner had been down and Mr Cubitt had stated that he did not intend to live in the house at present. The Commissioner reminded the Trustees that they were bound under the scheme to put the house in proper repair for any reader who might be appointed if he wished to go and live there. It was decided to write to the Commissioners on the question again.

The Reader's House,



Ludlow, Shropshire.



The Reader's House is only 3 minutes walk from the Castle.

The Reader's House.

"The House in the Churche-Yarde."

THE Office of Reader is connected with the Ancient Palmers' or Pilgrims' Guild which was founded in A.D. 1284.

THE main object of the Guild was to provide "for the protection of its members when robbed or oppressed by others, against loss by fire, shipwreck, violence by thieves, or other inevitable misfortune, to help the necessities of prisoners, poor maidens wanting substance to prefer them to marriage, and such as should by God's visitation fall into incurable diseases, and lastly to sustain 3 priests and each of them at the wages of 8 marks by year." Eventually it also enrolled the dead as well as the living, the prayers of the faithful being in that case its sole object. The Guild became one of the most powerful in the kingdom, owning property in several counties.

IN the reign of Edward VI. the Palmers' Guild not feeling secure, though beyond the scope of the Act of Henry VIII. dissolving monasteries, gave up its property to the Crown on condition that it should be placed in the hands of the Corporation of Ludlow, in order that the Charities it had founded should be carried on, the chief reason for the claim for its retention being the fact that so little of its revenue was devoted to "superstitious uses."

THE terms provided that there must always be "a Free Grammar School with a Schoolmaster and Usher for the erudition of youth in the Latin tongue; also 33 poor and impotent people and every of them to have a chamber and fourpence weekly; and also one honest and learned man to preach God's Word, which shall be named the preacher of the town of Ludlow; and one honest and discreet Minister to assist the parson there, which shall be called Assistant to the parson of the parish of Ludlow" now called the Reader.

THIS agreement was ratified by a Charter of King Edward VI. in A.D. 1552. In 1846 the Guild property was put into Chancery owing to its mismanagement by the Ludlow Corporation. The local Trustees of "Edward VI. Charity" now make the above appointments. Those of "Preacher" or "Lecturer" and "Assistant to the Rector" or "Reader" are held by two of the assistant clergy. The original duties of the Reader were to "read prayers in Church twice on Sundays and once on other days."

THE Reader's House is referred to in old records as the Church House, Hall or Sale or "the House for the use of the Churche and Parishe" and was used for storing Church property, and for parish festivities. There is an underground kitchen where cooking was done for the parish "Ales." The Church House came into the possession of the Palmers' Guild during the 14th or 15th Centuries, and is now in trust with the rest of the Guild property. It was used at one time for schools and is believed to have been the early Grammar School. During the 18th Century it would appear to have been the residence of the Reader. The rent of the Reader's House is now always part of his stipend.

THE small part of the original stone Church House still standing is of very early date. A document recently found buried in the walls was written in A.D. 1220. This part of the house is probably unique as the remains of a Church House dating from remote times. It includes the door within the porch and the oriel windows. The main part of the house was rebuilt in Tudor times it is of massive oak cross beams with wattle between and can best be seen from the garden. The plaster ceilings and panels on the walls show the Pomegranate of Catherine of Aragon, the Tudor Rose, Fleur de lys, and other emblems connected with the history of Ludlow. The finely carved three-storied Jacobean porch was added in A.D. 1616.

FOR very many years the old Church House was used as offices, or a warehouse. Its restoration was begun in June, 1909, by the present tenant, when it was first opened to visitors.

Beddoes, Printer, Presteigne.

READER'S HOUSE, LUDLOW, SHROPSHIRE

Given its present form by Thomas Kaye, later Town Preacher, in 1608–11, incorporating portions of the early mediæval Church Hall and School House. After 1712 it became the official residence of the Town Reader.

By CHRISTOPHER HUSSEY

ONE of the most picturesque buildings in the ancient town of Ludlow (illustrated last December) is that known as the Reader's House, tucked away on the east side of the churchyard of St. Laurence's great church. The most prominent feature of the house is the tall black and white porch jutting into the lane from a massive wall of rubble masonry pierced by little latticed windows. The plum brickwork of a late 17th-century range adjoining, and forming the back premises of the Bull Inn, makes a further contribution of colour and texture to the venerable group.

The stonework of the Reader's House is obviously much more ancient than 1616, the date carved on the porch, and the time, after the Reformation, when the offices of Preacher and Reader were established out of the revenues of the wealthy Palmers' Guild. That Guild—centred in a College of Priests of which part of the 14th-century premises is now the Cottage Hospital (Fig. 9) on the opposite side of the churchyard—virtually ran the mediæval town. The Corporation developed out of it and took over the Guildhall in Mill Street; the Guild founded the Grammar School; and maintained a hospital replaced eventually by the Georgian Hosiers Hospital (Fig. 10) just west of St. Laurence's in College Street. After its dissolution the State did, in this case, apply its considerable revenues to maintaining and developing social services in the town, among them the additional offices of the Preacher and Reader. A Charter of 1552 explained



1.—THE FRONT TO THE CHURCHYARD



2.—LOOKING SOUTH TOWARDS THE CHANCEL OF ST. LAURENCE'S CHURCH

> that our said town of Ludlow is very populous and filled with many families, so that one Minister alone is not able to attend duly such multitudes; therefore there should be chosen "one discreet, able, and fit person learned in holy writ, a man famous for innocence and integrity of life" to expound the Scripture and be called the Preacher; and another, assistant to the Rector, called the Reader or Lecturer.

A house for the Preacher was built in 1618—a timber-framed gabled house in Old Street, illustrated December 28, 1945—largely at the expense of Thomas Kaye, B.D., the holder of that office 1611–21. It has hitherto been perplexing why, then, Thomas Kaye's name occurs with the date 1611 on the porch of the Reader's House as well, although he never held that post. A document recently unearthed by Mr. Thomas Midgley, and kindly communicated to me by him, now sheds some light on the question. But before pursuing Kaye's connection with the house in the churchyard, its previous history must be sketched.

At that time it was known as the School House, having recently been occupied by one Hooke who taught his scholars there, and much earlier by the Palmers' Grammar School which, before the Reformation, occupied "the tenement in the Church yard called the School House."

The late Henry T. Weyman—the novelist Stanley Weyman's brother—whose notes *Ludlow in Bye-gone Days* (1913) contain the results of much patient research, was able to identify this "school house in the church yard" with the "Church House" to which there are references in the records going much further back. In 1343 a deed refers specifically to "the place called the Church Sale" on this site. The word "sale" is an old term for hall, sale, common at the time, and "Church Hall" was probably the original name of this house.

Very few, if any, authentic mediæval examples of a church house or hall have survived. It was used for the social gatherings of a parish, as a store house for the property of the church, as a convenient place for teaching the young, and for holding "church ales" and other parish gatherings. For those purposes there seems generally to have been a large room with a fireplace for preparing the feasts, besides cellars for storage if not other rooms for the other purposes. In fact, the mediæval church hall

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(*Left*)
3.—THE PORCH ADDED BY THOMAS KAYE IN 1611

◆

(*Right*)
4.—THE BLACK AND WHITE EAST FRONT and ST. LAURENCE'S CHURCH





are obviously very old, and may probably date as far back as the thirteenth century. St. Laurence's Church itself was reconstructed in 1199 and the Church House may have been built not many years afterwards. In some recent repairs there was discovered in the thickness of a wall a title deed, of which the date must, from its contents, be about 1220. It might have been put there long afterwards, but there would have been less reason to do so than at the time when its provisions were new and relevant. Judging from what survives—the west side (Fig. 1), the north end, and the stone foundations—of the whole rectangular building, it was probably a hall, with an existing cellar beneath, and a kitchen in the north end to the left of the entry (where a hearth and oven survive).

Some time, probably soon after 1600, the east side seems to have collapsed, or threatened to, when it was replaced by the timber framing seen in Fig. 4 and the whole was remodelled as a dwelling-house with the insertion of the two upper floors and a new roof, and the porch was added to the front. The Corporation Books contain a minute that seems to date this reconstruction to July, 1608: "It is ordered that the Church wardens shall with all convenient speed repair the School House within the Churchyard wherein Richard Hooke now teacheth his scholars."

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6.—THE GALLERY OVER THE PORCH

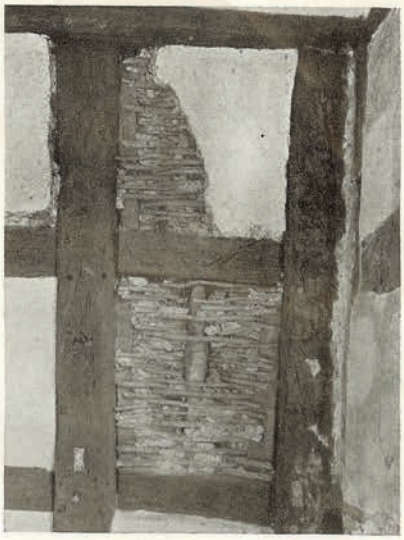


7.—THE PANELLED ROOM ON THE FIRST FLOOR

It is now that Thomas Kaye comes on the scene. In a letter to the Corporation, undated but evidently after 1621, when he ceased to be Preacher, he reminded them that during the time he was their Preacher he had laid out between £11 and £12 (besides the £10 which he gave towards the building) on Preacher's House. Yet "your petitioner never had any benefit from the Preacher's House" and therefore presses either for the money to be expended (and presumably the building completed); or for a renewal and extension of his lease "of his house in the Churchyard, whereof some few years are spent," and which "he hath new builded to his great charge."

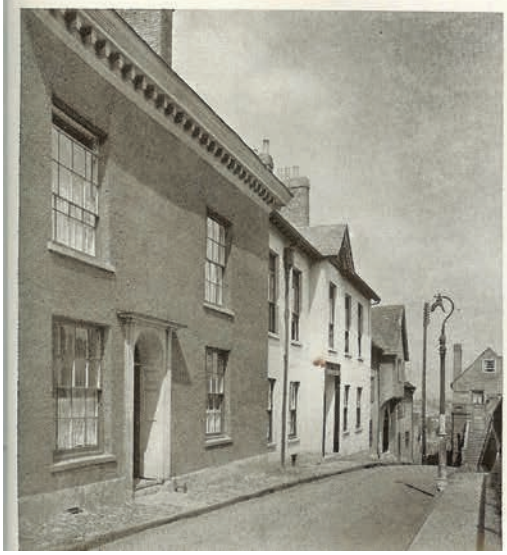
What seems to have happened is that in 1608 Kaye, who was also Chaplain to the Council of the Marches, relieved the Corporation of the expense of repairing the Church House by doing so himself and taking a lease of it for his own use. Then, ten years later, he contributed to the cost of building a future Preacher's House which, however, took longer than he expected so that he remained in the churchyard house.

The interior has changed very little in the interval. New floors and parti-walls were inserted by Kaye, the walls framed in timber as massively as the new east side. In one place the plaster facing is removed to show the wattle and daub filling (Fig. 8)—what the Churchwardens' Accounts of 1547 refer to as "rods to wind 2 walls in the Church House" (though that work was no doubt replaced by Kaye's alterations). From the porch a passage leads through to the staircase, repeated on the floor above as a gallery leading to the window over the porch (Fig. 6). The large south room has contemporary wainscot and a slightly enriched ceiling (Fig. 7).



8.—WATTLE AND DAUB STRUCTURE

The house was not appropriated to the Reader till later, that official's residence being meanwhile "a chamber over the Almshouse Chapel" (taken down when Hosiers Hospital was built in 1738). In 1712 the Corporation Minute Book refers to the purchase of "the house in the churchyard for the use of the assistant to the rector of this town, and that the said house be appropriated to that purpose, the assistant to keep the same in repair." It is now in the hands of Trustees of Municipal Charities and carefully maintained in the occupation of a hand loom establishment.





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Folio No. R. 7515.

A GRADE I LISTED BUILDING OF SPECIAL HISTORIC AND ARCHITECTURAL INTEREST known as:

The Readers House
Church Walk, Ludlow, Shropshire



WHICH WILL BE SUBMITTED FOR SALE BY PUBLIC AUCTION
ON MONDAY JUNE 25TH, 1979
AT THE FEATHERS HOTEL, LUDLOW AT 3.0 p.m.
(Subject to Conditions and Prior Sale)

16 & 17 HIGH STREET, LUDLOW, SHROPSHIRE SY8 1BS
Tel. Ludlow 2153

WYLCWM HOUSE, KNIGHTON, POWYS LD7 1AE
Tel: Knighton 528621

LLOYDS BANK CHAMBERS, CRAVEN ARMS, SHROPSHIRE SY7 9NE
Tel: Craven Arms 2385

36 CHURCH STREET, KINGTON, HEREFORDSHIRE HR5 3BE
Tel: Kington 230338

also at CHURCH STRETTON & PRESTEIGNE

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Particulars of

The Readers House

Church Walk, Ludlow

"THE HOUSE IN THE CHURCHE-YARD"

The Office of Reader is connected with the Ancient Palmers or Pilgrims Guild which was founded in A.D. 1284. This was formed to protect its members from oppression and The Guild would probably be best described as a form of insurance to its members; doing work for the needy with the backing of large property holdings.

In the reign of Edward VI the Palmers Guild relinquished its property to the Crown on condition that it should be placed in the hands of The Corporation of Ludlow. An interesting condition of the arrangement was that there must always be a Free Grammar School "for the erudition of youth in the Latin Tongue".

This agreement was ratified by a charter of Kind Edward VI in A.D. 1552. In 1846 the Guild was put into Chancery due to mismanagement by the Ludlow Corporation.

The small part of the original stone Church House still standing is of very early date. A document was found in latter years buried in the walls which was written in A.D. 1220.

A restoration programme was begun in 1909 when it was opened to visitors.

CONSTRUCTION NOTES (Taken from The Shropshire Edition of Listed Buildings of Special Architectural and Historic Interest published by the Dept. of the Environment)

Class 1 listed. Dated 1611 and earlier. Timber framed and plaster porch with moulded doorcase with enriched jambs and Jacobean carving filling the head, tiered 10-light moulded wood transomed mullioned window, gable with enriched barge boards, inner 4-centred arch, exposed early wattle and daub.

SITUATION:	The property is approached on foot only, via the Church Walk which leads from the Buttercross.
SERVICES:	Mains Electricity and Drainage. N.B. The Sewer is not connected to the House. Gas at west end of St. Lawrences Church in College St. Mains Water also located in College St.
OUTGOINGS:	Rateable Value: £98.00 Rates Payable: £59.78
TENURE:	Is Freehold.
POSSESSION:	Vacant Possession will be given on the completion date which will be August 1st, 1979.
PLANNING:	Existing use is PCC Office and Meeting room, which is open to the General Public. A planning application has been submitted to the South Shropshire District Council for use as an Antiquarian Bookshop and Gallery with private living accommodation.
RIGHTS OF WAY:	The Bull Hotel has a Fire Exit Door positioned on the Northern Boundary where the wall of the hotel adjoins the property. This is for emergency use only.
VIEWING:	By appointment with the Agents High Street Office. Tel. Ludlow 2153 or out of office hours contact Mr. J. Fenton, Ludlow 2525.

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CONDITIONS OF SALE:

1. These may be inspected at the Offices of the Auctioneers or the Solicitors at their Offices during normal office hours.

2. The Property will be sold subject to the Special conditions of Sale which have been settled by the Vendor's Solicitors. These conditions may be inspected during the usual Office Hours of the Solicitors and Auctioneers for 14 days prior to the Auction Date. The Conditions will also be available for inspection in the Salerooms, but they will not then be read. A purchaser shall be deemed to have notice of such conditions and of all those terms whether he shall have inspected the Conditions or not.

THE ACCOMMODATION IS ARRANGED AS FOLLOWS:

GROUND FLOOR — Oak studded Entrance Door to Porch with Quarry tiled floor. Oak Studded door to:

ENTRANCE HALL: 15' app. x 8'6" polished Oak Floor. Half Timbered Walls. Door to Cellar. Door to Garden.

RECEPTION ROOM 1: (office) 13'8" x 17'6". Open Fireplace. East and West Aspects. Oak Floor.

RECEPTION ROOM 2: 19'2" x 15'2" (Plus Recess). Open Fireplace. Recessed Cupboard. Angled Staircase to:

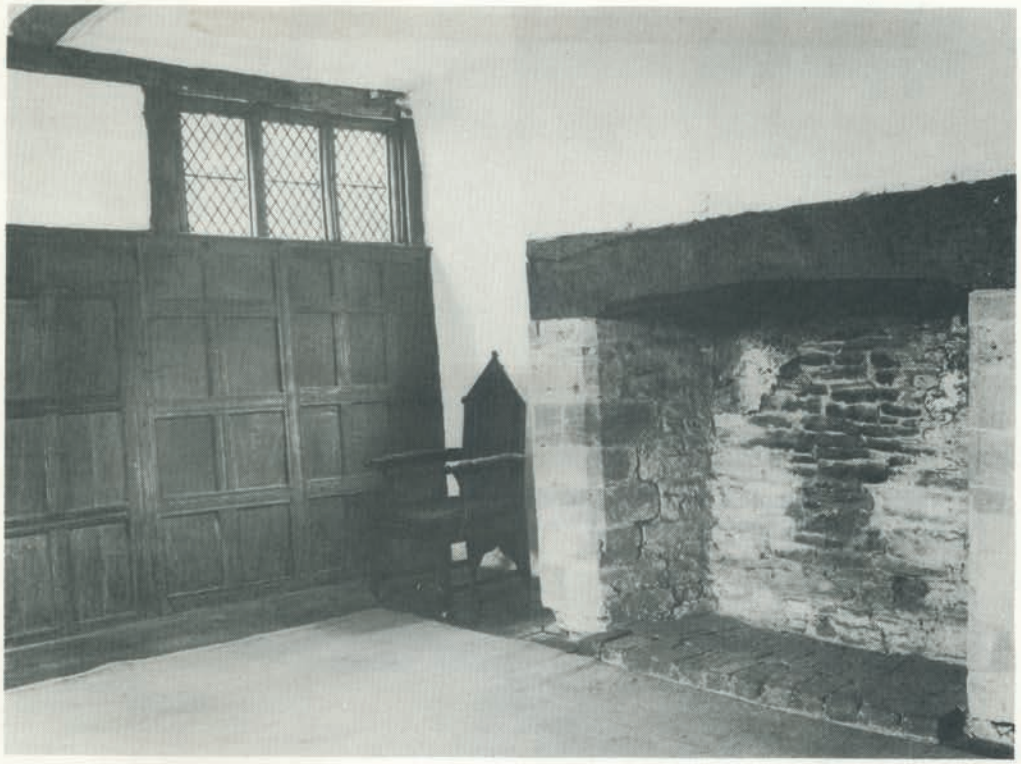
FIRST FLOOR



LANDING: As illustrated above. 17'8" x 8'3" which features a bay window. Oak Floor.

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BEDROOM 1: 12'10" x 16'3" (Approx.) Pine Panelling to North Wall. Oriel Window. Victorian Fireplace.



BEDROOM 2: As illustrated above. 19'6" x 16' with open Fireplace. Old Oak Panelling to Wall, to a height of about 6'. East South and West aspects. Oak Floor.

SECOND FLOOR

WIDE ANGLED STAIRCASE to:

LANDING and

BEDROOM 3: 20'8" x 19'6". Hob Fireplace. Oak Floor. Exposed Purlins. Dormer Window.

BEDROOM 4: 13'9" x 11'3" (Max.) West and North Aspects.

BEDROOM 5: 12'9" x 16'9" . Bar Fireplace. Oak Floor. Enclosed Staircase from Landing to Roof Space.

