

VOGUE HOUSE

VOGUE HILL

ST. DAY

CORNWALL

Historic Building Recording and Heritage Impact Assessment



South West Archaeology Ltd. report no. 200408



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Vogue House, Vogue Hill, St. Day, Cornwall

Historic Building Recording and Heritage Impact Assessment

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Work undertaken by SWARCH for Keith Parker Architectural and Building Services (The Agent)
on behalf of a private client (The Client)

SUMMARY

This report presents the results of a heritage impact assessment (HIA) carried out by South West Archaeology Ltd. (SWARCH) at Vogue House, Vogue Hill, Vogue, St. Day, Cornwall, as part of a planning submission for the proposed conversion of the existing garage, store and ruined attached outbuilding to form a self-contained annex.

The site is located within the settlement of Vogue, to the west of St. Day. St. Day was a late medieval pilgrimage site and market centre which served the tin industry in the 16th and 17th centuries. The settlement then entered a boom period after the Napoleonic Wars in the first half of the 19th century, housing and serving the copper mining that took place in the landscape surrounding the town. The mid-19th century saw development in Vogue, with a mixture of rows of cottages and middle-class houses being built on old mine waste. The site lies outside of the St. Day Conservation Area, but within the Cornwall and West Devon World Heritage Site (WHS).

Most of the individual designated heritage assets within the settlement (two Grade II, fifteen Grade II Listed buildings) are also located at such a distance to minimise the impact of the proposed development, or else the contribution of setting to overall significance is less important than other factors. Since the proposed development is the reconstruction and reuse of a former outbuilding, maintaining there will be little to no impact on the World Heritage Site (**neutral-negligible impact**).*

The outbuilding can be considered an undesignated heritage asset, which makes a contribution to Vogue House's setting but holds little individual significance. Its conversion will be an improvement on the character of the setting and views within the curtilage of a Listed building (Vogue House – GII). It is believed the proposed design will minimise visual change from outside the garden plot in which it stands and clearly seeks to reuse openings and minimise fabric loss within the building. The conversion and reuse of an otherwise derelict outbuilding which would only deteriorate further is therefore considered broadly beneficial, with few impact considerations serious enough to outweigh the positives to the structure itself and adjacent Vogue House. The building has undergone a programme of historic building recording to further mitigate the changes.

*The design is sympathetic to the overall aesthetic of the settlement and the mini-estate in which it stands, and mitigation measures have already been enacted; with this in mind, the overall impact of the proposed development can be assessed as **neutral-negligible**. The impact of the development on any surviving buried archaeological features or deposits would be **permanent/irreversible**, although the chance of encountering significant archaeological deposits is considered low.*



August 2020

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1.0 INTRODUCTION

LOCATION:	VOGUE HOUSE
PARISH:	ST. DAY
COUNTY:	CORNWALL
CENTROID NGR:	SW 72651 42483
PLANNING REF:	PA19/10786
SWARCH REF:	DVH20
OASIS REF:	SOUTHWES1-507799

1.1 PROJECT BACKGROUND

This report presents the results of a desk-based appraisal and historical impact assessment (HIA) carried out by South West Archaeology Ltd. (SWARCH) for an outbuilding at Vogue House, Vogue Hill, Vogue, St. Day, Cornwall (Figure 1). The work was commissioned by Keith Parker Architectural and Building Services (The Agent) on behalf of a private client (The Client) in order to establish the historic background for the site and assess the potential impact of the proposed conversion of the garage store and demolition of ruined structure to form a self-contained annex for use and linked to Vogue House. The development is the subject of a *planning application*, and the proposals follow recommendations from the LPA.

1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

The proposed site comprises an outbuilding and store to the north-east of the main house. The site lies approximately 50m to the north of the main road through Vogue at approximately 125m AOD. The soils of this area are the well drained gritty loamy soils with a humose surface horizon in places of the Moretonhampstead Association (SSEW 1983), which overlie the igneous granite of the Carmellis Intrusion (BGS 2020).

1.3 HISTORICAL BACKGROUND

The site is located within the settlement of Vogue, to the west of St. Day. St. Day was a late medieval pilgrimage and market centre which served the tin industry in the 16th and 17th centuries before entering into a boom period after the Napoleonic Wars in the first half of the 19th century, housing and serving the copper mining that took place in the landscape surrounding the town (CISI 2002). The mid-19th century saw development in Vogue, with a mixture of rows of cottages and middle-class houses being built on old mine waste.

1.4 ARCHAEOLOGICAL BACKGROUND

Vogue House lies within land recorded on the Cornwall Historic Landscape Characterisation (HLC) as Settlement:C20; settled areas from larger farming settlements upwards. The outbuildings lie partially within this area and partially within Farmland: Medieval; the agricultural heartland with farming settlements documented before the 17th century AD and whose field patterns are morphologically distinct from the generally straight-sided fields of later enclosure. Either medieval or prehistoric origins. The Cornwall HER indicates that the majority of assets in the surrounding area relate to the post-medieval mining industry, with a few medieval sites to the east and south, relating to the earlier, smaller settlement of St. Day. The site lies within the Gwennap, Kennall Vale and Perran Foundry district of the Cornwall and West Devon Mining Heritage World Heritage Site. Vogue House is a Grade II Listed building; the outbuildings would fall within the curtilage, but they are not listed in their own right. Little archaeological fieldwork has taken place in the settlement of Vogue.

1.5 METHODOLOGY

The desk-based appraisal follows the guidance as outlined in: *Standard and Guidance for Archaeological Desk-Based Assessment* (CIfA 2014) and *Understanding Place: historic area assessments in a planning and development context* (Historic England 2017).

The historic visual impact assessment follows the guidance outlined in: *Conservation Principles: policies and guidance for the sustainable management of the historic environment* (English Heritage 2008), *The Setting of Heritage Assets* (Historic England 2015), *Seeing History in the View* (English Heritage 2011b), *Managing Change in the Historic Environment: Setting* (Historic Scotland 2010), and with reference to *Visual Assessment of Wind farms: Best Practice* (University of Newcastle 2002), *Guidelines for Landscape and Visual Impact Assessment 3rd edition* (Landscape Institute 2013), *Photography and Photomontage in Landscape and Visual Impact Assessment* (Landscape Institute 2011).



FIGURE 1: SITE LOCATION (THE PROPOSED SITE IS INDICATED).

2.0 HERITAGE IMPACT ASSESSMENT

2.1 HERITAGE IMPACT ASSESSMENT - OVERVIEW

The purpose of heritage impact assessment is twofold: Firstly, to understand – insofar as is reasonably practicable and in proportion to the importance of the asset – the significance of a historic building, complex, area, monument or archaeological site (the ‘heritage asset’). Secondly, to assess the likely effect of a proposed development on the heritage asset (direct impact) and/or its setting (indirect impact). This methodology employed in this assessment is based on the approach outlined in the relevant DoT guidance (DMRB vol.11; WEBTAG), used in conjunction with the ICOMOS (2011) guidance and the staged approach advocated in *The Setting of Heritage Assets* (GPA3 Historic England 2015). The methodology employed in this assessment can be found in Appendix 1.

2.2 NATIONAL POLICY

General policy and guidance for the conservation of the historic environment are now contained within the *National Planning Policy Framework* (Department for Communities and Local Government 2019). The relevant guidance is reproduced below:

Paragraph 189

In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.

Paragraph 190

Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this into account when considering the impact of a proposal on a heritage asset, to avoid or minimise any conflict between the heritage asset’s conservation and any aspect of the proposal.

A further key document is the Planning (Listed Buildings and Conservation Areas) Act 1990, in particular section 66(1), which provides *statutory protection* to the setting of Listed buildings:

In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

2.3 LOCAL POLICY

Policy 24: *Historic Environment* in *The Cornwall Local Plan: Strategic Policies 2010-2030* makes the following statement:

All development proposals should be informed by proportionate historic environment assessments and evaluations... identifying the significance of all heritage assets that would be affected by the proposals and the nature and degree of any affects and demonstrating how, in order of preference, any harm will be avoided, minimised or mitigated.

Great weight will be given to the conservation of Cornwall's heritage assets... Any harm to the significance of a designated or non-designated heritage asset must be justified... In those exceptional circumstances where harm to any heritage assets can be fully justified, and the development would result in the partial or total loss of the asset and/or its setting, the applicant will be required to secure a programme of recording and analysis of that asset, and archaeological excavation where relevant, and ensure the publication of that record to an appropriate standard in public archive.