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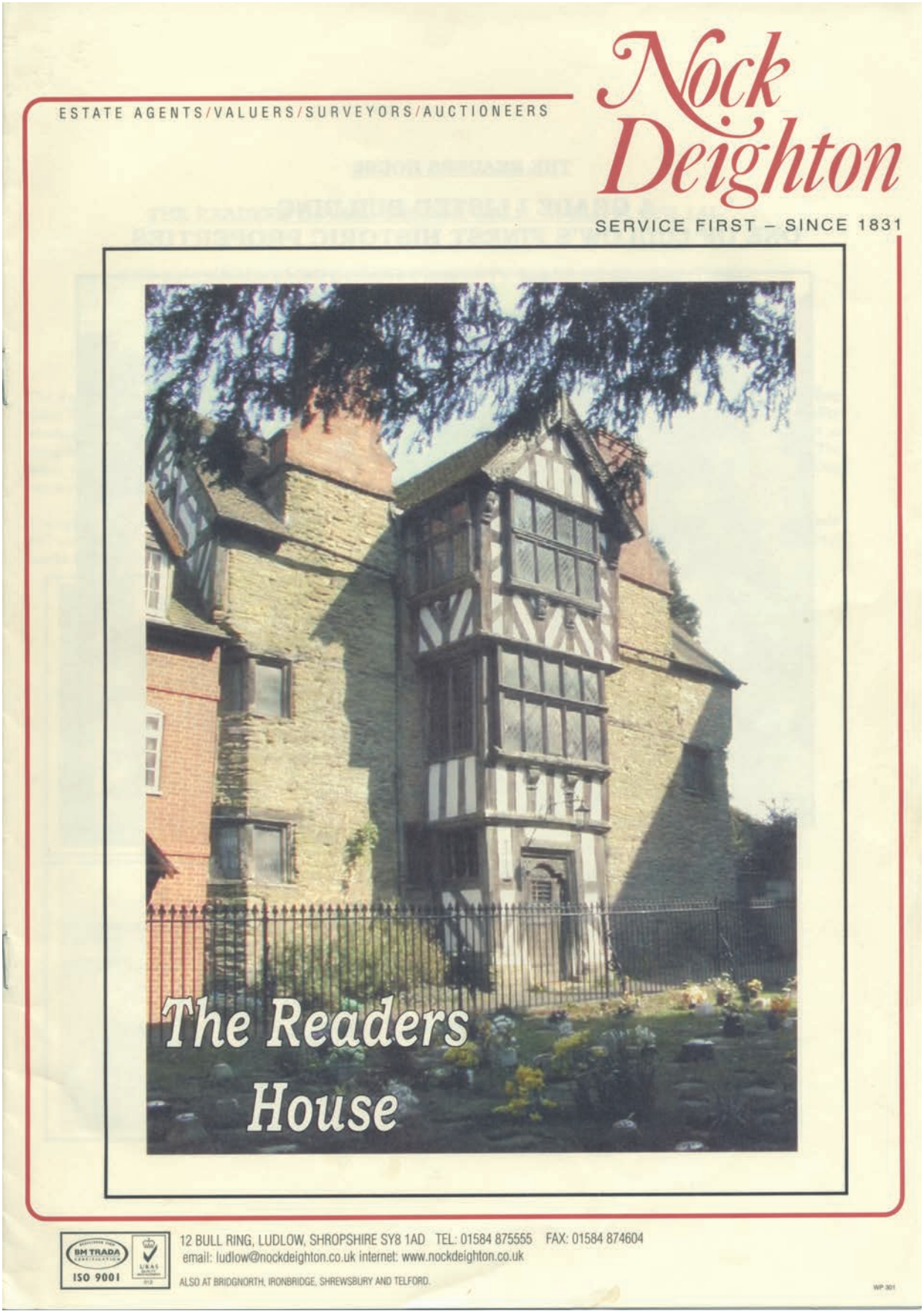


Walled Garden approximately 50′ x 50′ which is lawned. With brick-built washroom and W.C. Side access door to CHURCH WALK and Access door to CELLAR.

Solicitors:
Messrs. Morgans,
7, Mill Street,
LUDLOW,
Salop.
Ref. RT Tel. 2333

Auctioneers:
Messrs. McCartney, Morris & Barker,
16/17 High Street,
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- 3 -

THE READERS HOUSE, CHURCH WALK, LUDLOW, SY8 1AL

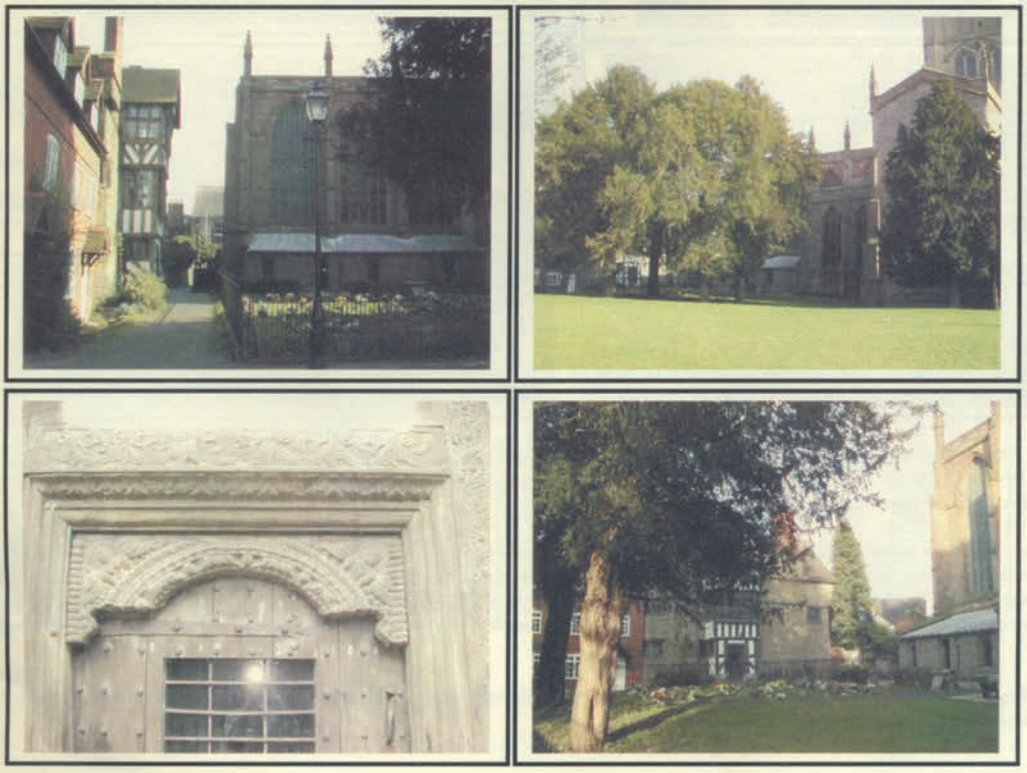
ONE OF THE MOST IMPORTANT PROPERTY SALES OF RECENT TIMES

WITH HISTORY DATING BACK TO 1318.

THE HOUSE IN THE CHURCH YARD.

The Readers House, a Grade I listed building, is one of Ludlow's finest historic properties. Most of the present building dates from the 16th and 17th centuries but the history of the site can be traced back to 1318, when it was a high quality residence at the rear of a Bullring property. It later came into the possession of the wealthy Palmers Guild, who used it as the grammar school in the 15th century. Part of the stone wall facing the churchyard may date from this period. The house was rebuilt in the 1550s and looks out across the churchyard of St Laurence's fronted by the footpath only, looking out across the *Garden of Rest* yet within a hundred yards of the town centre.

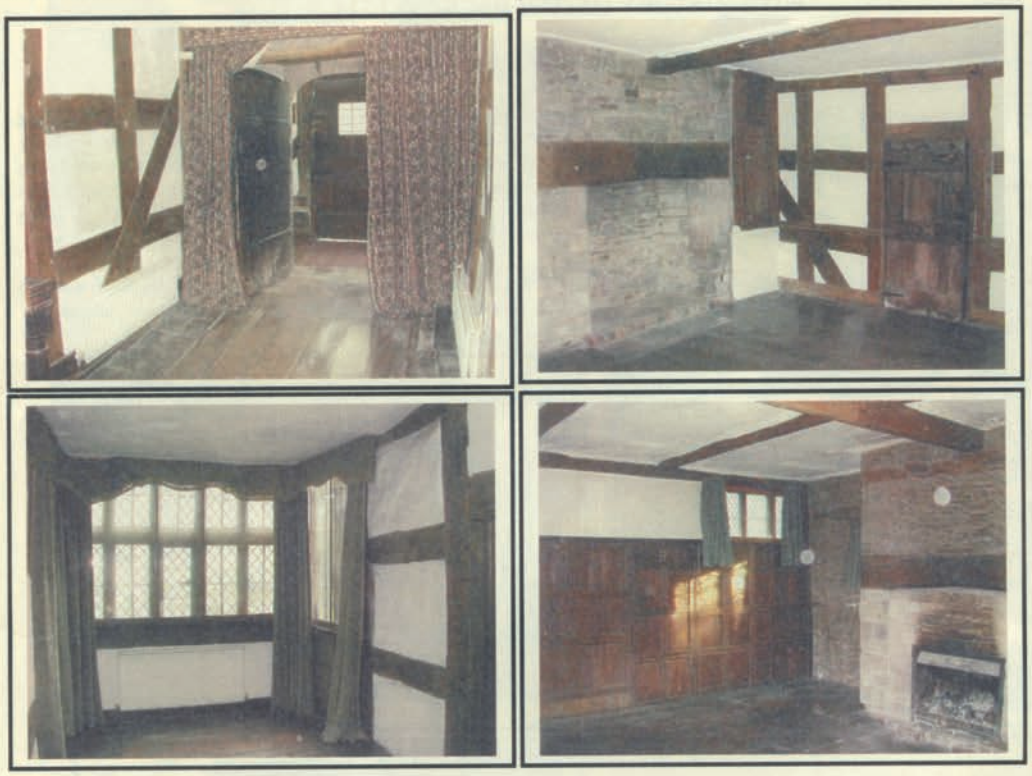
The splendid timber framed east elevation, the layout of the principle rooms and the staircase probably date from the mid 16th century, as does the internal plastering, with Tudor roses, pomegranates and fleurs-de-lys. There are carpenters' marks on the staircase consistent with this period.



Sales particulars 2003 © Nock Deighton

THE READERS HOUSE

In 1616 the property was leased to Thomas Kay, chaplain to the Council of the Marches of Wales, which had its headquarters at Ludlow Castle. Kay added the three storey porch, the doorway of which with its profuse decoration was described by the late architect historian Alec Clifton-Taylor, as "a masterpiece of Ludlow carpentry." The inventory of the later resident, who died in 1706, shows that this was a house for gracious living, with portraits of Henry VIII and other historical celebrities on its walls.



From 1713 the house was used as the official residence of the Reader of Ludlow, one of the assistant clergy of the parish church. In later years it was used successfully as an estate agents' office, a private museum and a church office and meeting place. The house became a private residence in 1979.

The Readers House **is a remarkably well preserved survival from the time when Ludlow was virtually the capital of Wales. Whereas other Ludlow buildings from this period, though well cared for, have been much changed and adapted for modern purposes, *The Readers House* retains the feel and the ethos of the 16th and early 17th centuries. It provides a unique combination of historical ambience and modern convenience, set in the heart of one of England's finest historic towns. ***

The building is listed Grade I by the Department of Culture, Media and Sport and is of national significance, considered to be in the top 3% of all historic buildings in Great Britain.

* Information courtesy of David Lloyd., M. B. E., M.A.

Sales particulars 2003 © Nock Deighton

THE READERS HOUSE

It is a three storey timber frame structure and enriched with carved and moulded timbers occupying a prominent position to the east of the church. Throughout the building there are stone fireplaces with oak lintels, moulded ceiling frames with ogee stop chamfers, decorated plasterwork and panelling.

Works of alteration to the building would require listed building consent, and because of the status of the building this would involve liaison with English Heritage.

ON THE GROUND FLOOR

Oak studded front door into **INNER PORCH** with quarry tiled floor, exposed wall timbers. Stone arch with heavy oak studded inner door to **RECEPTION HALL** 15'0" x 8'6" (4.57m x 2.59m) Oak floor. Exposed wall timbers. Oak staircase off. Two radiators. Rear door to garden.

DINING ROOM 19'2" x 15'2" (5.84m x 4.62m) plus recess. Rear window. Exposed wall and ceiling timbers. Oak floor. Wide stone fireplace. Radiator Rear window.

KITCHEN 17'6" x 13'8" (5.33m x 4.17m) Front and rear windows. Oak floor. Stone inglenook fireplace incorporating gas fired central heating boiler. Exposed original wall and ceiling timbers. Sink unit. Radiator.

ON THE FIRST FLOOR

A winding oak staircase with exposed original wall timbers and rear window leads to **LANDING** 17'8" x 8'3" (5.38m x 2.51m) Windows to three sides overlooking church yard. Exposed wall timbers. 16th century plaster work with tudor roses fleurs-de-lys and pomegranates.

DRAWING ROOM 19'6" x 16'0" (5.94m x 4.88m) Fireplace. Exposed stone chimney piece and side walls. Oak panelling to three sides. Additional exposed wall timbers and ornate plaster ceiling moulding. Windows to three sides. Radiator.

BEDROOM 1 13'0" x 7'6" (3.96m x 2.29m) Rear window. Exposed wall timbers. Oak floor. Radiator.

BATHROOM / WC Bath, wash basin, low level WC. Oak floor. Front window. Radiator. **Airing Cupboard** Copper hot water cylinder, immersion heater.





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THE READERS HOUSE

ON THE SECOND FLOOR

A winding oak staircase with exposed original wall timbers, rear windows leads to **LANDING** Oak floor. Exposed wall timbers.

BEDROOM 2 16'9" x 12'9" (5.11m x 3.89m) Rear window. Exposed wall and ceiling timbers. *Inglenook* fireplace. Oak floor. Radiator.

BEDROOM 3 20'8" x 19'6" max (6.30m x 5.94m) Rear dormer window. Exposed wall and ceiling timbers. Oak floor. Radiator. Stone *inglenook* fireplace.

BEDROOM 4 14'0" x 10'6" ave (4.27m x 3.20m) Oak floor. Exposed wall and ceiling timbers. Windows to three sides overlooking church yard at front. Radiator.

THE BASEMENT A staircase leads down from the rear of the main reception hall into two main cellar rooms 26'0" x 13'0" (7.92m x 3.96m) and 11'0" x 13'0" (3.35m x 3.96m) Each having high ceilings with stone walls, earth floors and the latter having an inglenook fireplace, rear window and outside door to the south side.

OUTSIDE

REAR GARDEN about 50'0" x 50'0" (15.24m x 15.24m) is well secluded by high walls on three sides and has a separate outside gate to the front. Brick built outside WC and wash room. A door on the north side of the garden is a fire escape exit from the Bull Hotel only to be used in cases of emergency.

GENERAL INFORMATION

SERVICES: Mains electricity, water, gas and drainage are connected. **TENURE:** Freehold with vacant possession on completion. **LOCAL AUTHORITY:** South Shropshire District Council, Ludlow (01584) 813 000 **COUNCIL TAX BAND:** E
CONSERVATION OFFICER: Mr Colin Richards Tel: 01584 813 355.

VIEWING: Strictly by appointment with the auctioneers Nock Deighton's Ludlow Office (01584) 875555 (Also open Sunday mornings)

PLEASE NOTE In order not to make a wasted journey to this property, before viewing, it is advisable to contact the selling agents for any information which you may require on matters which may be particularly important to your needs. Nock Deighton's staff will be pleased to provide any advice which you may require. **All measurements approximate. Please note that plumbing, wiring, telephones and any central heating have not been tested by the agents, neither have any mechanical or electrical fixtures and fittings. Interested applicants are recommended to obtain an independent survey report on all properties before making offers.**

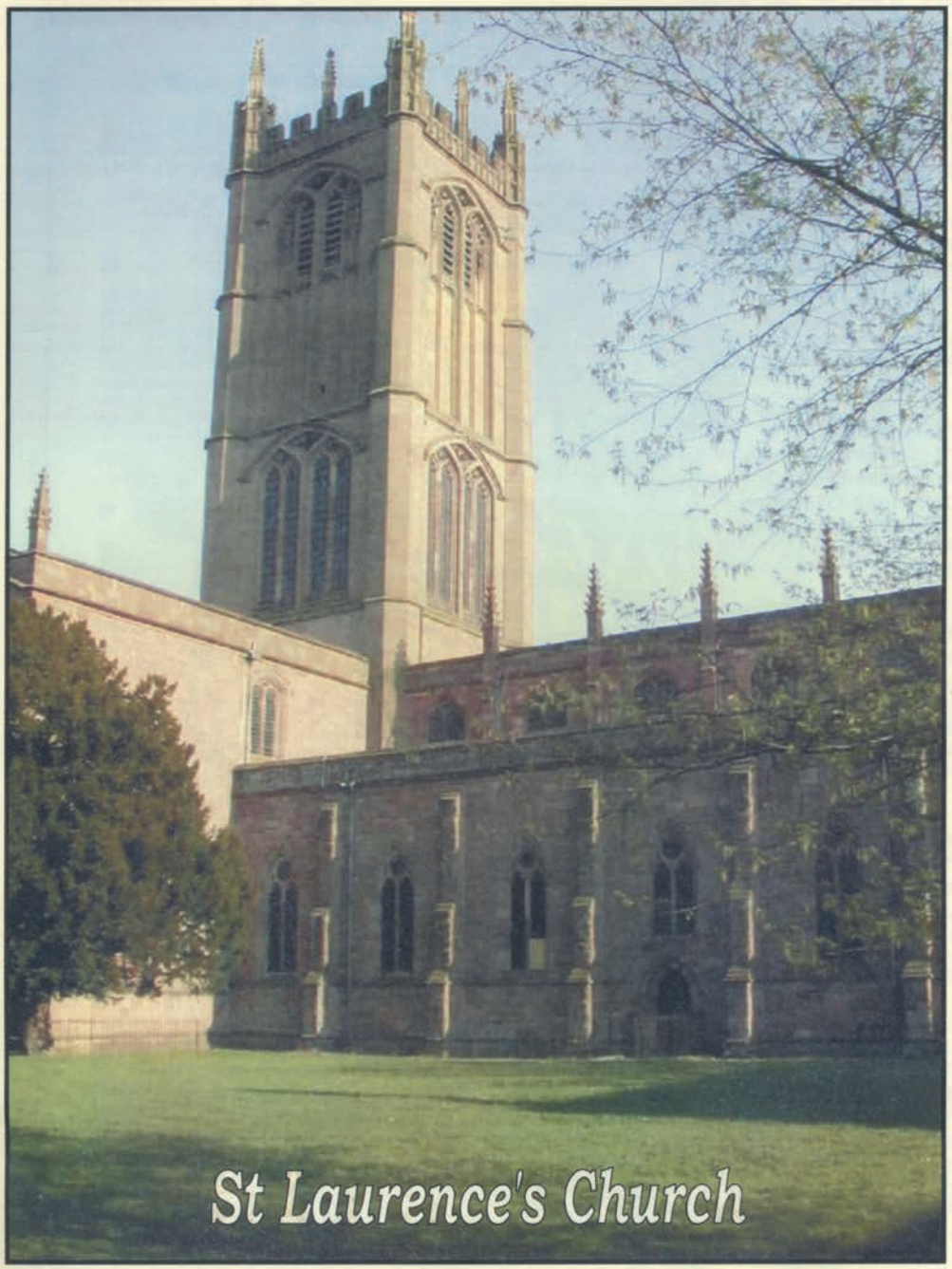
OBTAINING A MORTGAGE: The availability and cost of funds for loans for house purchases vary from time to time between banks, building societies and other lending institutions. We strongly advise that you seek free and impartial mortgage advice without obligation from Nock Deighton's Financial Adviser, Bob Ware (0791 890 382 or 01584 875555). He will be pleased to visit your home by appointment to discuss the best type of loan to suit your needs. He will also complete all the necessary forms for you. Please ask for further details. **Your home is at risk if you do not keep up repayments on a mortgage or other loans secured on it.** **IMPORTANT NOTICE** These particulars are issued on the strict understanding that all negotiations are conducted through Nock Deighton. **INDEPENDENT SURVEYS** If you do not buy or find your ideal home through Nock Deighton, we are able to offer RICS Homebuyer Survey & Valuation Reports and full Building Surveys carried out by experienced qualified staff. For further details telephone **Nock Deighton Professional Services** on 01746 765 972.

CONDITIONS OF SALE: The property will be sold subject to the special and general conditions of sale which are being settled by the vendor's solicitors. These conditions may be inspected during the usual office hours of the solicitors and the auctioneers for 14 days prior to the auction date. The conditions will also be available for inspection in the sale room but will not be read out. A purchaser will be deemed to have notice of all such conditions and all the terms thereof, and shall be deemed to bid on those terms whether he or she shall have inspected the conditions or not. A Local Search will be available for inspection. A successful purchaser at the sale will be required to pay a deposit of 10% of the purchase price and sign a contract for purchase immediately. The subsequent date for completion of the purchase and payment of the balance of the money due will be written into the contract and is normally four weeks after the auction sale.

VENDORS SOLICITORS: Battens Solicitors, Mansion House, Yeovil, Somerset, BA20 1EP (Mr R M Edwards) Tel: 01935 846000 E-mail: r.edwards@battens.co.uk

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THE READERS HOUSE



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THE READERS HOUSE

A GRADE I LISTED BUILDING.
ONE OF LUDLOW'S FINEST HISTORIC PROPERTIES.



TO BE OFFERED FOR SALE BY PUBLIC AUCTION

(Subject to prior sale and conditions)

on Wednesday, 2nd July at 6:30 p.m. at the Feathers Hotel, Ludlow

Auctioneers:
Nock Deighton
12 Bullring, Ludlow, South Shropshire, SY8 1AD.
Tel: 01584 875555. Fax: 01584 874604. E-mail: ludlow@nockdeighton.co.uk

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Stairs rise to the first floor Landing or Reading Room, a lovely room with deep projecting bay window to front enjoying views over the churchyard. Off this is the Drawing Room with part panelled walls, decorative plasterwork, an exposed stone chimney breast with large open fireplace. The consent allows for a new Oriel window to the south elevation which would create a stunning room. On the first floor is a Bedroom and Bathroom. The consent allows for this Bedroom to be slightly enlarged and for refitting of the Bathroom.