2.4 STRUCTURE OF ASSESSMENT – DIRECT AND INDIRECT IMPACTS

This assessment is broken down into two main sections. Section 3 addresses the *direct impact* of the proposed development i.e. the physical effect the development may have on heritage assets within, or immediately adjacent to, the development site. Robust assessment requires a clear understanding of the value and significance of the archaeological potential of a site. Section 4 assesses the likely effect of the proposed development on known and quantified designated heritage assets in the local area. In this instance the impact is almost always indirect i.e. the proposed development impinges on the *setting* of the heritage asset in question, and does not have a direct physical effect. The site is located within the *Gwennap, Kennall Vale and Perran Foundry* part of the Cornwall and West Devon Mining Landscape World Heritage Site.

3.0 DESK-BASED APPRAISAL AND CARTOGRAPHIC ANALYSIS

3.1 STRUCTURE OF ASSESSMENT

For the purposes of this assessment, the *direct effect* of a development is taken to be its direct physical effect on the buried archaeological resource, and in most instances the effect will be limited to the site itself. The former coal yard has been terraced into the slope, and the likelihood that any earlier archaeological remains survive in that area is remote. However, the lower part of the site may have been built up, and in this area buried remains are possible. In addition, historic cobbled surfaces are visible, particularly to the north-east part of the site, and these might be present as buried layers elsewhere.

3.2 DOCUMENTARY HISTORY

The settlement of Vogue lies immediately to the west of the town of St. Day. The St. Day area was subject to detailed assessment as part of the Cornwall Industrial Settlements Initiative in 2002 and this is summarised below.

A late medieval pilgrimage and market centre, also serving a well-established local tin industry in the 16th - 17th centuries, experiencing decline by the early 18th century. With the growth of the 'Copper Kingdom' in Gwennap from about 1750 onwards, St Day entered a period of growth as a market and servicing centre. After setbacks in the Napoleonic Wars period, the early 19th century (especially the 1820s-30s) was a boom period. The town was not industrial in the sense that industries located here – although mines came right up to the edge of the settlement, most miners lived in surrounding hamlets. It was shops, merchants and markets that dominated the town, serving the surrounding, incredibly rich, mining industry. This gave rise to an unusual number of commercial businesses and properties, that survived to WWI, largely by then as a result of remittance from emigrated workers – the population, wealth and activity in St Day declined steadily from about 1870 onwards – today there is less population than in 1841. St Day is, therefore, a relatively unaltered, if not fossilised, example of a boom-time market centre for the richest and perhaps most famous copper mining district in the world – it is now fundamentally a residential village.

Lysons (1814) records the manor of *St Daye* as still in the parish of Gwennap rather than as a parish in its own right at the start of the 19th century. Lysons notes that the historic manor of St. Day belonged to the Hearle family, but by the early 19th century was in severalties.

Vogue House is a Grade II Listed building, recorded thus:

House now hotel. Mid C19. Scored render on rubble, with granite plinth and quoins, painted white, slurred slate roof. Rectangular plan, 3x3 bays. Two storeys; the symmetrical 3-bay south front has a blind or blocked window in the centre of the ground floor, flanked by 12-pane sashed windows, all these with large glazed consoles to cornices (which were boxed-in at time of survey, 1988), and 9-pane sashes at 1st floor, all with raised sills and plain reveals. Hipped roof with projecting eaves, side-wall chimneys. The 3-bay east front has a central doorway with raised plain surround, recessed porch with double outer and inner doors (glazed, with margin panes), and a consoled cornice like those at the front, blind windows on each floor to the left, a 12-pane sash at ground floor to the right and a 16-pane sash above. The rear has inter alia a 12-pane sashed stair-window. Attached rear service wing not of special interest. Interior not inspected.

While Vogue House lies outside of the St. Day Conservation Area, part of Vogue Hill lies within it and there are calls throughout the Conservation Area appraisal for the area to be expanded to include the settlement of Vogue. This would not necessarily preclude developments, but would likely be aimed at retaining the pattern of the settlement and any interesting and unusual historic features, such as the decorative glass in many of the houses along Vogue Hill. In this respect, the proposed conversion of the existing outbuildings at Vogue House would be more in-keeping than a new

development on green land. The CISI share a similar sentiment, that settlement patterns here should be preserved in order to retain the identity of the industrial settlements.

3.3 CARTOGRAPHIC SOURCES

The earliest detailed map available to this study is the c.1838 Gwennap Tithe map. Vogue House is likely to lie in plot 381 (obscured on the map by the dark block of the building) and the outbuildings would lie in the unnumbered strip lying to the west of plot 380, east of plot 317. Both plots 380 and 381 are owned by Frances Whitter Peggy Southwood, the lessee was Richard Magor and the two plots were occupied by John Michell. Plot 380 is recorded on the apportionment as 'Garden at St. Day' and 381 as 'Cottages and Courtlage at St. Day'. The CISI (2002) notes that Vogue House was constructed in 1837, but gives no source. While it may be Vogue House on the Tithe Map, it is odd that it is recorded as 'cottages', possibly suggesting that it had not been constructed when the survey was carried out.

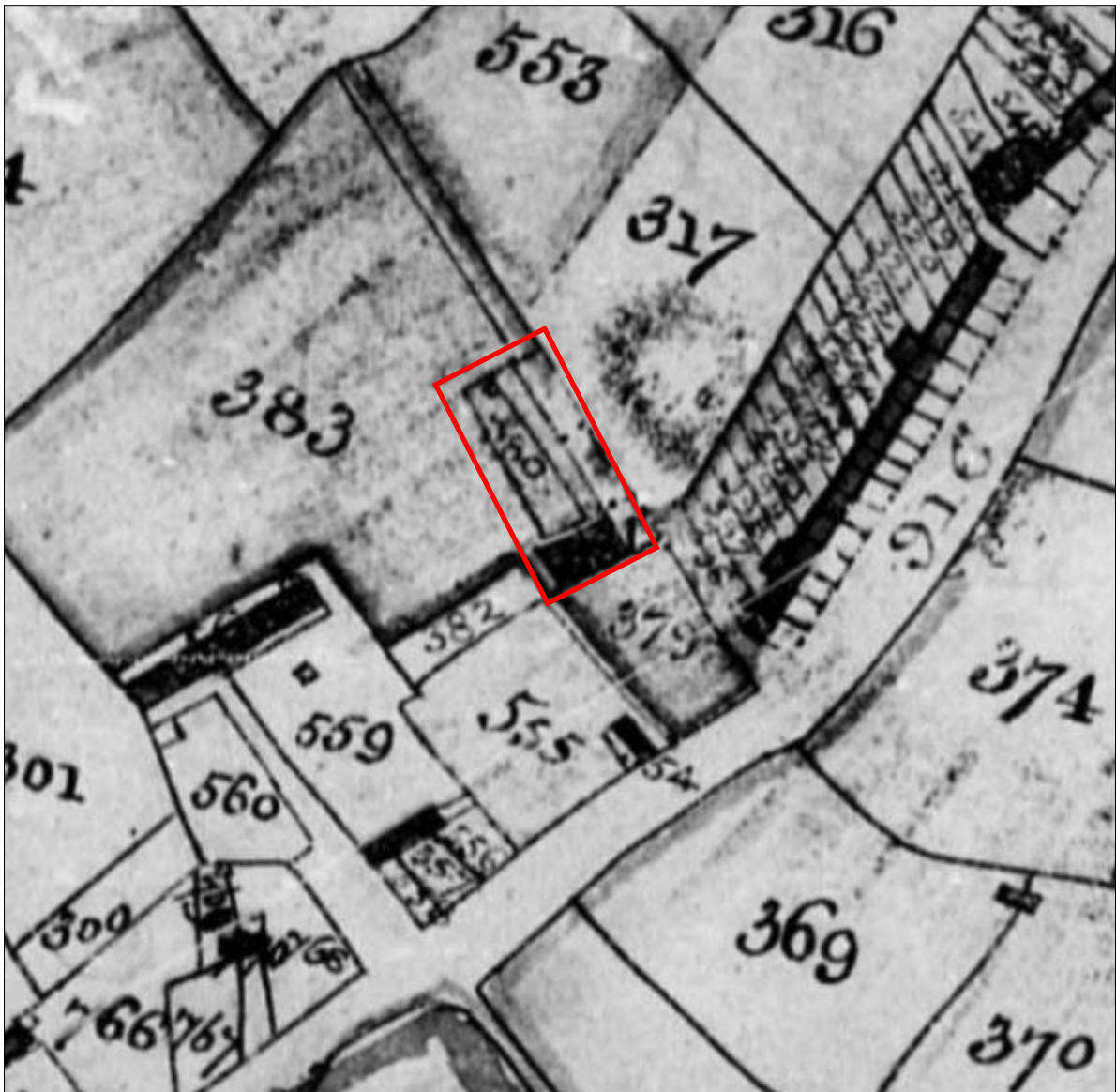


FIGURE 2: EXTRACT OF THE C.1838 GWENNAP TITHE MAP; THE SITE IS INDICATED.

There are records in the 1851, 61, 71 and 81 censuses of at least one John Michell, however, none in the 1841 census, so it is unclear where the occupier of the plots at Vogue was residing when the census was carried out.

TABLE 1: EXTRACT FROM THE 1838 GWENNAP TITHE APPORTIONMENT (KRESEN KERNOW).

No	Land owner	Occupier	Land use
379	Frances Whitter Peggy Southwood (Richard Magor Lessee)	Richard Magor	Garden at St. Day
380		John Michell	Garden at St. Day
381			Cottages and Courtlage at Saint Day
382		Richard Magor	Courtlage
383			Inner Field
555	Edward Rodd, John Hearle Tremayne and Betty Stephens	Simon Kinsman	Cottages and Courtlage

The first edition Ordnance survey map was unavailable to this study, however, by the 2nd edition OS map of 1908, the changes at Vogue House are clearly evident. Vogue House is now depicted as one relatively large dwelling, with a large projecting extension to the north and a smaller extension to the west. Both of these extensions appear to have been carried out over multiple phases, as they are staggered rather than uniform. There is a small building to the east of the north extension, within a small, square yard. The outbuilding(s) which forms the focus of this study is now evident and, while there are no internal divisions shown, it steps back partway along the western wall, suggestive of either different phases, or separate buildings in the range. Immediately to the east of the building is an area of spoil, noted as 'Old Shaft'. This confirms the description in the CISI of the buildings in this area being constructed on old mining spoil heaps, but also suggests that there were mine shafts in this immediate area, which may pose their own risks.