On the second floor are currently three further Bedrooms; it is proposed that a Master Bedroom with two new windows, a large House Bathroom and further Bedroom be created.

The Reader's House has walled gardens to the rear measuring approximately 50' x 50'.

Copies of the Listed Building Consent and approved floor plans are available from our Ludlow Office.

SERVICES: We are informed that the property is connected to all mains services.

HEATING: Gas fired central heating.

FIXTURES AND FITTINGS: Only those items mentioned in these particulars will be included in the sale price. Other items not herein mentioned are expressly excluded from the sale.

NOTE: The selling agents wish to remind prospective purchasers that the services, service installations, heating & electrical appliances have NOT been tested.

COUNCIL TAX: Band E.

TENURE: We are informed that the property is of Freehold Tenure.

VIEWING: By appointment through selling agents – McCartneys LLP: 01584 872153

OFFICE OPENING HOURS:
WEEKDAYS: 9.00am to 5.30pm
SATURDAYS: 9.00am to 2.00pm

DETAILS: Drafted 6th February 2008.

NOTICE Floor Plan for illustrative purposes only, not to scale. All measurements and distances are approximate. The normal enquiries carried out by a purchaser's Solicitor and the type of inspection undertaken by a purchaser's Surveyor have not been carried out by the Selling Agents for the purpose of preparation of these particulars.

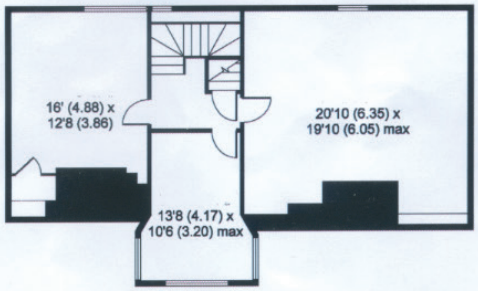
Messrs McCartneys LLP for themselves and for the vendors or lessors of this property whose agents they are give notice that: the particulars are produced in good faith, are set out as a general guide only and do not constitute any part of a contract; no person in the employment of McCartneys LLP has any authority to make or give any representation or warranty whatever in relation to this property.

MCCARTNEYS LLP
REGISTERED OFFICE: McCartneys LLP, The Ox Pasture, Overton Road, Ludlow, Shropshire SY8 4AA.

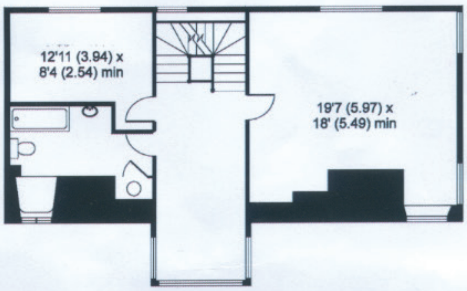
Sales particulars 2008 © McCartneys LLP

The Readers House Church Walk Ludlow

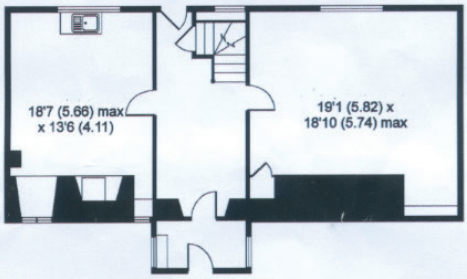
APPROX. GROSS INTERNAL FLOOR AREA 3032 SQFT / 281.6 SQM



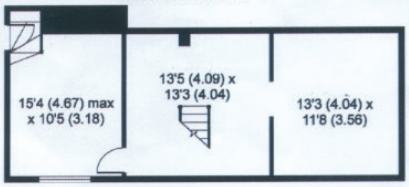
SECOND FLOOR



FIRST FLOOR



GROUND FLOOR



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Reader's House

Described by Sir Nikolaus Pevsner as 'an extremely picturesque piece of Ludlow black-and-white' this is undoubtedly one of the finest properties of its type to be found in the country with the fabulous three-storey timber-framed porch with elaborate carvings that have been described as 'a masterpiece of Ludlow carving'. Reader's House has fulfilled a number of functions and dates back to the early 17th Century.

Painstakingly renovated and rescued from inclusion on the Buildings at Risk Register by the current owners, this property has been restored and modernised to accentuate the wonderful features throughout whilst providing accommodation suitable for contemporary living. Winning the inaugural "Heritage Award of the Year", the comprehensive modernisation has included the refurbishment of much of the building, whilst it has also been rewired, re-plumbed, has had a new central heating system fitted, two new bathrooms and a new kitchen. Unusually for a property of its age, Reader's House boasts excellent natural light throughout with a number of the rooms enjoying dual aspect windows.

The accommodation offers a traditional layout with a large vestibule opening into a hallway with two of the principal reception rooms leading off, a stunning sitting room being of a particularly generous size and featuring a magnificent fireplace. Across the hall there is a well proportioned dining room, whilst the stairs descend to a kitchen/breakfast room and has been fitted out with a contemporary high quality range of kitchen units and cupboards with a number of integral appliances to include a range cooker, dishwasher, fridge and space for a washing machine. Adjacent to this room there is a study with direct access to the garden. A panelled drawing room is located on the first floor and could make a fantastic bedroom.

The bedrooms are arranged over two floors; the master bedroom benefiting from an en-suite bathroom that has been beautifully finished to a very high standard; there is also a walk-in wardrobe. The remainder of the accommodation can provide three or four further bedrooms which are served by the luxurious family bathroom with a roll top bath and separate shower.

Situation

- Sitting in the lee of St Laurence's Church, the largest parish church in Shropshire, Reader's House is nestled in a quiet enclave within the town walls and enjoys views across the churchyard and towards the Shropshire hills beyond.
- Famed for its vibrant festivals, gastronomic reputation, specialist shops and castle ruins, Ludlow is a thriving market town, surrounded by wonderful countryside for outdoor pursuits with excellent walking and riding. Other leisure facilities include golf courses, a leisure centre and a race course.
- Ludlow has a train station on the main Manchester to Cardiff line with trains running at regular intervals to Shrewsbury in the north and Hereford in the south. By changing just once, London Paddington is accessible in approximately three hours. The West Midlands conurbation is accessed quickly by road on either the A4117 or the A456.

Outside

The property is approached directly via Church Walk, although there is a side access to the rear garden. The garden is largely laid to lawn and is of a particularly good size bearing in mind its position and enjoys a good level of privacy.

Sales particulars 2013 © Strutt & Parker LLP

General Remarks

Local Authority Shropshire Council – 0345 678 9000
Council Tax Band E
EPC The EPC rating is not required because the house is listed.
Services Mains water, electricity, gas and drainage. Broadband is understood to be available.
Listing The property is Grade I Listed.
Fixtures and fittings Only those items known as fixtures and fittings will be included in the sale. Certain items such as garden ornaments, carpets and curtains may be available by separate negotiation.
Wayleaves, rights of way and easements The property will be sold subject to and with the benefit of all wayleaves, easements and rights of way, whether mentioned in these particulars or not.
Agents Note There is currently an informal agreement for an alarmed fire escape which serves the guest accommodation from neighbouring property to open onto the garden.

Directions

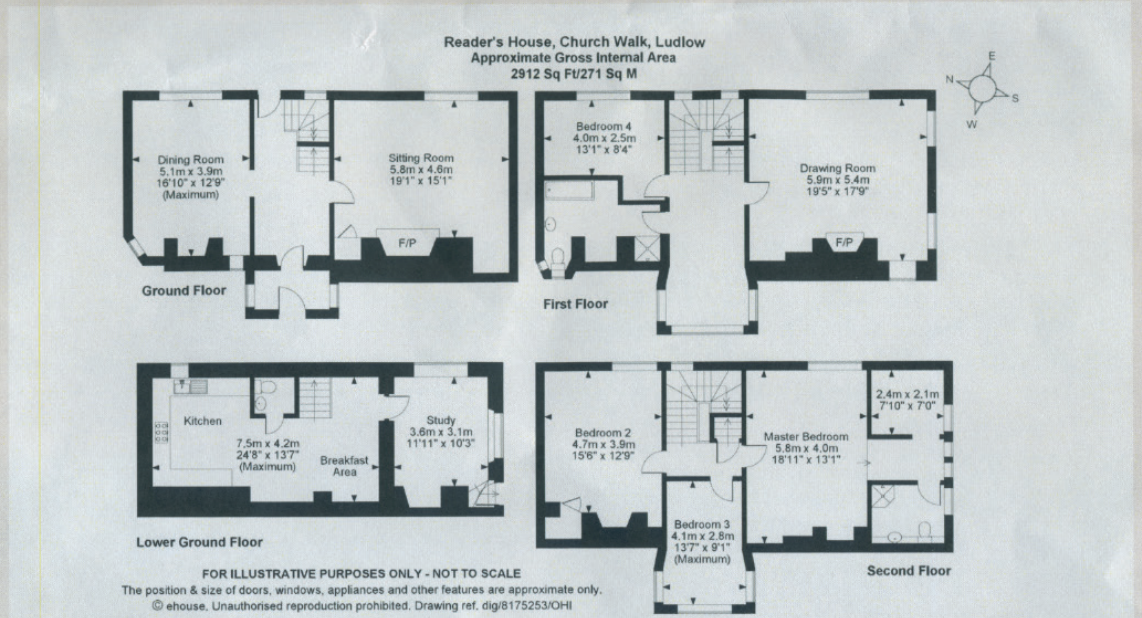
From the agent's office on Bull Ring cross the road and head towards the centre of town along King Street. Immediately after passing Barclays Bank, on your right hand side, turn right towards St Laurence's Church and then turn right along Church Walk where Reader's House will be observed on the right hand side.

Viewing strictly by appointment through Strutt & Parker LLP









STRUTT &PARKER

Tel: 01584 873711
26 Bull Ring, Ludlow
Shropshire, SY8 1AA
ludlow@struttandparker.com
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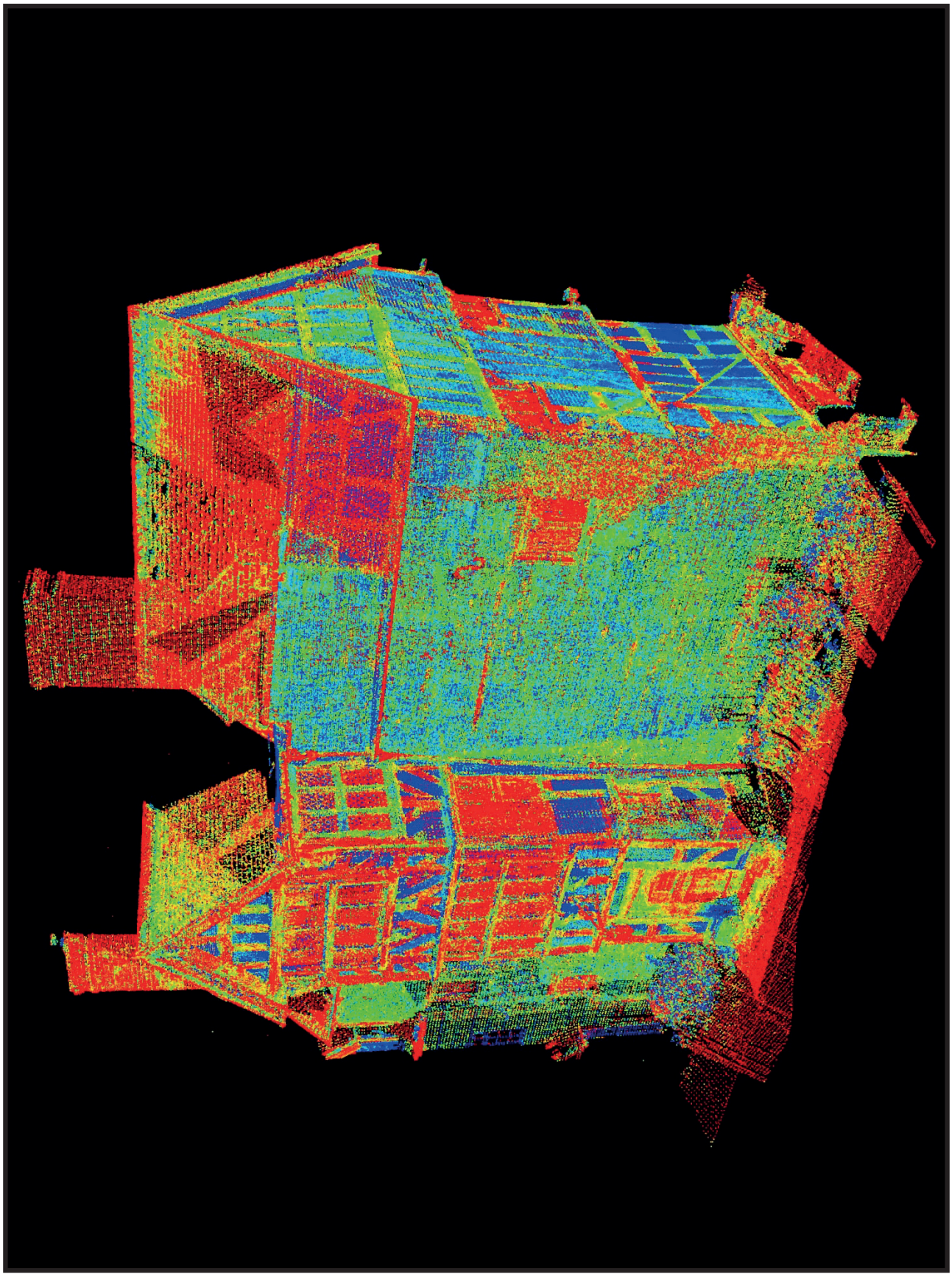


Fig. 8.1 Laser scan grab

8) Recording the building. Birmingham Archaeology carried out the Laser Survey, Richard Tyler produced plans, elevations etc. - Edited by Michael Page.

8.1 Background

In May 2008, Birmingham Archaeology was asked to undertake a programme of historic building recording and interpretation at the Reader's House, Ludlow, Shropshire. This was to be carried out in advance of and during restoration/ refurbishment of the building for domestic use. The building recording project forms part of a broadly based historical study of the building to be undertaken in collaboration with various other contributors.

8.2 Location

The Reader's House is located in the town centre of Ludlow in South Shropshire (NGR SO 5120 7470) overlooking the churchyard at the east end of the Grade 1 listed St Laurence's Church. The building occupies the western end of a former rectangular plot that originally extended eastwards as far as the Bull Ring, the frontage of which is now occupied by three shops (numbers 11-13).

8.3 Designations

The Reader's House is included on the Statutory List of Buildings of Special Historic and Architectural Interest as Grade 1 Listed Building (ref. 825-1/1/223). As such the property is acknowledged as being of national importance being within the top 2% of historic buildings in the country. The house lies within the Ludlow Town Centre Conservation Area.

8.4 Photographic Survey

The opportunity was taken while the building was unoccupied to undertake a full photographic survey comprising high resolution colour digital photography. The survey extended to include both general and detail shots; contextual views; exterior elevations; interior spaces and relevant structural and architectural views. Particular attention was paid to exterior decorative timber detailing and interior plasterwork schemes. Wherever possible photographs included graded photographic scales. The photographic survey conformed with a level 3 record as defined by English Heritage in Understanding Historic Buildings: A Guide to Good Recording Practice. These are reproduced in Section 12 of this report.

8.5 Laser Scanning

Laser scanning is a rapidly advancing technology whose applications to cultural heritage and archaeology are continually being developed. The laser scanner operates by recording three-dimensional survey points at a high resolution (up to a maximum of one point per millimetre) generating literally thousands of high accuracy co-ordinates. By scanning the building from a series of inter-related locations or 'stations', a three dimensional model can gradually be built up, surveyed to a level of accuracy not possible by traditional means. The different scans are represented as a 'point cloud' which three-dimensionally represents the form of the studied building. See Fig. 8.1.

There are two principal advantages of using laser scanning for recording historic buildings. Firstly, the technology is extremely fast, vastly reducing the time required on site and negating the need to scaffold the entire house to get access; all measurements can be taken from ground level without any loss of accuracy. Secondly, surveying by laser generates an enormous quantity of data which means that the archaeologist is not restricted to the skeleton measurements attainable by traditional methods. Once the site work is complete, the scans can be manipulated and it is possible to generate traditional plans, sections and elevation drawings at any point, as and when required.

Additionally, the scans can be used to create full reconstruction models of the building as well as virtual reality 3D 'visualisations'.

Laser scanning is not a replacement for traditional survey techniques, and certainly not for the detailed examination and archaeological analysis of a building. It should be seen as representing a highly useful part of an ever expanding 'toolkit' of techniques available to modern researchers.

The base survey of the Reader's House, extending to both exterior elevations and all interior spaces, was undertaken by means of 3-D laser scanning using a Leica HDS6000 scanner. See Figs. 8.1, 8.2 and 8.3. The resulting data 'point-cloud' was processed and the results manipulated using industry standard drafting packages (AutoCAD) allowing for the generation of dimensionally accurate floor plans, elevations and cross sections at chosen locations to a tolerance well within the guidelines set by English Heritage.

8.6 Results

The following pages contain the results of this survey. The plans, elevations etc of the building have been derived from the 3-D laser scan and are dimensionally accurate. The photographs in Section 12 can be identified by the coding used on the floor plans. For instance room 2F03 is on the south side of the second floor.