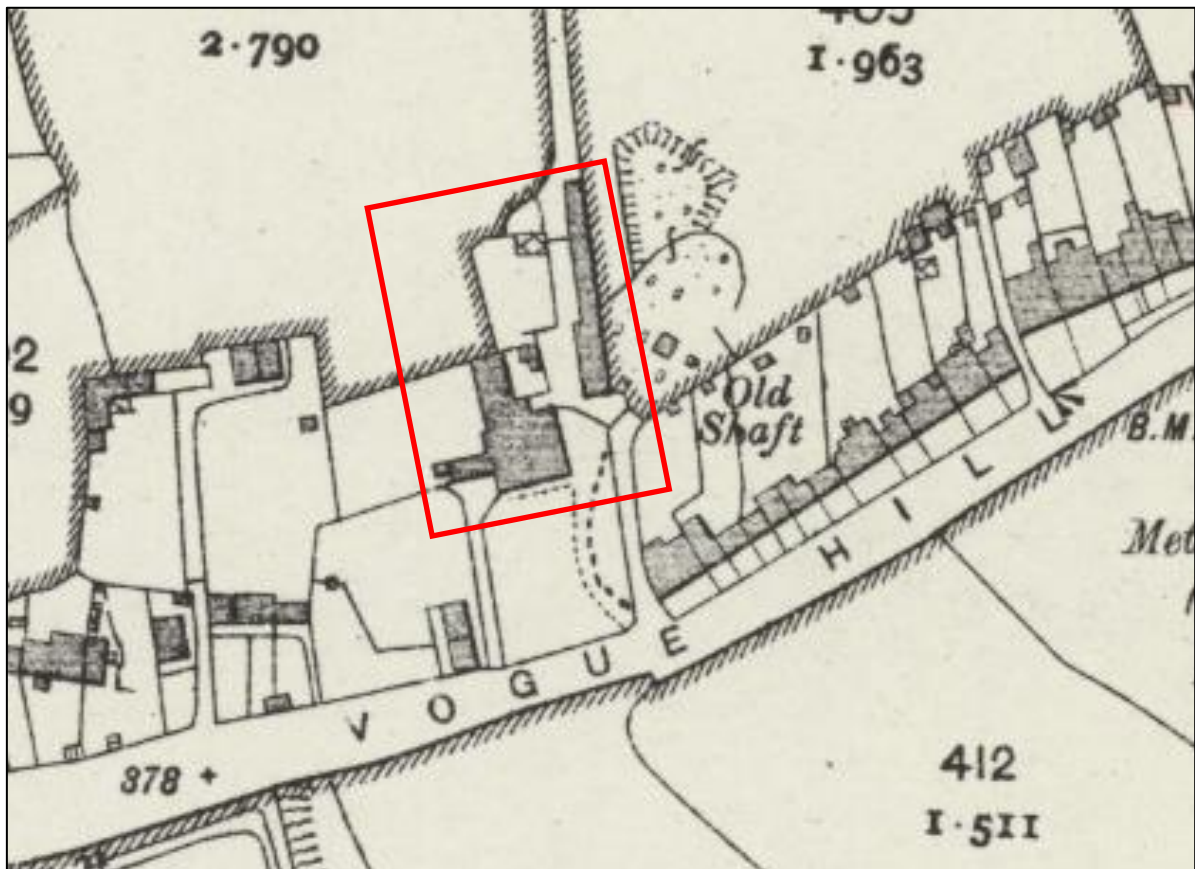


FIGURE 3: EXTRACT FROM THE SECOND EDITION 25 INCH OS MAP, 1908; THE SITE IS INDICATED (KRESEN KERNOW).

The map shows alterations and replacements in buildings and plots along Vogue Hill to the west, but little seems to have change in the terrace and gardens to the east.

3.4 DESCRIPTION OF THE SITE

Vogue House is a fine villa from the c.1820s or 1830s, displaying generous neoclassical late Georgian/Regency proportions, large windows and symmetry. It is Grade II Listed but the listing text

is fairly concise and does not discuss the fine interiors with plaster corncicing, marble fireplaces, cantilevered stair and good carpentry, as the interior was not inspected. The building is of very complex L-shaped plan with long service wings to the west and north-west, both of different phases of build from the main range.



FIGURE 4: VOGUE HOUSE, SET BACK FROM THE ROAD WITHIN ITS WALLED ESTABLISHED GARDENS; FROM THE SOUTH-SOUTH-EAST.

The west wing, now in separate ownership, is built up against the walls of an original yard or court area and abuts the side of Vogue House; this is obviously of later 1800s date and of more classic vernacular Victorian style. The long rear north-west wing, also in separate ownership, has a small three-window range symmetrical facade to the west and appears to have a more complicated relationship with the main house, as its south gable stack appears to be abutted and built around by Vogue House.

The house stands in a reduced garden plot, with lawns to the south and south-west enclosed by established flower borders and a gravelled drive to the south-east. This garden is bounded by walls to the east and south and hedges to the west, with a smart gate leading directly off the parish road. To the north-east, separated from the gardens by a five-bar gate, is a good cobbled courtyard, within which is the building subject to this study, a long low outbuilding parallel to the rear service wing and flanking the end of the service drive, which follows the exterior line of the garden walls of Vogue House.



FIGURE 5: THE REAR NORTH WING OF VOGUE HOUSE, PARALLEL WITH THE SERVICE OUTBUILDING; FROM THE WEST.

Behind, to the north, are extensive arboreal character gardens and a historic orchard, with a former walled garden, possibly created out the remains of another barn to the immediate west. To the north-east are the gardens of the terraced houses along Vogue Hill and to the west several large modern bungalows and a small close of modern houses, with open fields beyond. Opposite, across the road, are the football club playing fields, the site on the edge of the 19th century St. Day settlement limit. Vogue House stands outside of the conservation area of St. Day which terminates higher up on Vogue Hill, but is within the World Heritage Site.

3.5 DESCRIPTION OF THE BUILDINGS

The outbuilding in question is a long linear range of several attached elements, aligned north-south and lying immediately north-east of the main block of Vogue House, parallel with the rear service wing. Between the house and outbuilding lies a fine quartz and granite cobbled yard, with drain.