Fig. 8.1

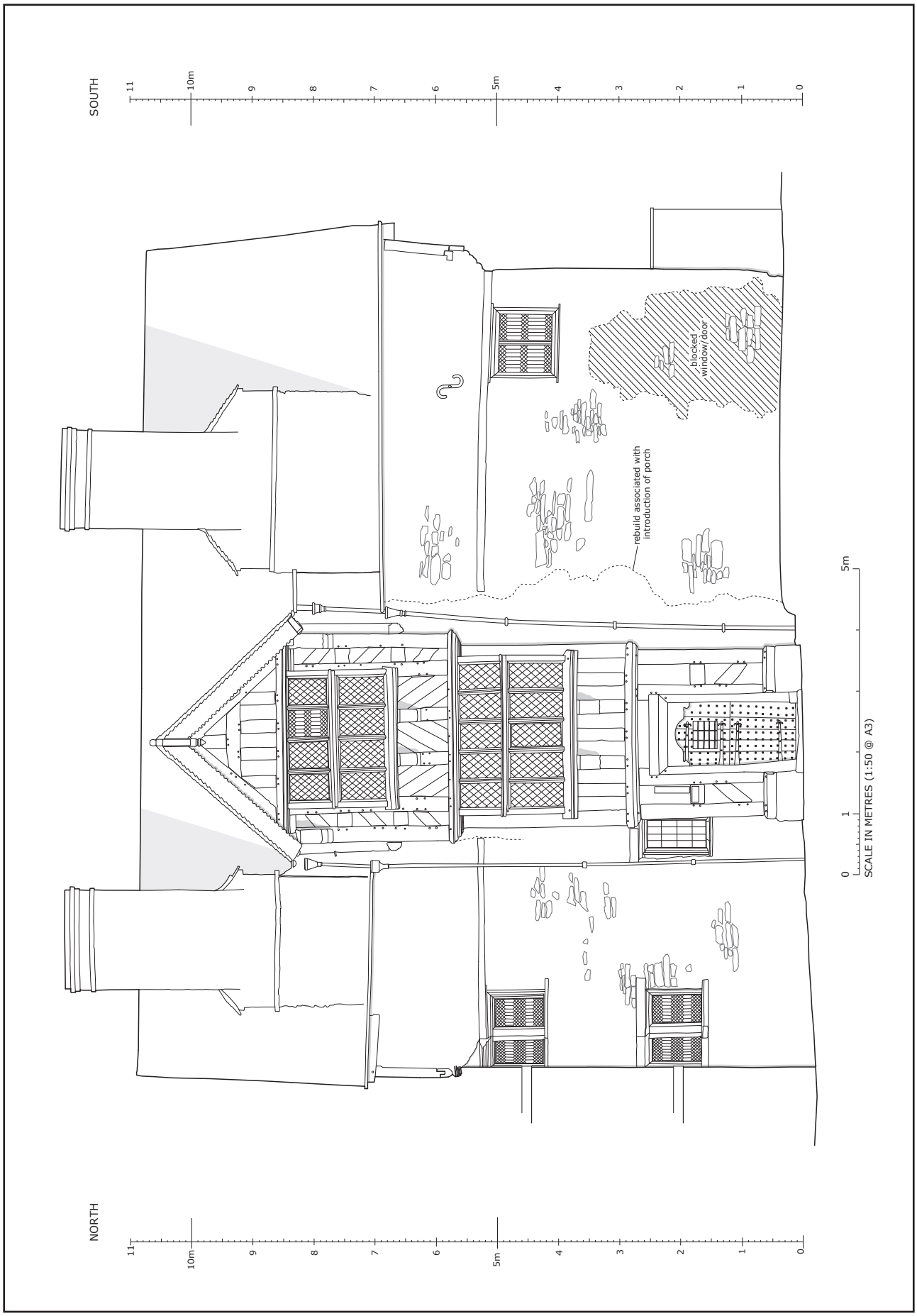


Fig. 8.2

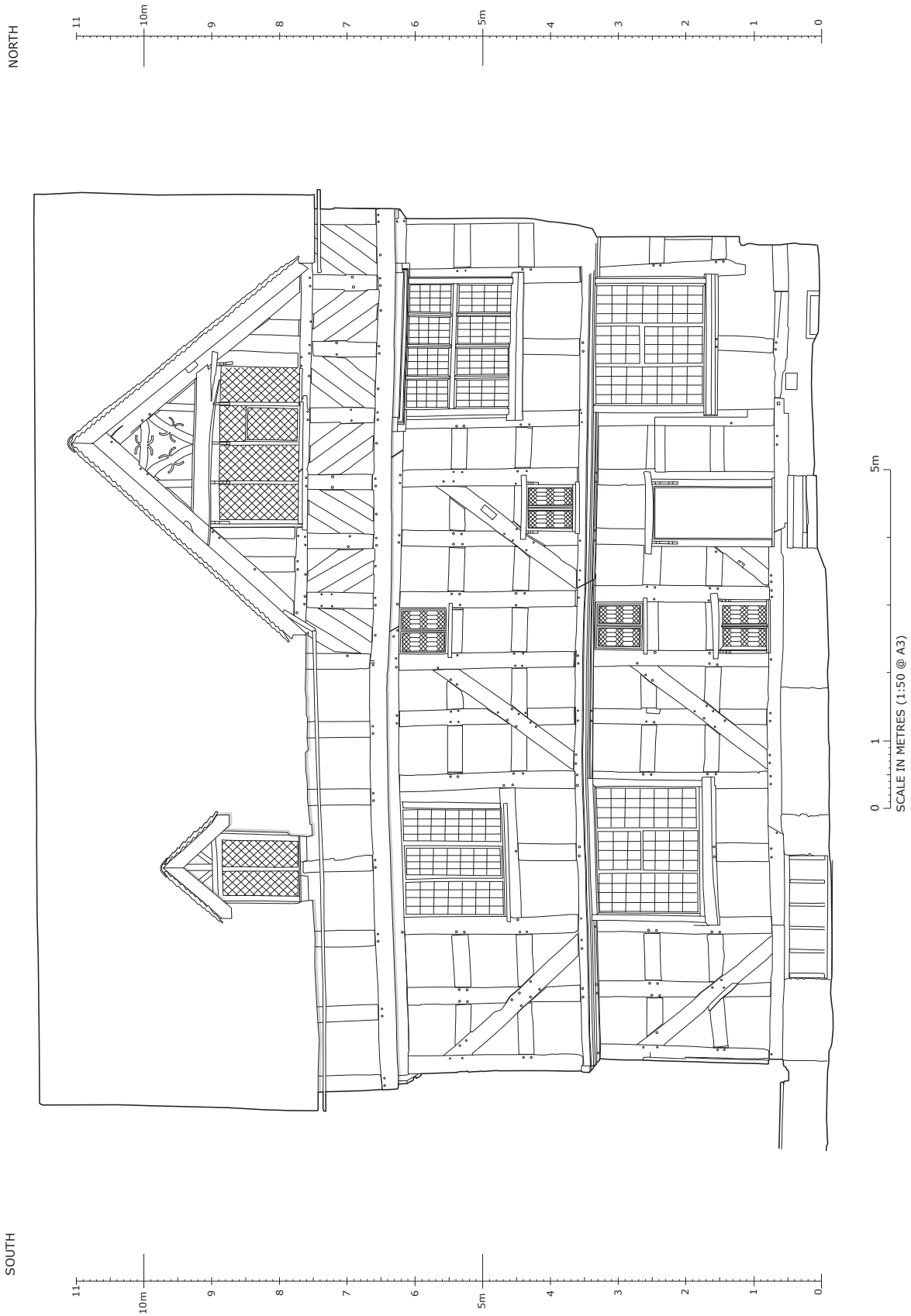


Fig. 8.3

West elevation



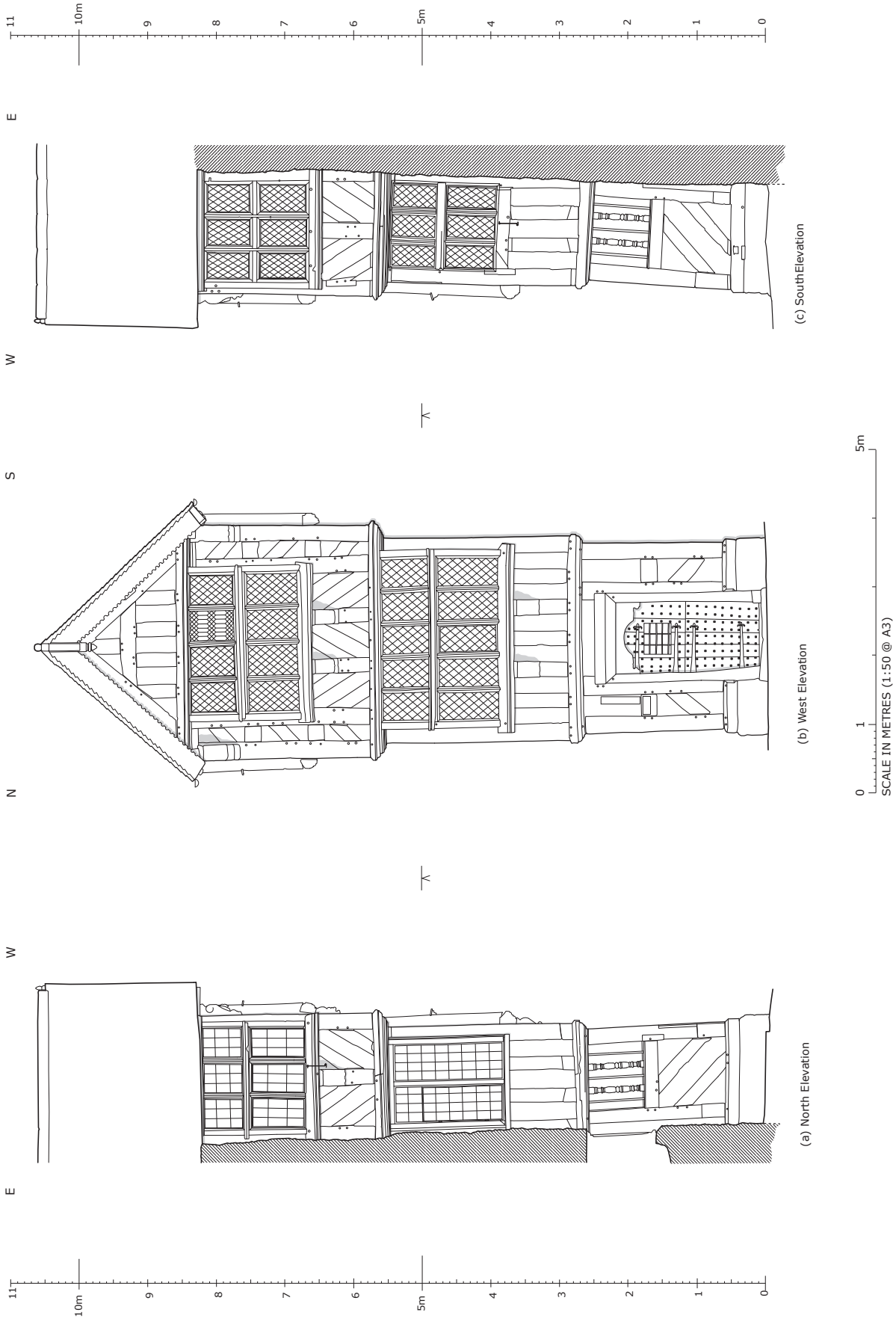
East elevation



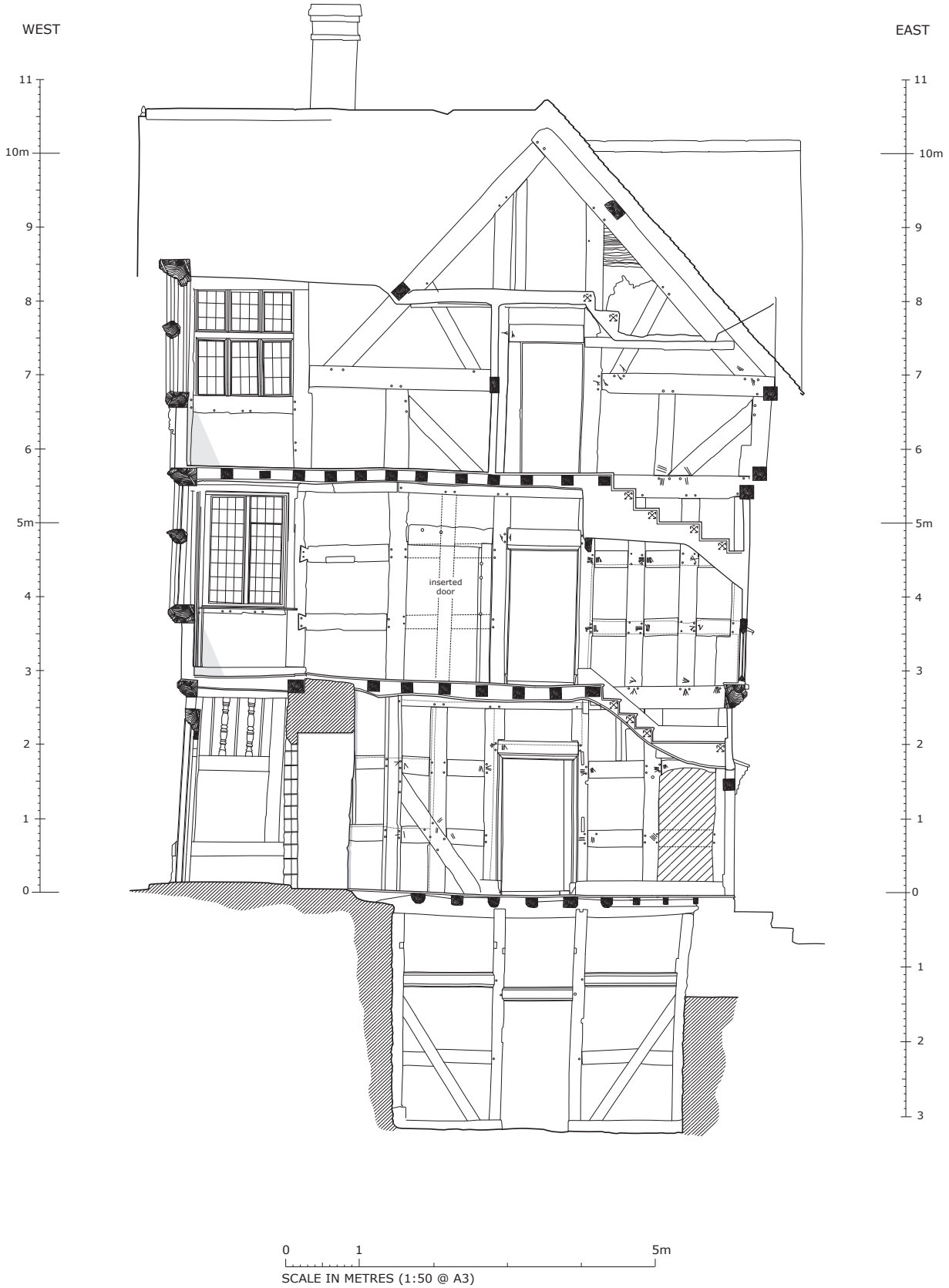
South elevation



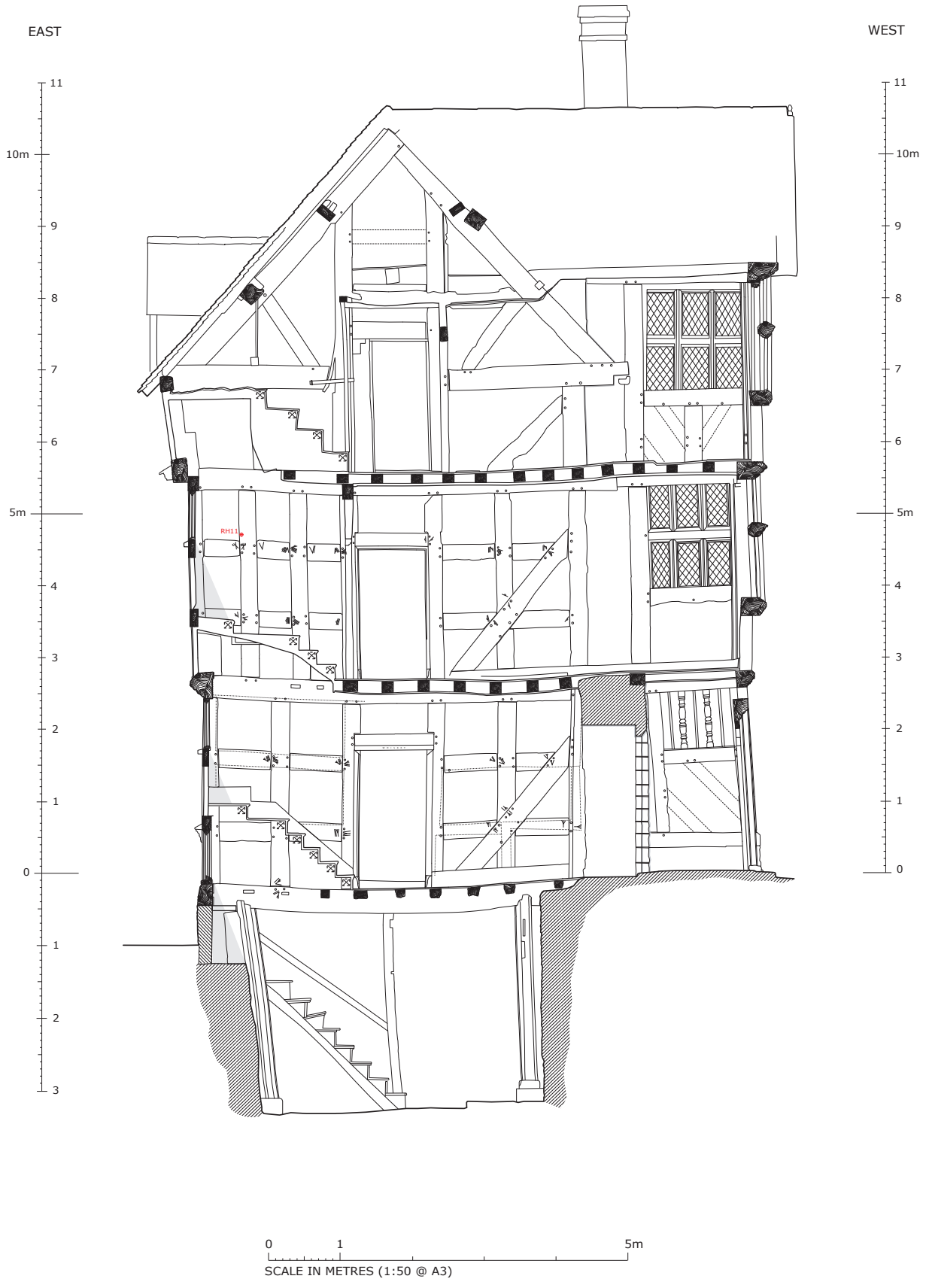
Porch elevation



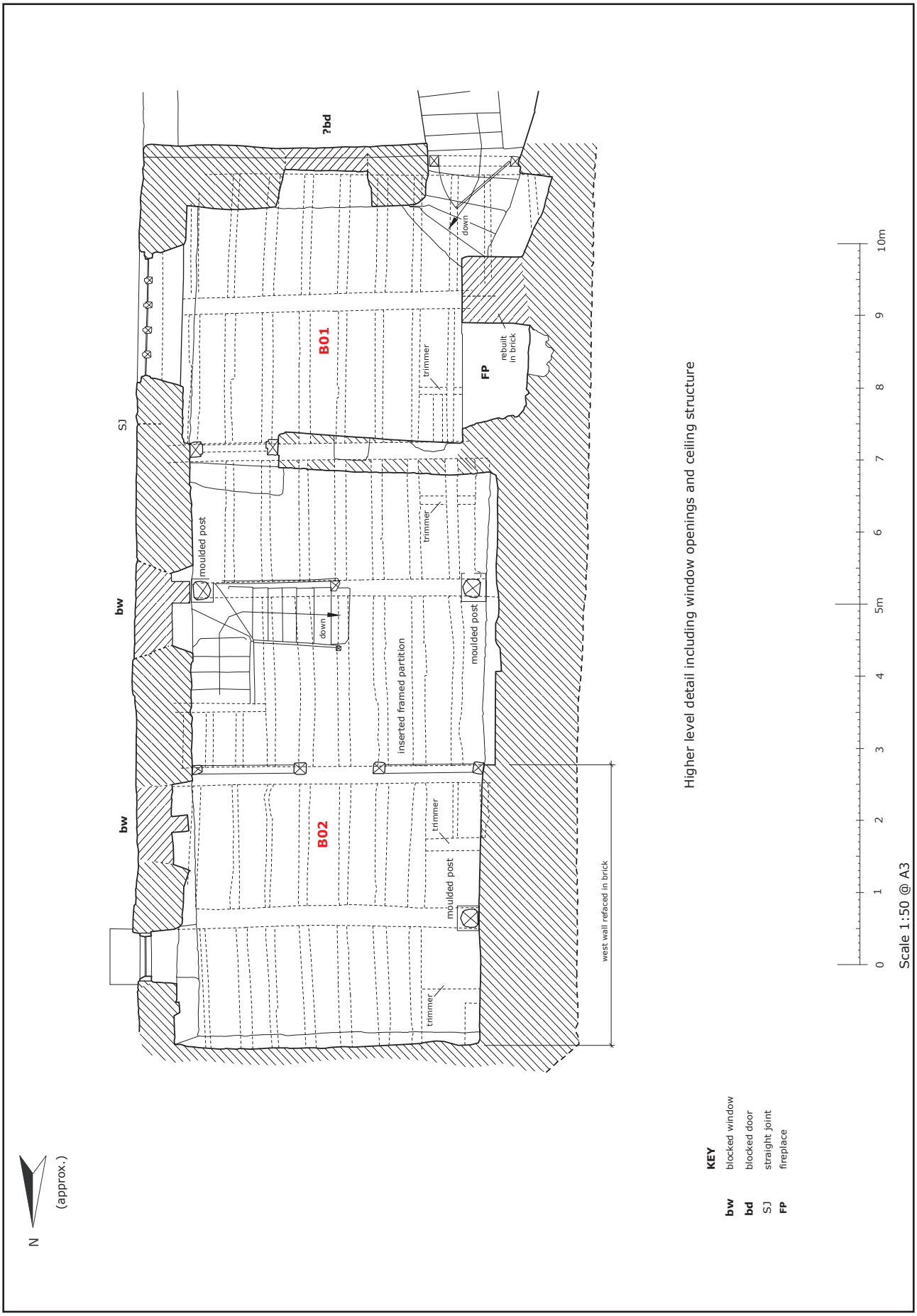
Section looking north



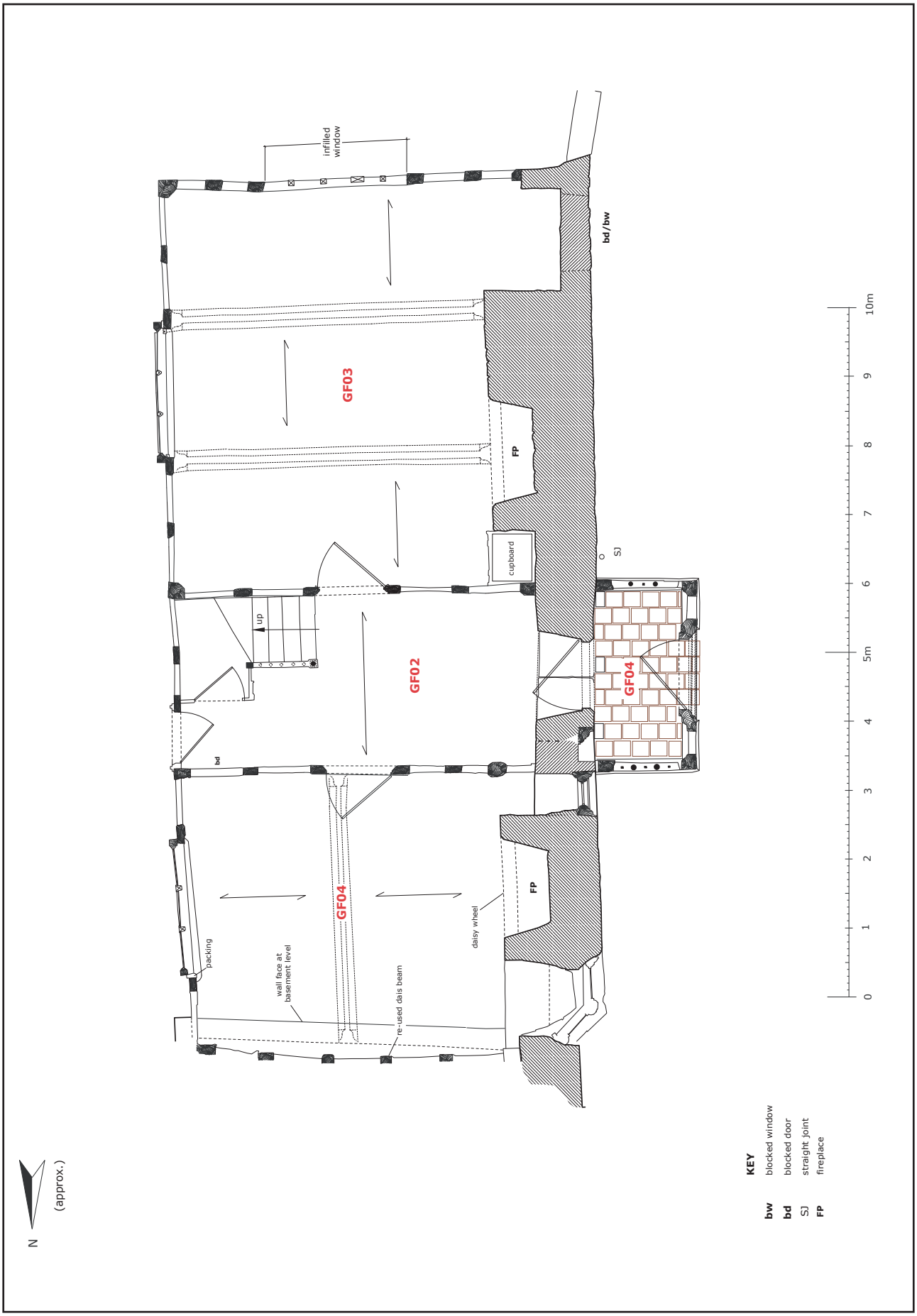
Section looking south



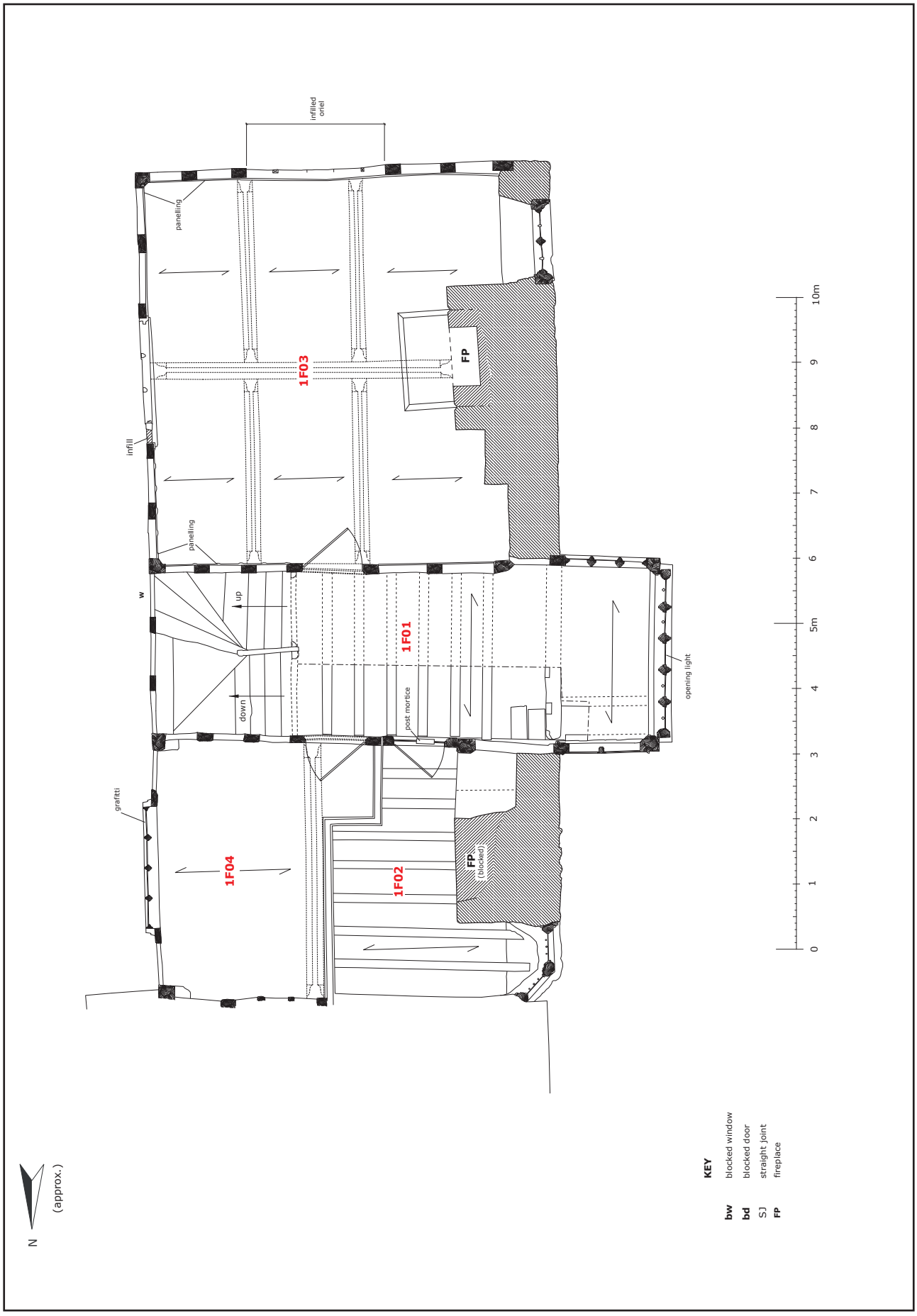
Basement plan



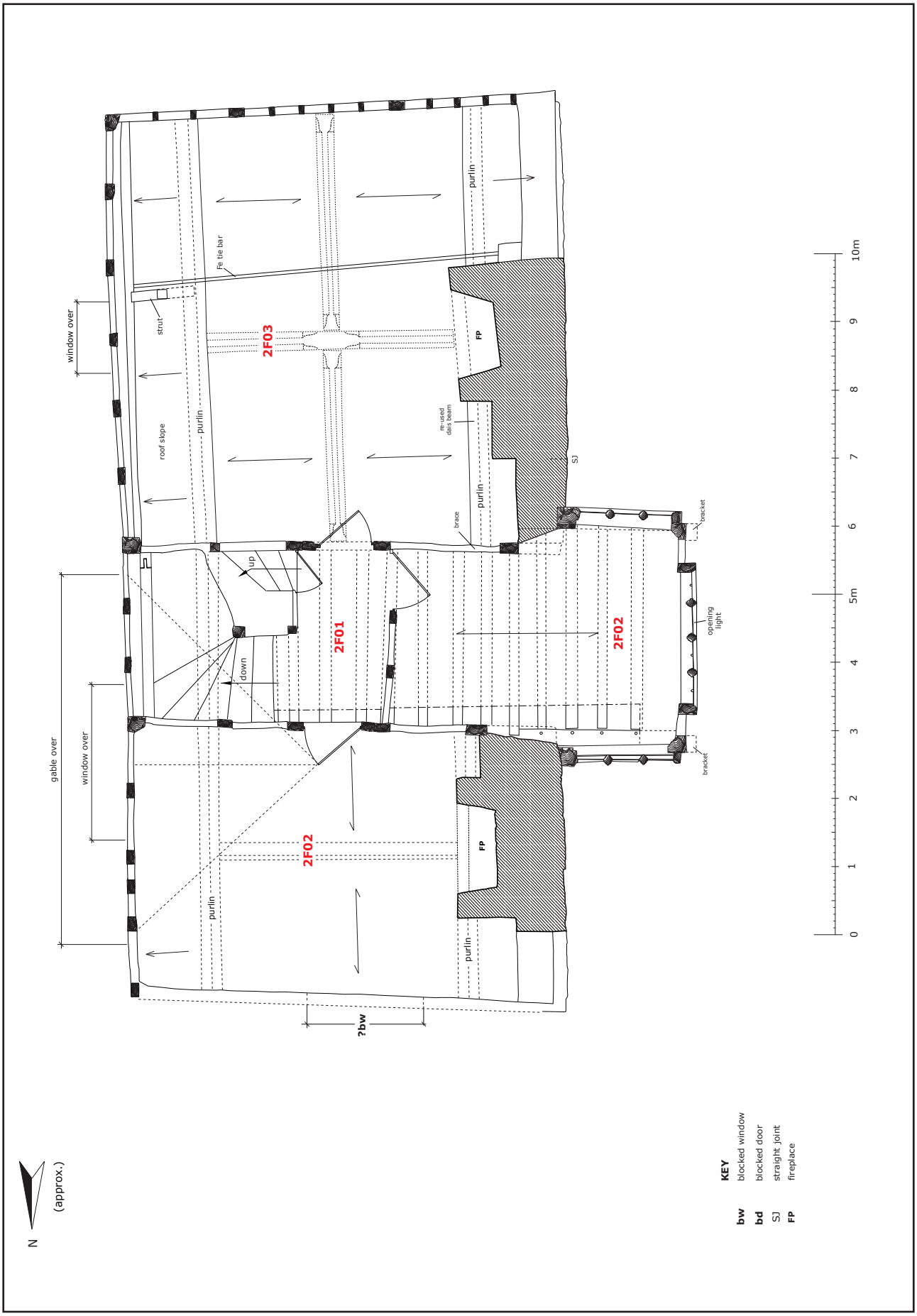
Ground floor plan



First floor plan



Second floor plan



9) The 3-D model - Developed by Timothy Potts – Author, Michael Page.

Tim Potts, The Oak Frame Carpentry Company, specialises in the design and construction of structural timber frames used for buildings. Initially his company used conventional two dimensional drawings but soon found that these had limitations and decided to develop a three dimensional system. To progress this Tim Potts worked in conjunction with Ralph Wessel of software design company Encina and they developed a bespoke add-on to Graphisoft's ArchiCAD. This has become known as Framewright. Tim used this program to produce a three dimensional model of the Reader's House as it was built in 1616, with two gables on the east side and other original features. Still frames from this model have been reproduced in this report as Figs. 9.1 to 9.4.

The Framewright model could be set up as part of an Internet Website. In this way it would be possible to view the Reader's House, enter into one of the doors, climb the stairs and understand the house from any location.

Fig. 9.1 Reconstructed View from North-East

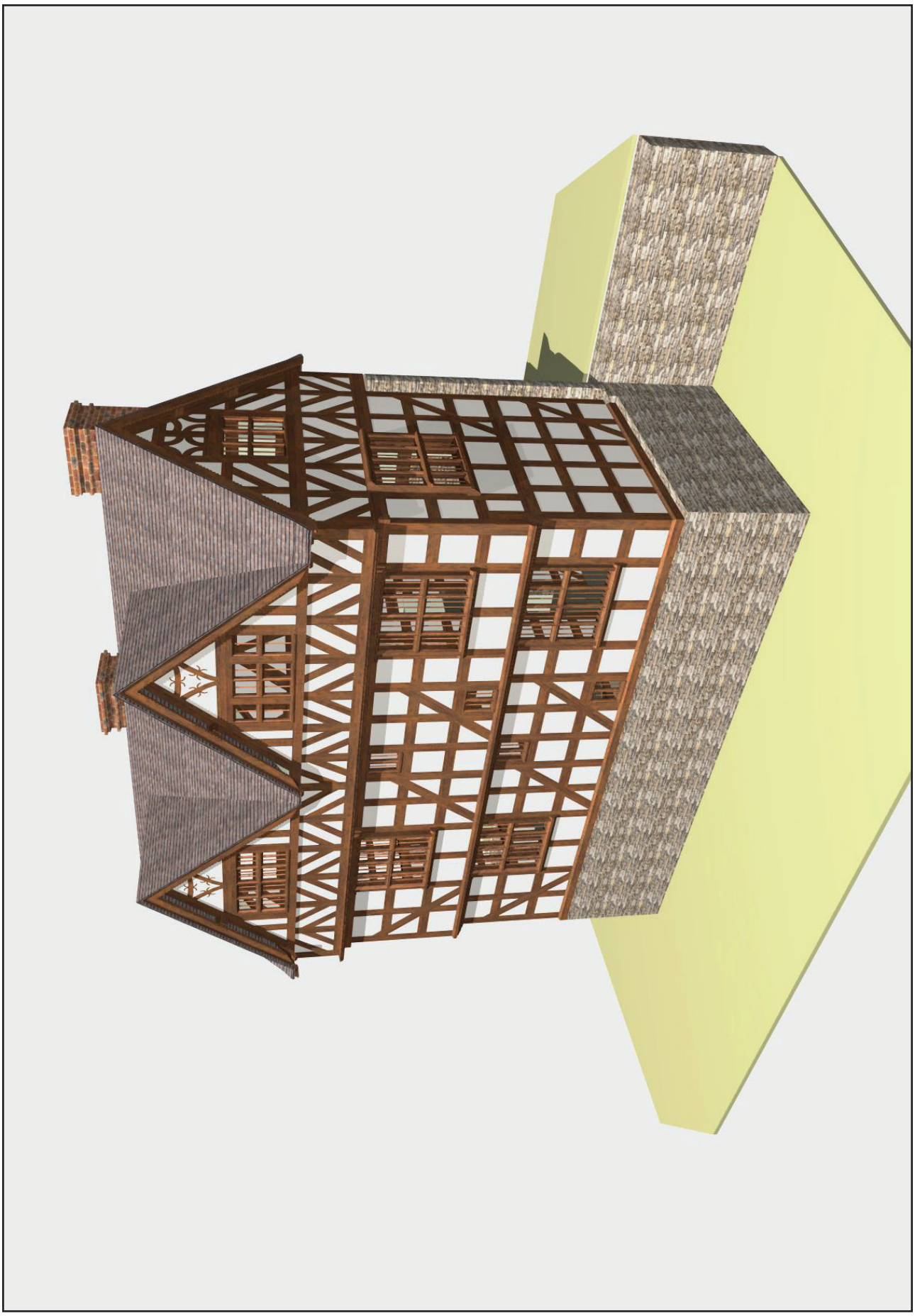


Fig. 9.2 Reconstructed View from North-West

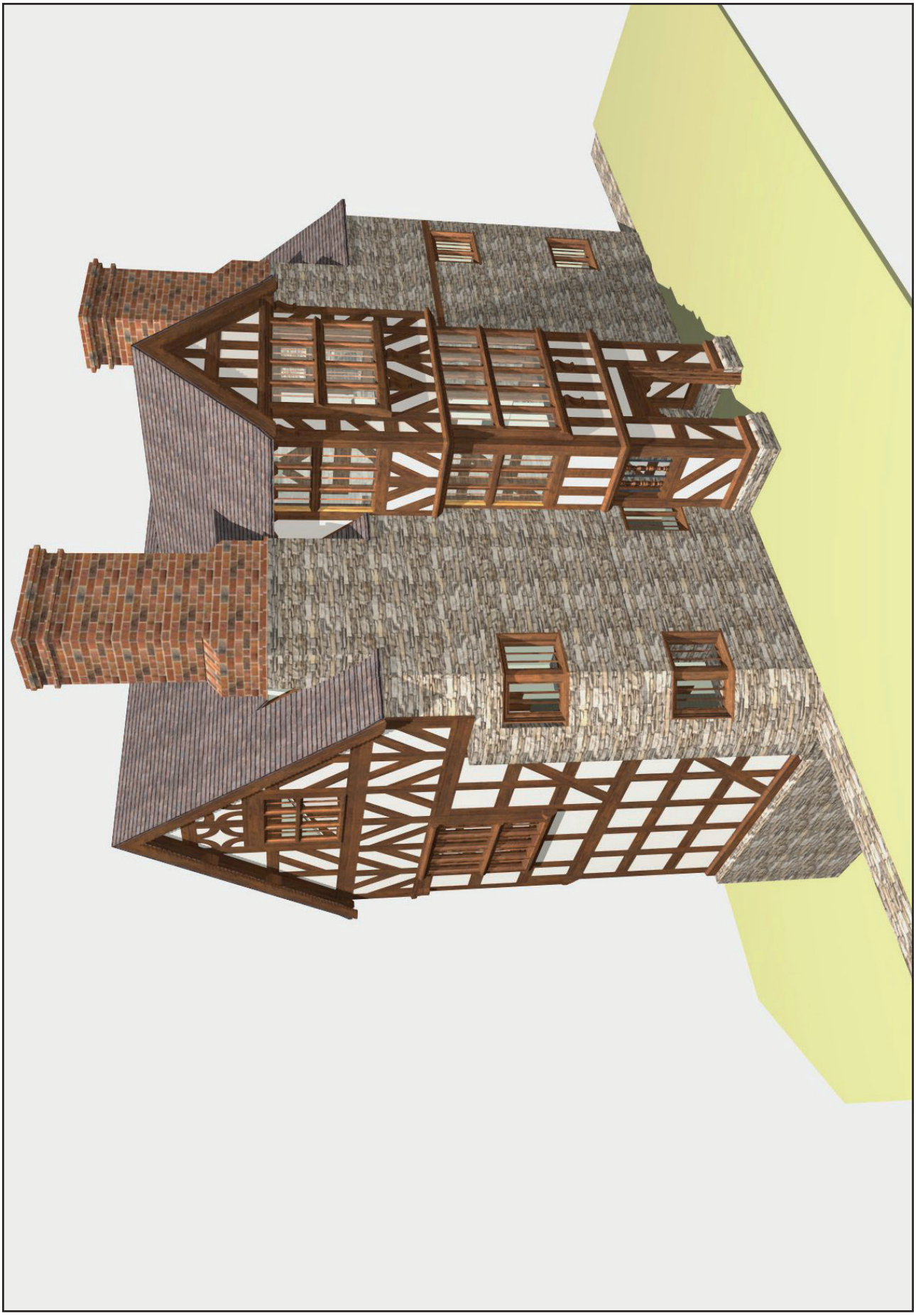


Fig. 9.3 Reconstructed View from South-East

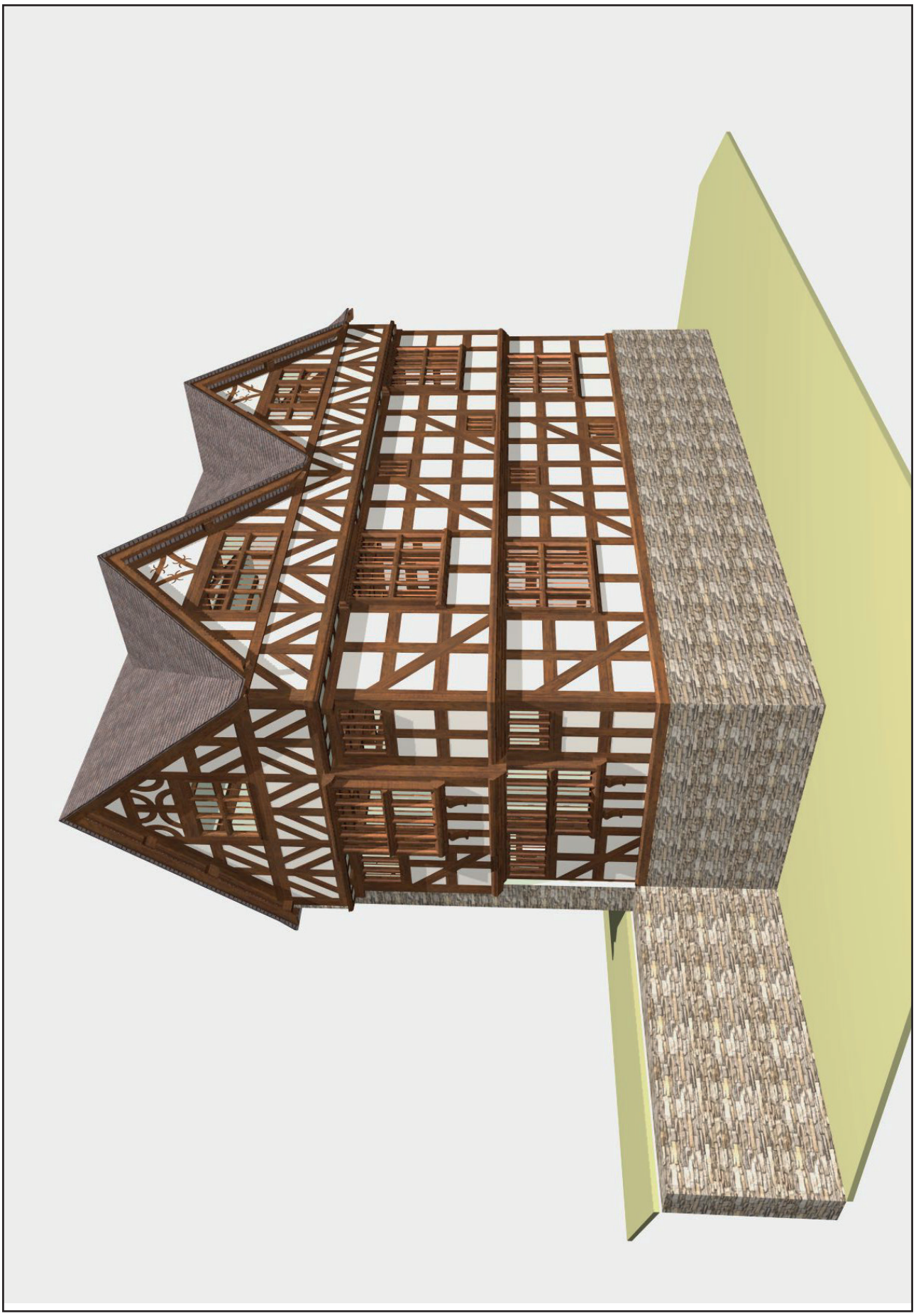
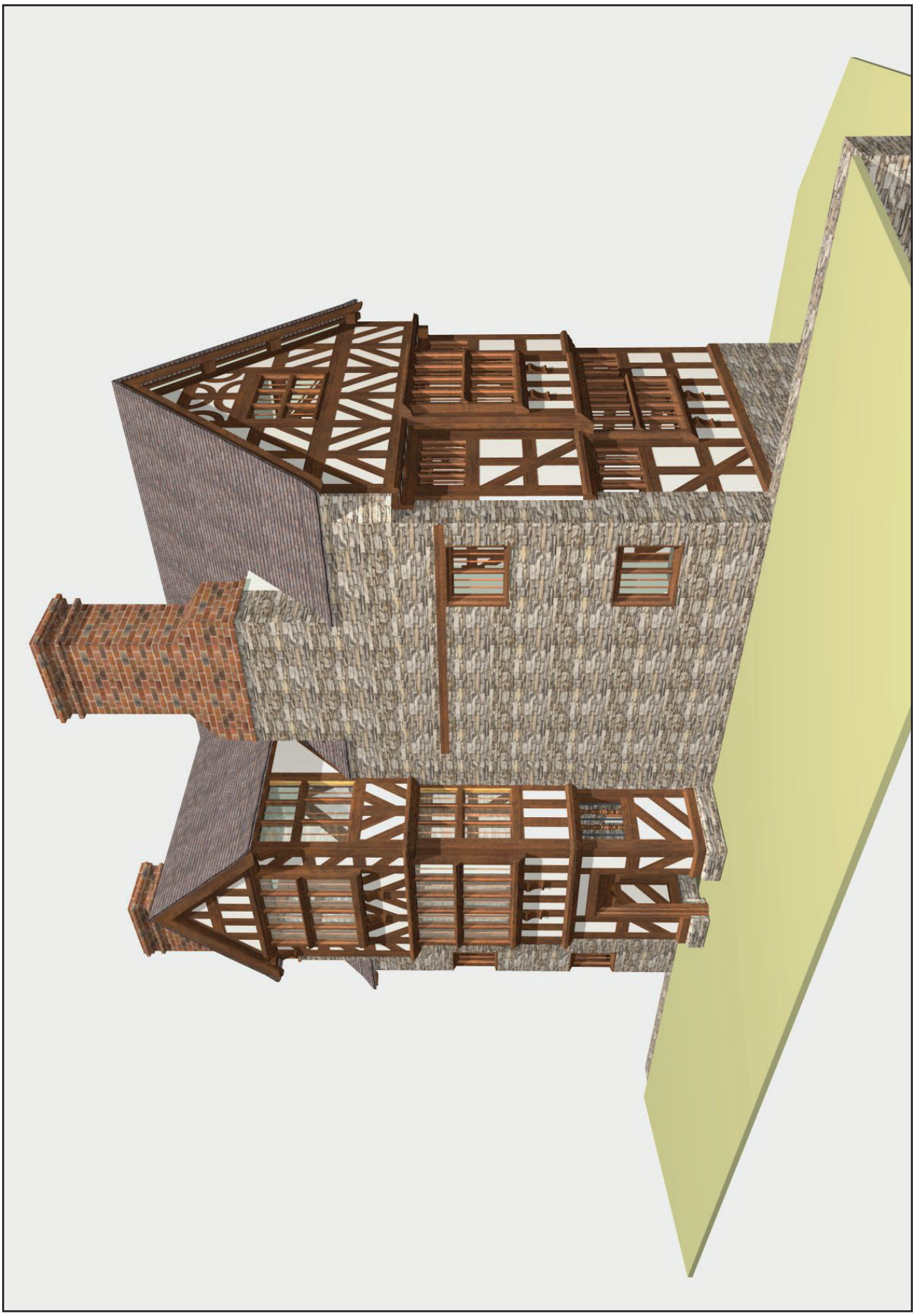


Fig. 9.4 Reconstructed View from South-West



10) Summary of the Dendrochronological Evidence. Martin Bridge and Dan Miles, October 2010 Edited by Michael Page.

10.1 Description of the technique

Dendrochronology or tree-ring dating, is the scientific method of dating timber based on the analysis of patterns of tree rings, also known as growth rings. Growth rings can be seen in a horizontal cross section cut through the trunk of a tree. Each ring usually marks the passage of one year in the life of the tree. The width of each ring reflects the characteristics of the weather for that year. By taking a core sample of wood, ideally with 50 rings or more and comparing the spacing of the growth rings against a dated master sequence, it is possible to establish the date of the timber. If there are remnants or evidence of the bark on the sample then the date of felling the tree can be accurately determined. It should be remembered that the dating of timbers gives the year the timber was felled, not the date that it was used in any building. Although it has been established that carpenters worked the timber while it was still 'green' and therefore easier to cut.

10.2 Results

The exercise to establish the age of the building took place in three stages. The first timber samples were taken in 2006. At this time three dates were identified. A diagonal timber brace on the rear of the house (lud15) (see plans, elevations and cross sections on following pages.) was dated to the winter of 1598/9. A tie beam in the roof (lud14) was dated to 1553 and samples from purlins taken from the frame of the porch (lud13) and the roof (lud12) were dated to winter 1614/5 and summer 1614. This initial sampling work was limited and the dates that were found did not give a clear understanding of the date of construction of the house.

Additional sampling was undertaken in 2009 and 2010 in order to attempt to address a number of outstanding questions relating to the construction and subsequent modification of the building. Samples were obtained from a further four timbers (rh22-rh25), all considered potentially important for their ability to aid the overall interpretation of the buildings constructional history. Three of these were successfully dated.

These three newly dated timbers, felled in summer 1611, winter 1614/15, and 1614-15 added to the corpus of material felled in the early or, mostly, middle part of this decade (Fig. 10.1 and Table 10.1). This preponderance of material felled in the 1610s throughout the building and the disparate nature of the felling dates or felling date ranges obtained for the other dated timbers suggests, at the very least, a major rebuild and more likely indicates that the building was actually constructed in the mid-1610s. This would certainly agree with the inscribed date on the porch. In this instance the earlier material would therefore appear to have been either stockpiled or re-used, although evidence of re-use is clearly lacking on some of these earlier timbers.

Nevertheless it seems unlikely that the tiebeam (ludl4) felled in summer 1553 had been stockpiled for over 60 years. There is evidence that there was some rebuilding in the mid 1550s (see section 4.4). It is reasonable to assume that this is a reused timber from this previous work.

At the time that these samples were taken opinions differed as to whether the large gable on the east side of the main roof, which straddles two bays, was a primary part of the present roof or whether it was a later addition. A lay board (rh24) on the south side of this dormer was therefore sampled as it retained complete sapwood. This produced a felling date range of 1614-15 (Fig. 10.1 and Table 10.1), having lost either 2 or 3 sapwood rings during preparation. As the lay board is plank-like in cross-section, it was not likely to have been reused from another part of the building, and there was no other evidence for it having been recycled, the most logical explanation is that the gable is

primary to the present roof.

Another purlin (rh22), from the eastern slope of the main roof, dated to the winter of 1614/15. This purlin was thought to be the most likely candidate for a primary phase purlin, and was clearly coeval with the two purlins that had previously been dated from what appears to be the primary construction phase of this roof.

The question as to whether the ceilings to the second floor were inserted or were primary was also raised. The sample from an axial beam (rh23) in the southern bay failed to date, but a common joist (rh25) in this same bay did date to the summer of 1611. Given that the east-west chamfered ceiling beam also forms the tiebeam to Truss 2, and the chamfers were clearly primary, it is most likely that the ceilings were part of the primary roof construction.

These investigations resulted in the dating of 18 timbers, one tie beam was from a tree felled in summer 1553. This must have been stock piled or reused, the majority of the actual or likely felling dates suggest that the porch, main frame of the building and the roof were constructed in one phase, consistent with the date of 1616 carved onto the front of the porch. This backs up the assumption in section 4.5 that Thomas Kay decided the house needed upgrading and carried out substantial rebuilding. He kept the stone walls on the church side of the building, presumably demolished the rest of the stone walls down to the level of what was then the cellar and built all of the present three storey timber framed house.

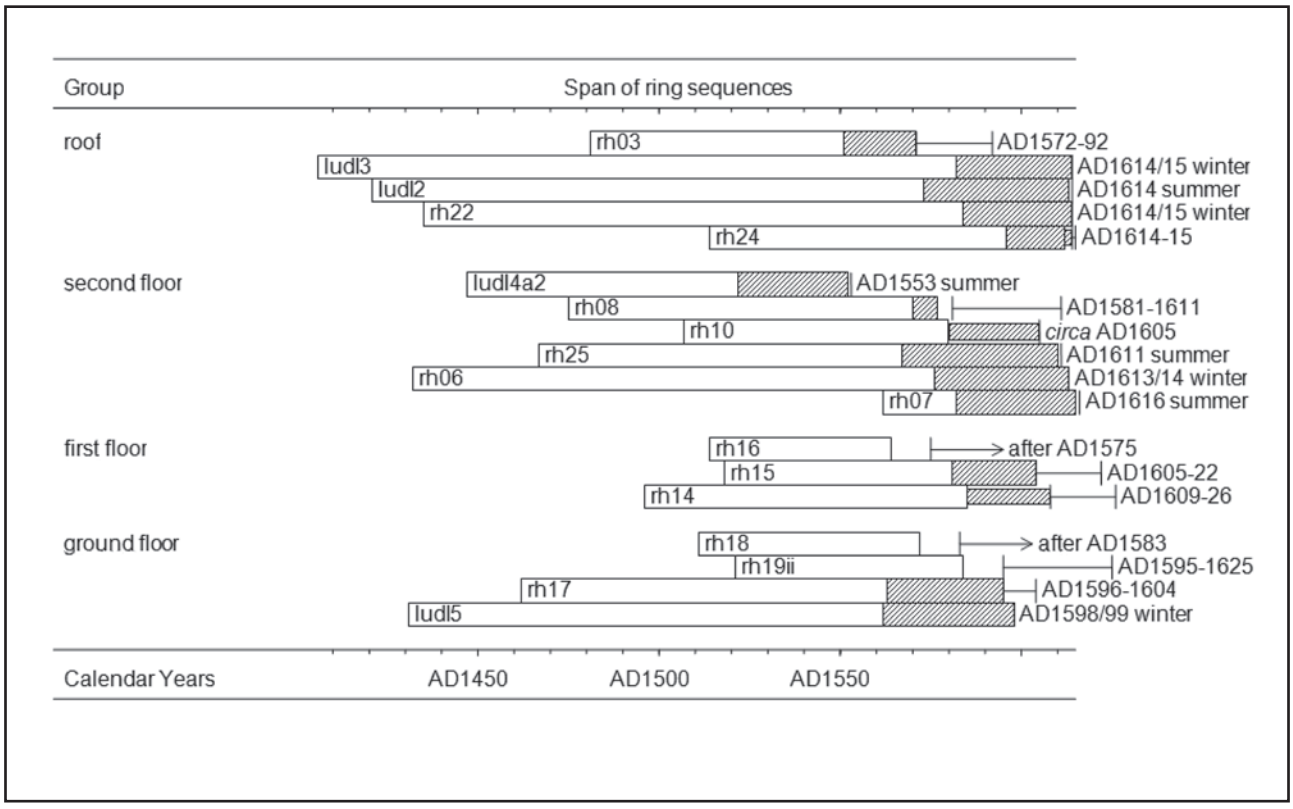


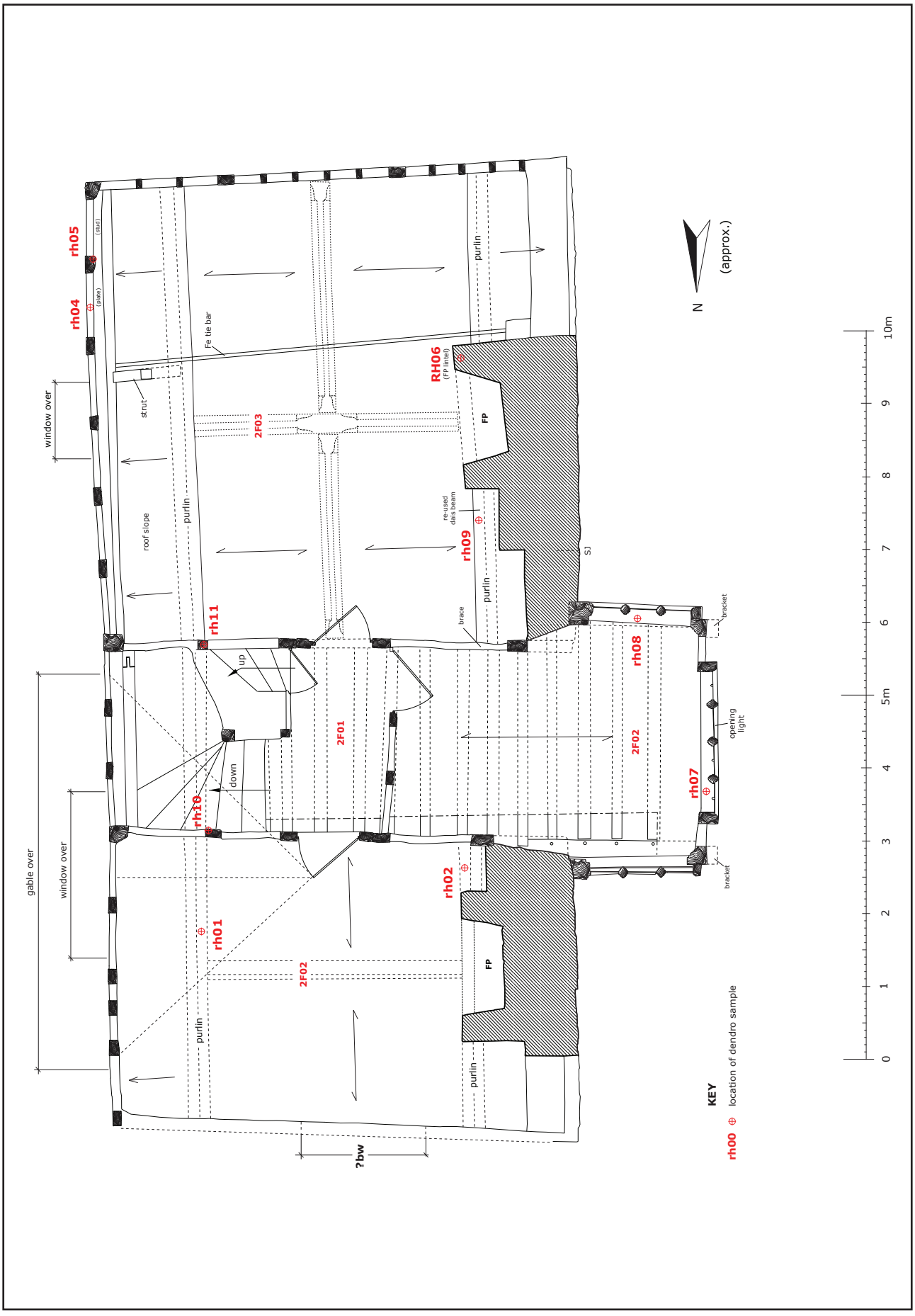
Fig. 10.1 Bar diagram showing the relative positions of overlap between the dated series, along with their likely interpreted felling dates, sorted by area. Hatched sections represent sapwood, and narrow sections are additional unmeasured rings.

Table 10.1 Details of oak (Quercus spp.) timbers sampled from the Reader's House, Ludlow. Truss numbering follows that used by Ric Tyler in his survey

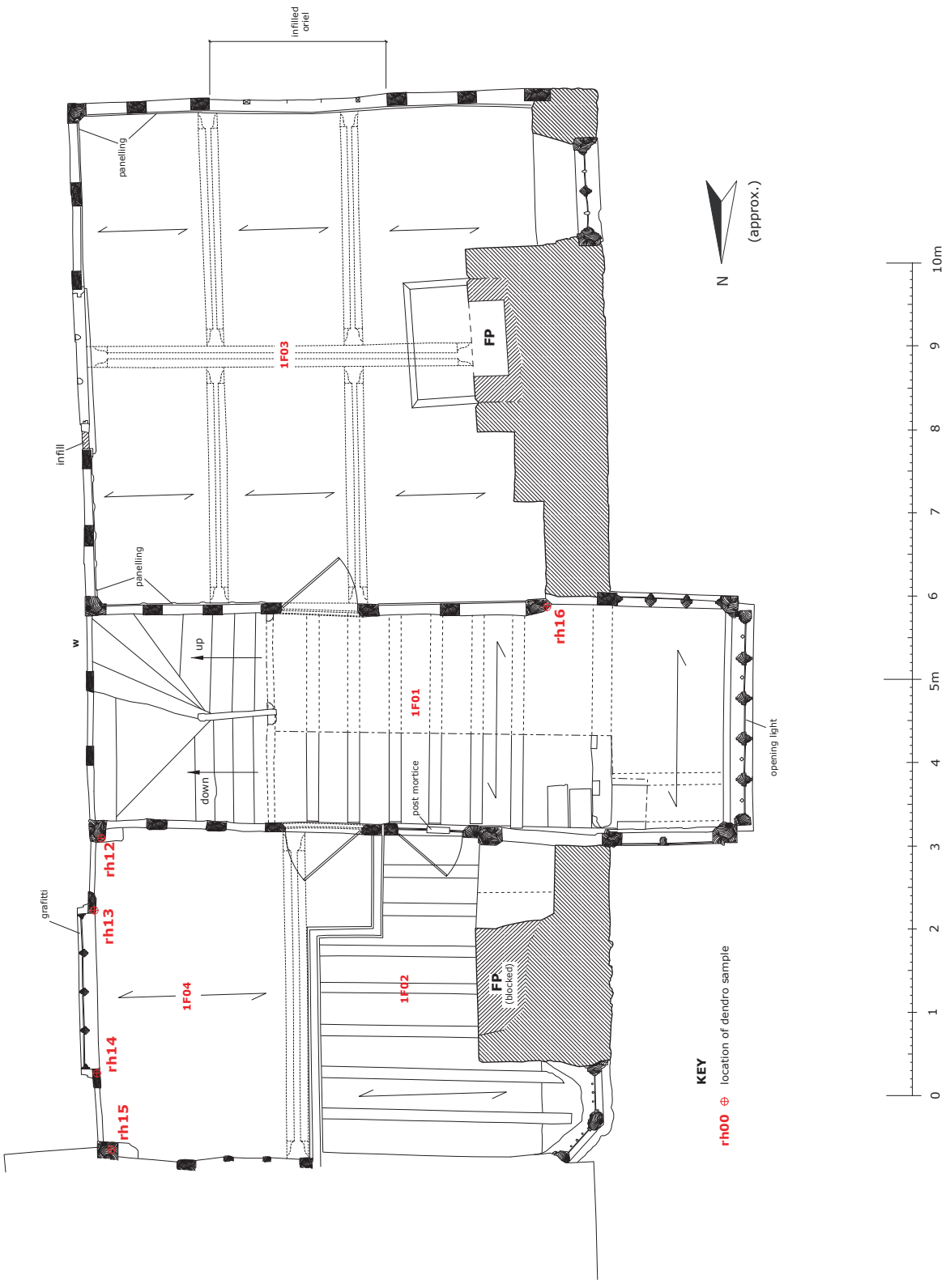
Sample	Timber and position	No. of Rings	Mean Width (mm)	Mean Sens (mm)	Spanning Dates (AD)	H/S bdry (AD)	Sapwood	Felling Seasons and date(s) ranges (AD)
Roof Structure								
rh01	Upper east purlin, north end	51	1.78	0.25	undated	-	-	unknown
rh02	Upper west purlin, north end	54	2.65	0.19	undated	-	-	unknown
rh03	South purlin, rear stair bay.	91	2.07	0.19	1481–1571	1551	20	1572–92
ludl1a	West principal rafter Truss 4	130	1.31	0.16	undated	-	18	unknown
ludl2	West upper purlin Truss 3 – Truss 2	193	0.77	0.19	1421–1613	1573	40½C	summer 1614
ludl3	East upper purlin Truss 3 – Truss 2	209	0.96	0.17	1406–1614	1582	32C	winter 1614/15
rh22	East lower purlin Truss 3 – Truss 2	180	0.97	0.18	1435–1614	1585	30C	winter 1614/15
rh24	South lay board to east gable Truss 3 – Truss 4	99	1.53	0.24	1514–1612	1596	16+2 or 3 NM to C	1614–15
Second Floor								
rh04	South room (2F03), east wall plate Truss 1 – Truss 2	<45	NM	-	undated	-	-	unknown
rh05	South room (2F03), 1st stud from south in east wall	57	1.24	0.25	undated	-	30¼C	unknown
rh06	South room (2F03). Fireplace lintel	182	0.91	0.21	1432–1613	1576	37C	winter 1613/14
rh07	Porch (2FO2), mid-rail on west wall	54	1.35	0.24	1562–1615	1582	33½C	summer 1616
rh08	Porch (2F02), mid-rail in south wall	103	1.68	0.24	1475–1577	1570	7	1581–1611
rh09	South room (2F03), re-used moulded dais beam	55	3.53	0.22	undated	-	-	unknown
rh10	Stud in north wall of stair bay (2F01)	74	1.53	0.19	1507–80	1580	h/s+c25 NM to C	circa 1605
rh11	Stud in south wall of stair bay (2F01)	78	1.60	0.23	undated	-	4	unknown
ludl4	Tiebeam at north end of 2F03 (Truss 3)	106	1.15	0.16	1447–1552	1522	30½C	summer 1553
rh23	Axial ceiling beam Truss 1 – Truss 2 (2F03)	108	1.40	0.25	undated	-	3	unknown
rh25	Ceiling joist, 2nd south of tiebeam to Truss 2, west side, over 2F03	144	0.69	0.18	1467–1610	1567	43½C	summer 1611
First Floor								
rh12	East principal post Truss 4	88	1.68	0.17	undated	-	-	unknown
rh13aii	Room 1F04, south window jamb	64	0.79	0.13	undated	-	-	unknown
rh13aiii	Ditto	56	0.88	0.12	undated	-	-	unknown
rh13b	Ditto	63	0.84	0.14	undated	-	-	unknown
rh14	Room 1F04, north window jamb	90	1.40	0.20	1496–1585	1585	h/s+23 NM	1609–1626
rh15	Room 1F04, north-east corner post (Truss 5)	87	1.64	0.16	1518–1604	1581	23	1605–22
rh16	West principal post Truss 3	51	1.04	0.14	1514–64	-	-	after 1575
Ground Floor								
rh17‡	South room GF03, mid-rail in east wall at north end	134	1.11	0.18	1462–1595	1573	32C	winter 1598/99
rh18	South room GF03, central stud in east wall	62	2.29	0.16	1511–72	-	-	after 1583
rh19	South room GF03, west stud in south wall (Truss 1)	64	0.87	0.14	1521–84	1584	h/s	1595–1625
ludl5‡	South room GF03, stud in east wall	168	0.88	0.19	1431–1598	1561	37C	winter 1598/99
Cellar								
rh20	South-east re-used moulded post under Truss 3	93	1.75	0.22	undated	-	18	unknown
rh21	South-west re-used moulded post under Truss 3	86	2.40	0.17	undated	-	21C	unknown