To the south of the range of outbuildings it is roofed and this is referred to as Building 1 in this report; with two clearly separate sections, to the south, Section A, to the north section B. The roofless ruin attached to the north end of the roofed range is referred to as Building 2. This is also of two distinct sections, an animal house with low loft to the south, Section C and an open fronted shed to the north, Section D.



FIGURE 6: BUILDING 1, WEST ELEVATION, WITH 2M SCALE. SHOWING THE TWO DIFFERING SECTIONS AND CURRENT STORAGE USE, AFFECTING THE VISUALS OF THE COURTYARD TO VOGUE HOUSE; FROM THE WEST-SOUTH-WEST.

3.5.1 BUILDING 1

Building 1 is a seven-bay low two storey outbuilding. It is built of the local mixed granite rubble with some killas and shale, in clay and lime bonds, re-pointed in cement mortars, externally part cement rendered and painted. The majority of the west wall has been rebuilt in concrete blocks. The roof is of shallow pitch, fairly recently replaced, slated with red terracotta ridge tiles. There are four courses remaining, above the roofline, of a south gable ridge stack, of dark red bricks. The building is of two clear sections, a larger four bay southern part, Section A, its front west face forced at ground floor level, to form two large garage-style openings, braced by iron girders; although this building is merely used for storage at present. The interior is open, the walls of exposed stone, re-pointed in cement mortars, with a raised timber deck, carried on posts, forming an additional storage area, to the north-west corner. The floor is of historic shaped setts, laid in lime, with sockets forced in, suggestive a use as both a former domestic outbuilding and a stable. There is a truncated stack and surviving fireplace to the south gable, blocked by a large oil tank. There is a three bay enclosed section to the north, Section B, with a door and pair of symmetrically placed windows, which is currently used for storage. Empty socket holes and a first floor window in section B is evidence of a loft having been removed. This has a concrete floor, white painted stone walls and is fitted with freestanding shelves for tools. Both the ground and first floor window have curtain rails, suggestive of this having a brief period of adaption to a domestic use and interesting the timber used to brace the doorway as a lintel is round and tapered, finely finished and appears to be a former boat mast. The two separate elements of this building are linked though a stone partition wall by a plank-boarded 19th century ground floor door and blocked loading door.



FIGURE 7: RUINED, ROOFLESS BUILDING 2, WITH 2M SCALE; FROM THE WEST-SOUTH-WEST.

3.5.2 BUILDING 2

Building 2 is a ruined roofless building of one and a half storeys, of seven or eight further bays. It is built of cruder heavy granite rubble with roughly dressed granite slab detailing, seemingly in a clay bond with lime and, in places, patched with cement mortars. Its roof has collapsed; of slate to the south and corrugated sheeting to the north. It is of two clear separate elements; four bays to the south in Section C and three or four bays of ruined open-fronted barn beyond, Section D.

Section C has two doors and a window, on the ground floor; the window in fact being a further blocked doorway, suggestive of an animal house function. The door to the south and window have remains of timber frames within, the doorframe exhibits a beaded detail and the window suggested a casement, possibly suggestive that at some stage, like Section B, this underwent a conversion to a semi-domestic function. There is a central loading door above, serving a former loft and to the north end a single bay with a large opening for a cart or trap. The roof of this building was slate and has collapsed inwards dragging the upper walls with it and is dangerous to enter; once the roof was cleared and the building could be entered, large socket holes confirmed a low loft and beneath the overgrowth could be seen a cobbled floor of quartz and granite which in form resembled the yard outside. Section D to the north is also roofless, with evidence of collapsed corrugated metal sheeting. It is a full tall two storeys to the rear (east) dropping to the west, indicating a mono-pitch roofline. It has sections of concrete flooring, but has otherwise collapsed, it was likely a pole-barn or similar.

3.5.3 FUNCTION OF BUILDING RANGE

Outbuilding, initially built to address Vogue House, as a service building. In Building 1 the stack to the south gable of section A and paved floor suggest a semi-domestic use; possibly a scullery, dairy or bake house. The sockets forced into this floor and scarring suggesting a later division for stalls and local oral history records this as having been a stable in the early 1900s, then a garage. The loft and windows in section B, also suggest a period of semi-domestic conversion but the doorways in the party wall, show an initial linked use; the heavier sockets here could suggest an early storage and semi-domestic function. Section C in Building 2 is obviously a purpose-built animal house, with three doors and loft over, with loading door; also possibly later converted to domestic use, as suggested by the domestic character doorframe and element of window frame in the central blocked ground floor

door. Section C also contains a trap house for a cart to the north and an open fronted barn beyond, for fodder storage in section D. If we think in light of their service function to the minor gentry character Vogue House, initially Building 2 may have been a stables and barn, with integral trap house, although the doors are a little low, but could easily accommodate a pony, and/or ponies.