Key: NM = not measured; H/S = heartwood-sapwood boundary; C = complete sapwood, winter felled; ½C = complete sapwood, felled following summer; ‡ = from same-tree. Uses sapwood estimate 11–41 from Miles (1997)

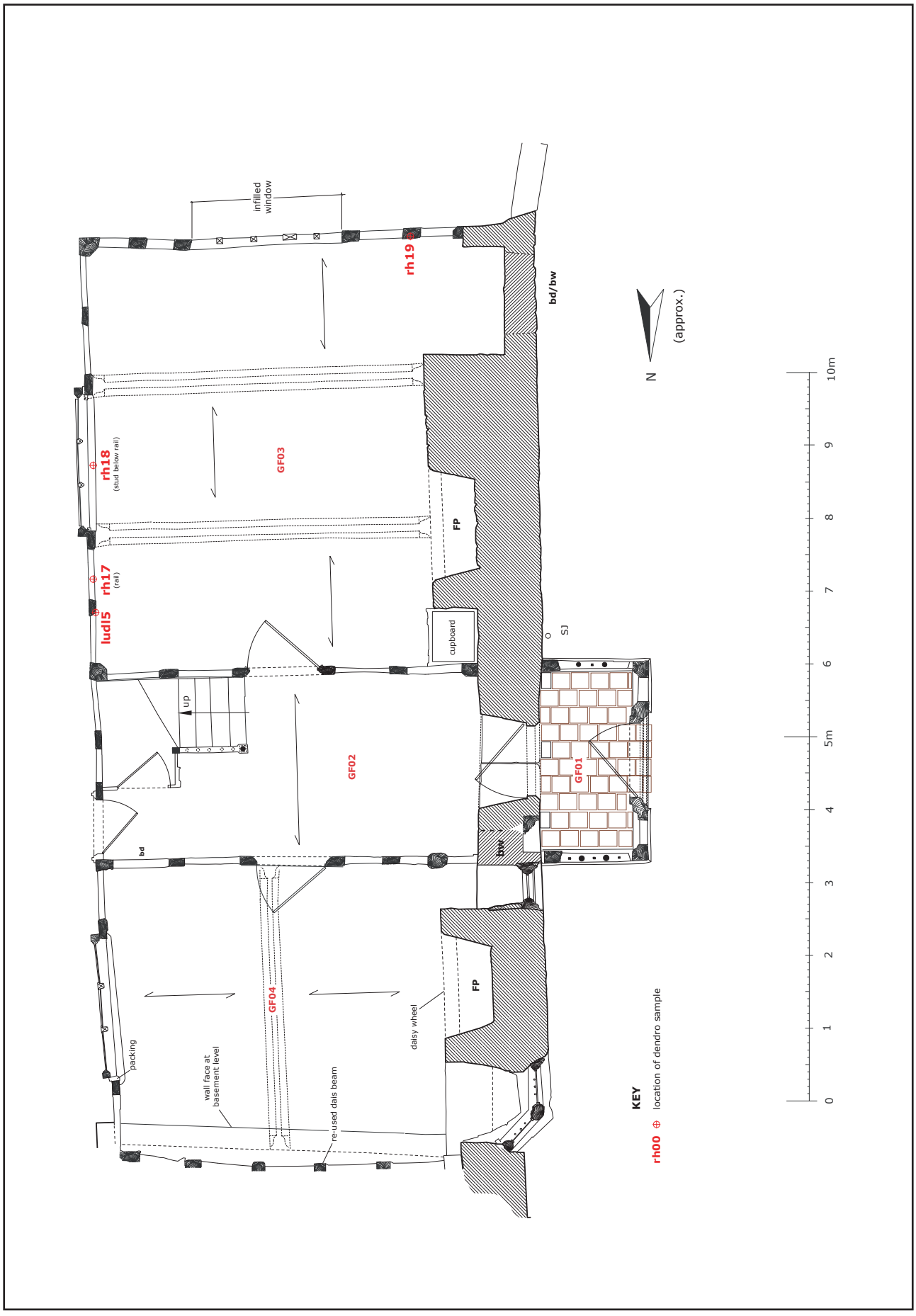
Second floor



First floor


infilled oriel
panelling
1F03
FP
infill
panelling
w
up
down
rh16
1F01
post mortice
opening light
rh12
rh13
grafiti
1F04
1F02
FP (blocked)
rh14
rh15
N
(approx.)
KEY
rh00 location of dendro sample
0
1
2
3
4
5m
6
7
8
9
10m

Ground floor



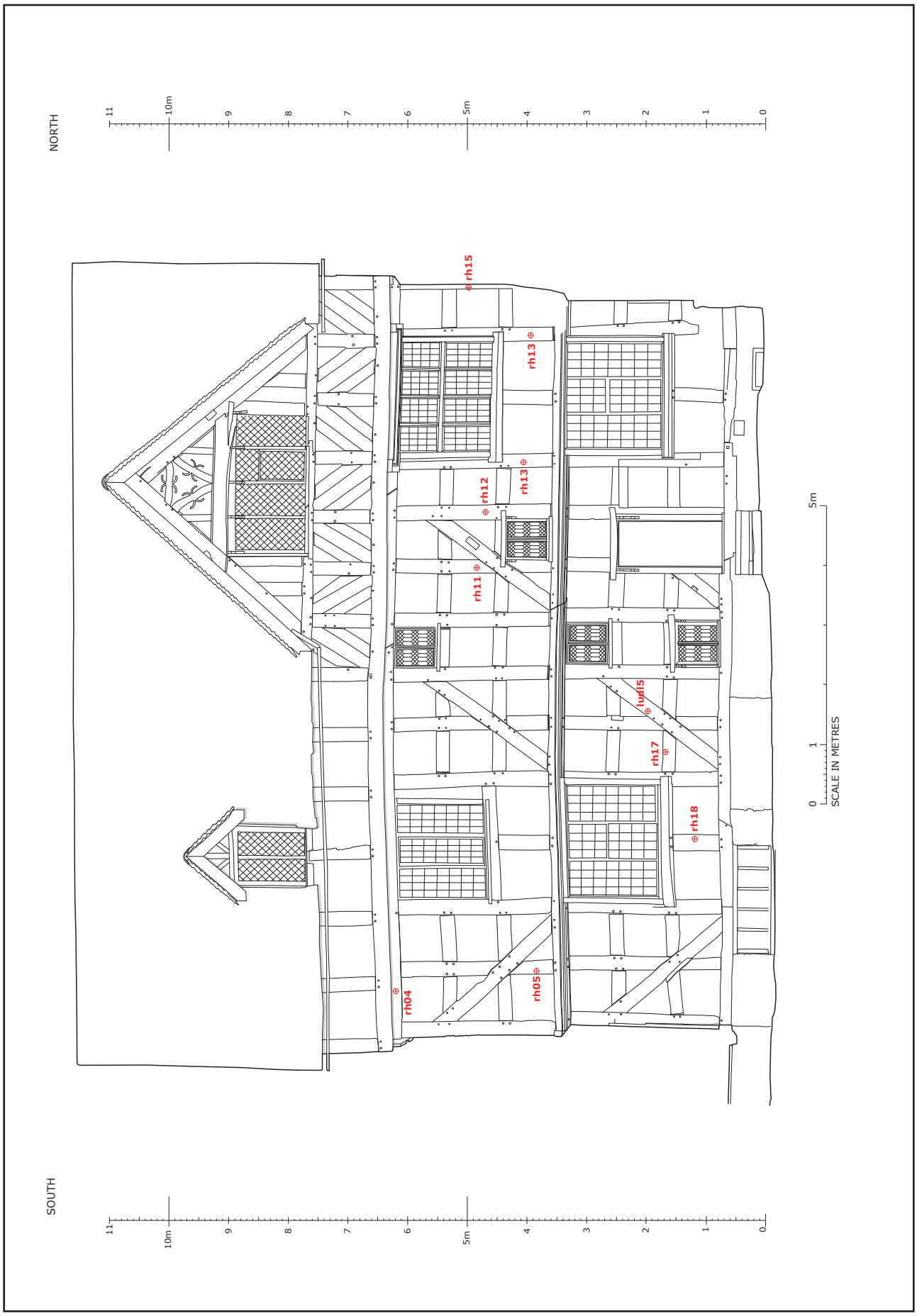
Basement


?bd
B01
B02
FP
rebuilt in brick
trimmer
down
SJ
bw
bw
moulded post
rh20
rh21
inserted framed partition
west wall refaced in brick
N
(approx.)
KEY
rh00 location of dendro sample
0
1
2
3
4
5m
6
7
8
9
10m

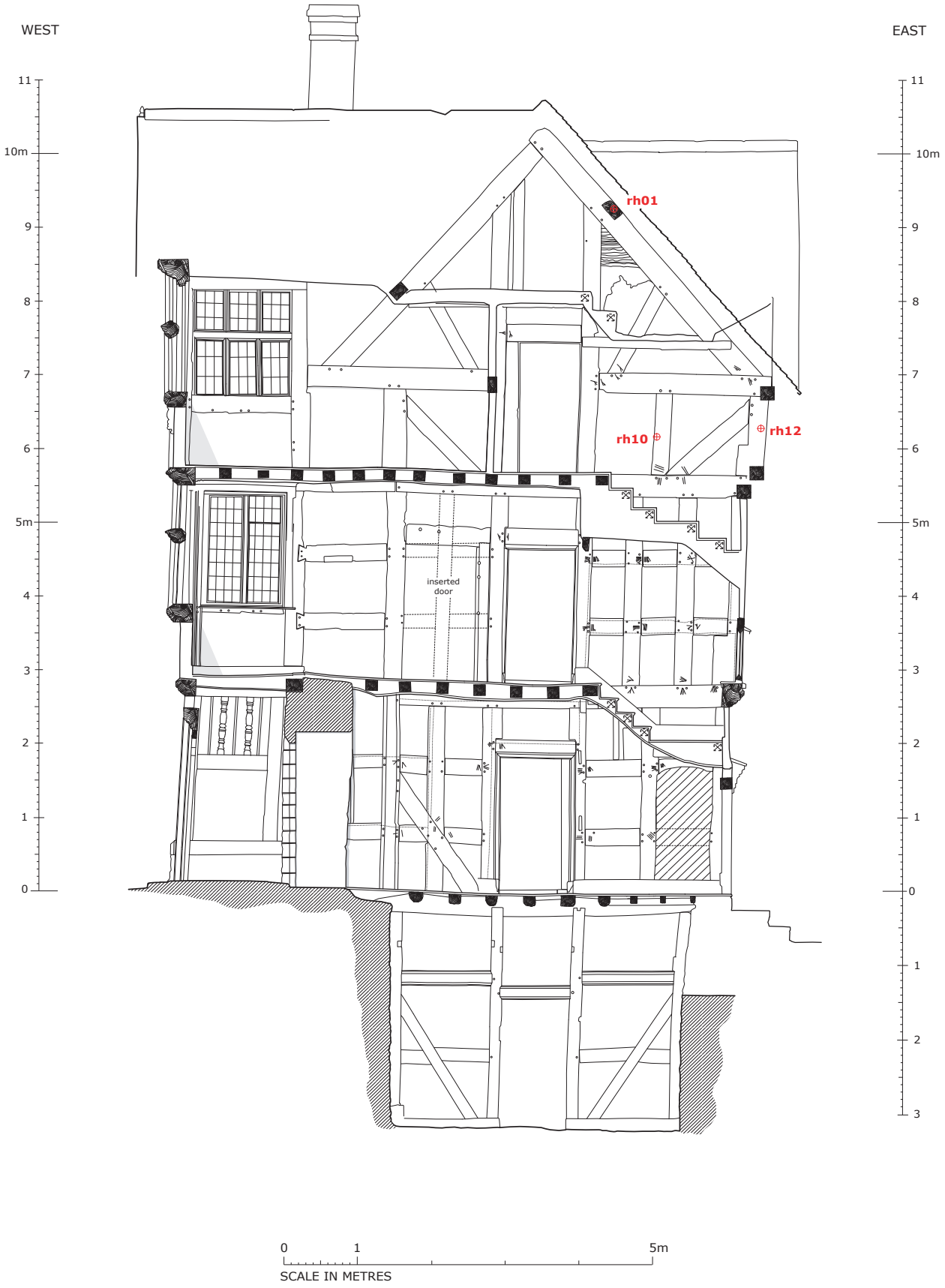
South elevation



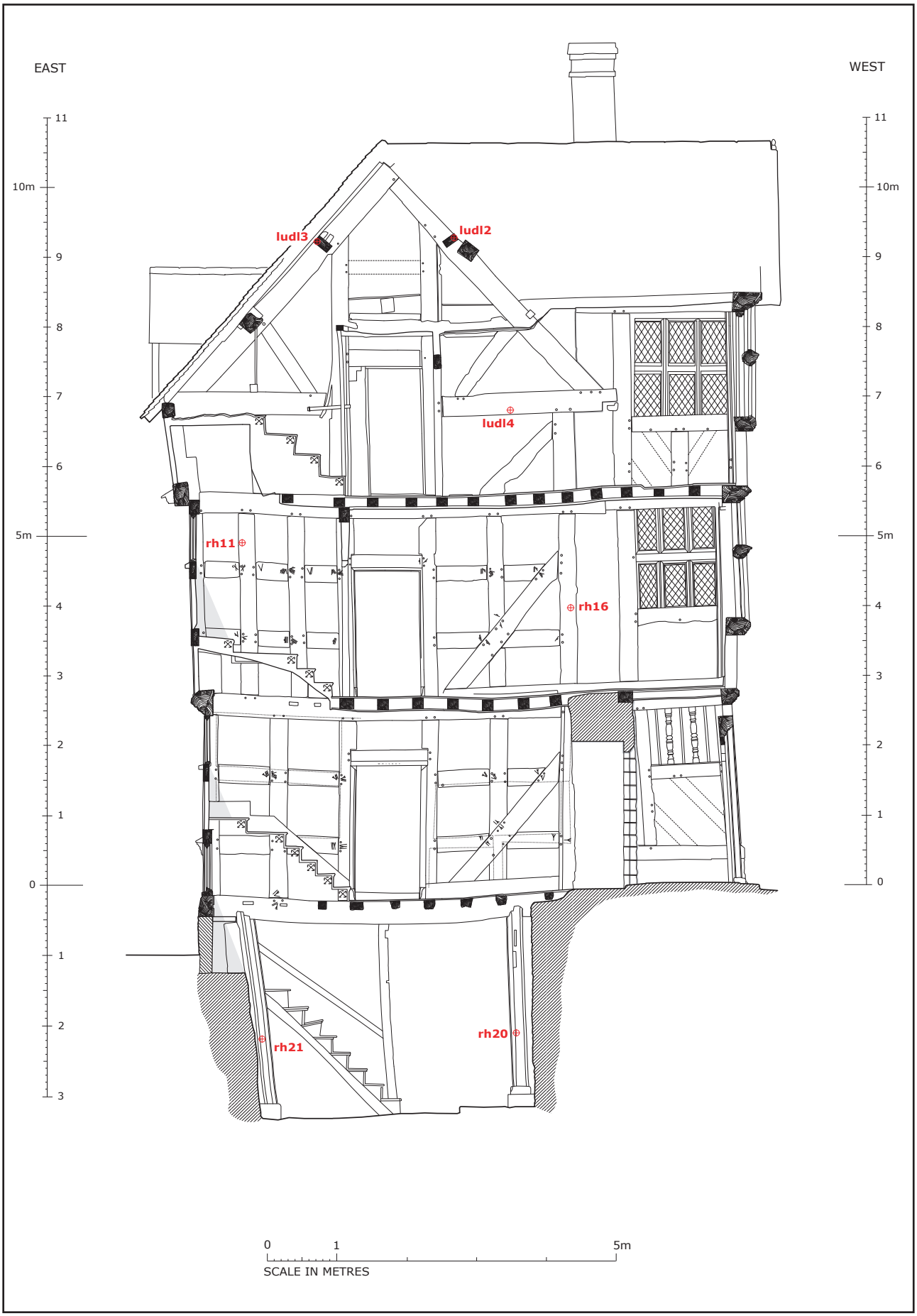
East elevation



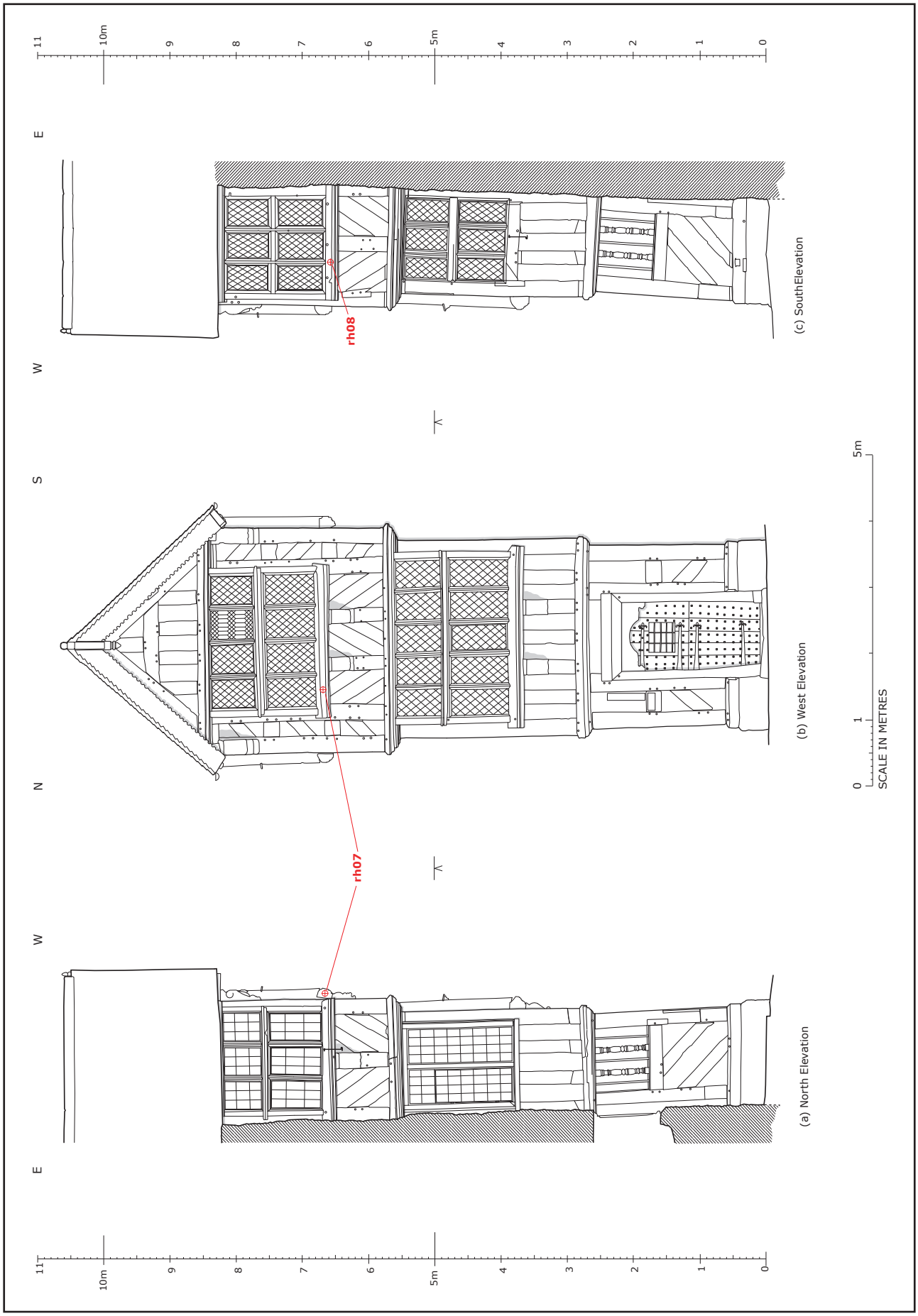
Cross section 1



Cross section 2



Porch


rh08
rh07
(c) SouthElevation
(b) West Elevation
(a) North Elevation
SCALE IN METRES
0
1
5m
10m
11
9
8
7
6
4
3
2
E
W
S
N

11 Discussion

This study is probably the most comprehensive body of work carried out to date on any building in Ludlow. The investigations included a detailed description of the construction of the current building, its occupational and structural history and dendrochronological analysis of selected timbers. In addition, during the house restoration work, a number of clay pipes and pieces of pottery were discovered and these were analysed. Over the years various theories related to the house have evolved and these were verified or discredited. The study has been successfully completed and this report details all the findings.

It is possible that the first house on the site was built in the early 1200s, soon after the 1199 rebuilding of St. Laurence's. Certainly by the late 1200s - early 1300s there was a fine house at this prominent location. In 1320 it was owned by the Palmers' Guild that had been formed only 60 or 70 years earlier. At that time the house stood on this most important site immediately adjacent to the most significant building in Ludlow. This raises the possibility that it may have been built by the Guild.

Although the house was most likely that which was described as having 'two solars under one roof with one lantern' it is not known what it looked like. On the east side of the current house, in the garden, an early wall was found. Was this part of this early house? The foundations of this wall were at a level similar to the ground at the back of the Bull Hotel. This is not surprising, as it is known that the garden of the Reader's House is made up ground. Did the foundations of this early house extend into the churchyard as far as those of the current house? The existing west wall of the basement contains chimneys, these would not have been built at that time.

The fine timber framed house with its dramatic porch has been the subject of much debate. There is no doubt that in the 1550s the house was in a poor state of repair. It had been speculated that the current house was built in two stages. A two storey timber framed property was built, possibly in the 1550s, then in 1616 the porch and the third storey were added. Another hypothesis was that the east side facing the church was the back of the house and the front was onto the Bull Ring. The reasoning for this was that the chimneys would not be on the front of a house. Also there was, at some time, direct access from the house onto the Bull Ring, a facility that no longer exists. Both these possibilities can now be addressed.

The methods used to construct the timber frame of the house, especially in the roof, were examined in detail. The attachment of the porch to the stone wall and the main timber frame was, in some places, rather crude. However there was no evidence to indicate that it had been anything other than one stage of construction. The detailed analysis of the porch, the roof and other parts of the timber frame confirmed the fact that the three storey house complete with its porch were all built as one unit. The archive material within Shropshire Archives contains a letter from Thomas Kay confirming that he had rebuilt the house. Dendrochronological analysis of the timbers indicated a building date around the mid 1610s. The date carved into the porch by Thomas Kay was 1616. This all confirms that the three storey house with the porch, substantially as it is now, was built in 1616. The design retained the west wall, this is not surprising, it would have been very difficult to build a new wall particularly below the level of the churchyard. There is no doubt that the existing three storey house with porch was built in 1616 by Thomas Kay.

It is clear that the house built by Thomas Kay in 1616 did not have a door on the east side. The only door other than that in the porch was on the south side and it led from the basement to the garden. Evidence shows that the basement was originally used as the kitchen, so this access was for domestic use. The porch door on the west side of Thomas Kay's house has always been the front door. Whether or not the previous house on the site had a door on the east side is not known. However it seems to be perverse to build a house adjacent to the most important building in the

town then face it with the back door.

The timber framed house that Thomas Kay built in 1616 was in many ways a typical Ludlow property for the period. The design of the framing used within the town had evolved with time and the Reader's House incorporated many of the then typical features. However, there were aspects that contributed to the importance of the house. The timber used was carefully sourced, with little if any sapwood, hence the difficulty with dendrochronological dating. The porch was a special feature that distinguished the building. The house has had little alteration for the last 400 years. Over the centuries, it has been occupied by a number of persons who carried out important roles within the town. Many of the residents were professional persons who contributed greatly to the town's success. The significant range of clay pipes that was discovered and the various items of pottery found add further detail. All these factors contribute to the conclusion that the Reader's House is an exceptional survivor in a town of many interesting old buildings.

12 A Photographic Survey - Birmingham Archaeology.

These plates conformed to a level 3 record as defined by English Heritage in *Understanding Historic Buildings: A guide to good recording practice.*



Plate 1. West elevation



Plate 2. West porch from North West



Plate 3. West porch from South West



Plate 4. West porch



Plate 5. West porch door detail



Plate 6. West porch door jamb carving



Plate 7. West porch door head



Plate 8. Window adjacent to porch



Plate 9. Location of former door/window



Plate 10. East elevation



Plate 11. East elevation, blocking beneath GF02/3



Plate 12. South elevation oblique view



Plate 13. Location of former oriel



Plate 14. South oriel - former ground floor head



Plate 15. Flanking window of former 1F head

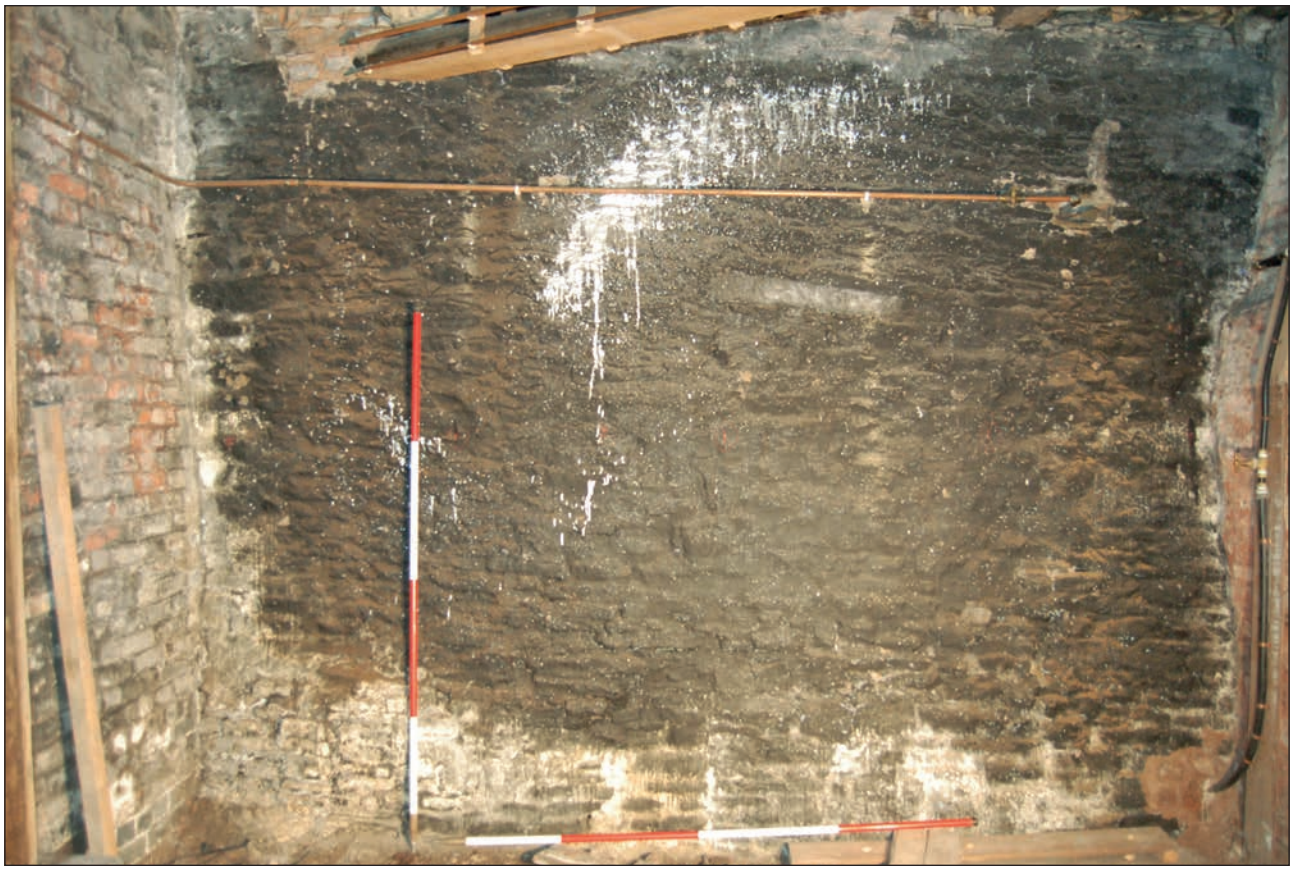


Plate 16. Room B01, North wall



Plate 17. Room B01, east wall. NB: note blocked window to right and straight joint below window to left



Plate 18. Room B01, stair



Plate 19. Room B01,
blocked window behind stair



Plate 20. Room B01, partition (looking SE)



Plate 21. Room B01, partition (looking SW)



Plate 22. Room B02, North wall



Plate 23. Room B02, South wall



Plate 24. Room B02, East wall



Plate 25. Room B01, West wall



Plate 26. Room B01, south west corner stair



Plate 27. South wall, blocked door?



Plate 28. West elevation; main entrance doorway



Plate 29. Window abutted by porch



Plate 30. Porch, moulded corner post



Plate 31. Porch, stone cill



Plate 32. Porch door, rear of decorated head



Plate 33. Main door, exterior face



Plate 34. Main door, interior face



Plate 35. Room GF02, north wall (west)



Plate 36. Room GF02, north wall (east)



Plate 37. Room GF02, south wall (west) and stair



Plate 38. Room GF02, south wall (east)



Plate 39. Room GF02, (south) detail on stair



Plate 40. Room GF02, (east) and stair



Plate 41. Room GF03, north wall



Plate 42. Room GF03, south wall



Plate 43. Room GF03, east wall



Plate 44. Room GF03, west wall



Plate 45. Room GF03 ceiling detail



Plate 46. Room GF03 FP detail



Plate 47. Room GF03 east window interior



Plate 48. Room GF03, east window; cill detail



Plate 49. Room GF03, east window; Head detail



Plate 50. Room GF03, east window turn-buckle catch



Plate 51. Room GF03, east window; tulip-leaf handle



Plate 52. Room GF04 north wall, note exposed panel of wattle and daub



Plate 53. Room GF04 south wall, note blocked door to the left



Plate 54. GF04, east wall



Plate 55. GF04, west wall



Plate 56. GF03, FP detail



Plate 57. GF03, blocked door in S wall



Plate 58. GF03, re-used dias beam (N wall)

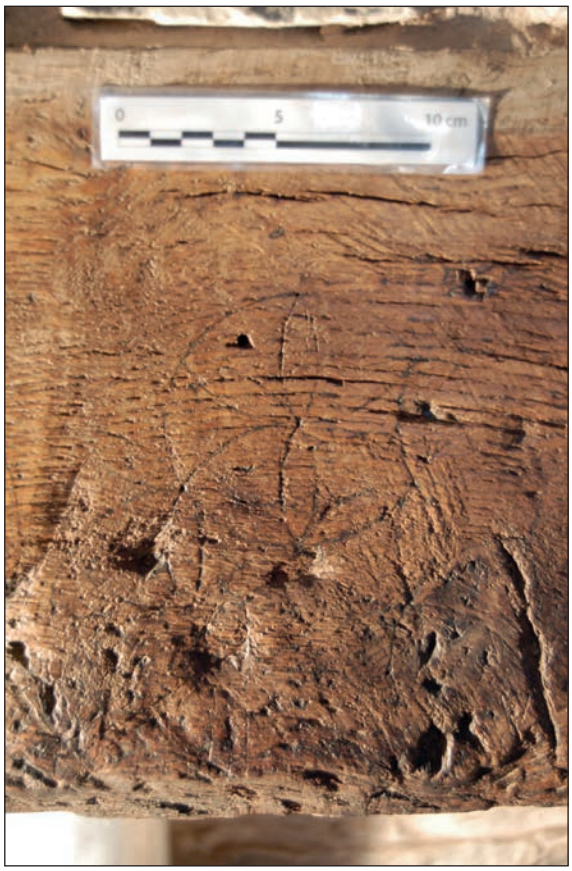


Plate 59. GF03, daisy wheel graffiti on FP



Plate 60. Stair GF-1F



Plate 61. Stair GF-1F



Plate 62. Stair GF-1F



Plate 63. 1F01, east wall and doorways to stair



Plate 64. 1F01, detail of plasterwork over NE stair doorway



Plate 65. 1F01, north wall (W)



Plate 66. 1F01, north wall (E)



Plate 67. 1F01, south wall (W)



Plate 68. 1F01, south wall (E)



Plate 69. 1F01; north wall (centre)



Plate 70. 1F01; south wall (centre)



Plate 71. 1F01; west wall (looking toward porch)



Plate 72. 1F01; western porch 10-light window



Plate 73. 1F01; south porch window



Plate 74. 1F01; east porch window



Plate 75. 1F01, west porch window; detail of spring catch



Plate 76. 1F01, south window; detail of turnbuckle catch



Plate 77. 1F02, looking north



Plate 78. 1F02, looking south



Plate 79. 1F02, former fireplace



Plate 80. 1F02, window recess



Plate 81. 1F03, north wall



Plate 82. 1F03, south wall



Plate 83. 1F03, east wall



Plate 84. 1F03, west wall



Plate 85. 1F03, ceiling



Plate 86. 1F03, detail of plasterwork



Plate 87. 1F04; south wall



Plate 88. 1F04; north wall



Plate 89. 1F04; east wall



Plate 90. 1F04; east wall window



Plate 91. 1F04; graffiti on window (1)



Plate 92. 1F04; graffiti on window (2)



Plate 93. Stair first floor to second floor



Plate 94. East wall plate, 1F scarf



Plate 95. Stair first floor to second floor



Plate 96. 2F01 looking west



Plate 97. 2F01 looking north



Plate 98. 2F01 looking south



Plate 99. 2F02 north wall



Plate 100. 2F02 south wall



Plate 101. 2F02 east wall



Plate 102. 2F02 west wall



Plate 103. Room 2F02 detail of west window



Plate 104. 2F02; south window



Plate 105. 2F02; north window



Plate 106. 2F02; N window, catch plate



Plate 107. 2F02; N window, spiral handle



Plate 108. Room 2F03, north wall



Plate 109. Room 2F03, south wall



Plate 110. Room 2F03, east wall



Plate 111. Room 2F03, west wall



Plate 112. Room 2F03; ceiling beams



Plate 113. 2F03; fireplace



Plate 114. 2F03; SJ next to stack



Plate 115. 2F03; re-used dias beam



Plate 116. 2F03; east window



Plate 117. 2F03; turnbuckle



Plate 118. 2F03, E window, spiral handle



Plate 119. Room 2F04; looking south-east



Plate 120. Room 2F04; east wall



Plate 121. Room 2F04; west wall



Plate 122. Room 2F04; north wall



Plate 123: stair to roofspace (1)



Plate 124: stair to roofspace (2)



Plate 125: roofspace



Plate 126: roofspace



Plate 127: roofspace



Plate 128: roofspace



Plate 129: Roof over northern bay, looking north



Plate 130. Roof over southern bay, looking south



Plate 131. Roof over porch, looking west

Contributors

Martin C. Bridge, Institute of Archaeology

Dr Martin Bridge started in dendrochronology in 1979, undertaking research for his PhD thesis at Portsmouth Polytechnic, in collaboration with the then Ancient monuments Laboratory of the Department of the Environment. He has worked in New Zealand, Ireland and the UK, moving to the Institute of Archaeology in 1999, where he is now a part-time lecturer. He has worked on many buildings including over 150 for English Heritage.

Simon T. E. Buteux, Director of Birmingham Conservation Trust

Simon Buteux studied archaeology at the Universities of Birmingham and Cambridge. After completing numerous excavations in Britain and abroad, he was appointed tutor in archaeology at Birmingham University's Centre for Lifelong Learning. Simon has worked for many years as Director of the Birmingham University Field Archaeology Unit, he is currently the Director of Birmingham Conservation Trust.

David A. Higgins, University of Liverpool

Dr David Higgins is a professional archaeologist with a special research interest in clay tobacco pipes, particularly from Shropshire. In the 1980s he worked as an archaeologist at the Ironbridge Gorge Museum and has written and lectured extensively on clay pipes. He is currently an Honorary Research Fellow at the University of Liverpool, Chairman of the Society for Clay Pipe Research, a Trustee of the National Pipe Archive and a member of the Académie Internationale de la Pipe.

Duncan James, Insight - Historic Buildings Research

Duncan James has been recording and analysing vernacular buildings in and around Herefordshire for 15 years. He specialises in timber-framed structures and has worked on projects in Pembridge, Weobley and Eardisley in which whole groups of structures in single settlements were investigated, some in great detail. He undertakes private commissions, recording listed buildings in advance of planning applications. However the focus of his recent work has been in the field of pure research.

Daniel H. Miles, Oxford Dendrochronology Laboratory

Dr Dan Miles is a professional dendrochronologist who has been dating and analysing standing timber structures since the 1980s. Other work has included dating Medieval wet wood and the development of a miniature core extraction system for historic chests and doors. His results from dating buildings are published through the Ancient Monuments Laboratory and independently.

Michael W. Page, Ludlow Historical Research Group

Michael Page is a Chartered Mechanical Engineer who took up history research on retirement. He has been an active member of the Ludlow Historical Research Group for 12 years. He specialises in the history of listed buildings in Ludlow and has written an award winning research paper on the clock and chime mechanisms fitted over the years in St Laurence's church.

Tim Potts, The Oak Frame Carpentry Company

Tim Potts set up the Oak Frame Carpentry Company in 1996. He has worked to improve the systems used to design and manufacture timber frame buildings. This led to the development of a 3-D model that is used to produce accurate timber cutting lists, pricing and visualisation of buildings. He is a board member of the Carpenters' Fellowship and has striven to improve the standards within the industry.

Stephanie Rátkai, Barbican Research Associates Ltd.

Stephanie Rátkai is a freelance archaeologist and graduate of the University of Birmingham, where she is an Honorary Research Fellow. She is a director and founder member of Barbican Research Associates, established in 2000. She is a specialist in early medieval to post-medieval ceramics, an archaeological project manager and author.

Michael S. Rosenbaum, Emeritus Professor of Engineering Geology

Michael Rosenbaum graduated from Imperial College, London and was awarded both the Murchison Medal and the Watts Medal. His career has been in engineering geology: the applications of geology to civil engineering, in industry, government service and in higher education. Unusually he is Chartered both with the Institution of Civil Engineers and with the Geological Society.

Ric Tyler, Freelance Buildings Archaeologist

Ric Tyler is a buildings archaeologist, draughtsman and technical illustrator based in Ludlow and working on a freelance basis. With a background in archaeology, architecture and architectural history, he specialises in the recording, analysis, interpretation and assessment of historic buildings, working regularly for the National Trust, multi-disciplinary consultancies and private clients.

Back Cover:'Old House at Ludlow' by H. B. Ziegler. Painted in 1873. (Courtesy of Shropshire Museums)