The largest signifier between the two buildings of a change in status and function is in the surviving historic floors, with a significant difference between the fine shaped setts of the paved floor of Building 1, Section A, and the typically agricultural cobbled floor of Building 2, Section c.



FIGURE 8: THE FLOOR IN BUILDING 1, SECTION A, WITH 1M×1M SCALES; FROM THE NORTH.

3.5.4 RELATIONSHIP OF SPACES

The two main cells in Building 1 (sections A & B) have linking doors on both floors connecting lofts and ground floor spaces; clearly the larger heated space and unheated spaces to the north had a cohesive semi-domestic use. Building 2's spaces (sections C & D) are separate with a solid wall between, having defined functions within the provision for animal husbandry.

There is no link between Building 1 and Building 2. Building 2 abuts Building 1.

3.5.5 SIGNIFICANT FEATURES

Building	Space Function?	Feature
Building 1	Section A	<ul style="list-style-type: none"> • Paved floor; damaged but largely complete. • Fireplace and partly truncated stack to south gable. • Good plank door to section B, D2.
	Section B	<ul style="list-style-type: none"> • Good plank door to section A, D2. • Row of metal coat hooks on beaded plank on the south wall. • Later plank door to D1. • Brass early-mid 20th century curtain poles to W1 and W2. • Lintel over exterior door, D1, rounded finely shaped and

		tapering pine timber – a mast?
Building 2	Section C	<ul style="list-style-type: none"> • Domestic character beaded timber doorframe inset into D1 opening, but metal exterior pintles indicate earlier animal use. • Domestic character beaded two light window frame remains, very rotten, in W1, which is a blocked doorway.
	Section D	N/A

3.5.6 SIGNIFICANCE OF BUILDING RANGE

The building range represents a 19th century purpose-built service range of mixed function. It has been poorly converted to form garaging and overflow accommodation in the 20th century and the animal housing section has fallen into dereliction. It has received various well intentioned but ultimately damaging phases of repair in cement mortars and has a new roof. It is of contributory importance to the setting and interpretation of the Vogue House, within its garden and grounds, as a middle status villa. The building holds limited individual architectural or historical value, and would be considered a local undesignated heritage asset.

If we apply the Historic England conservation principles of value, then:

Evidential Value

The building has not been recorded as part of the main house's listing and contains some good details, such as a paved floor, fireplace, possible ships timber as a lintel, plank doors, beaded doorframes and coat hooks and cobbled floor to animal house. It also represents both semi-domestic and animal housing functions, evidencing the self-sufficient nature of this small mini-estate.

Historic Value

No known associative value; but the current owners of Vogue House were told by previous owners and locals that the man who built the house was connected to the St. Day brickworks.

Aesthetic Value

The outbuilding is of vernacular form and build but its appearance has been affected by its poor-quality adaption to a garage in the mid-20th century, using cement render and concrete block.

Communal Value

No known value.

3.5.7 HISTORIC PHASING

The earliest fabric in the building range is within Building 1. Section A of this range may be chronologically slightly earlier than section B, as, despite render, etc., there seems to be slight disturbance between the two builds and the heavy partition wall between could suggest section B is a sub-phase.

Building 2 clearly abuts Building 1 on its north gable. Building 2 appears to be a wholly purpose-built animal house and barn.

The entire range is 19th century in date. It is likely that B1: Section A was built at first as a semi-domestic service building in the mid 19th century in response to requiring more kitchen/scullery space. B1: Section B is a further expansion of this semi-domestic building.

B2: Sections C&D represent a more agricultural phase on the site, seemingly providing housing for either three cows or three horses in stalls, with loft and cart store and open barn for animals/equipment. It may be broadly contemporary with the west service range to Vogue House

which also evidences heavy granite lintels to its windows and is a similar rather vernacular build, despite its likely late 1800s date.

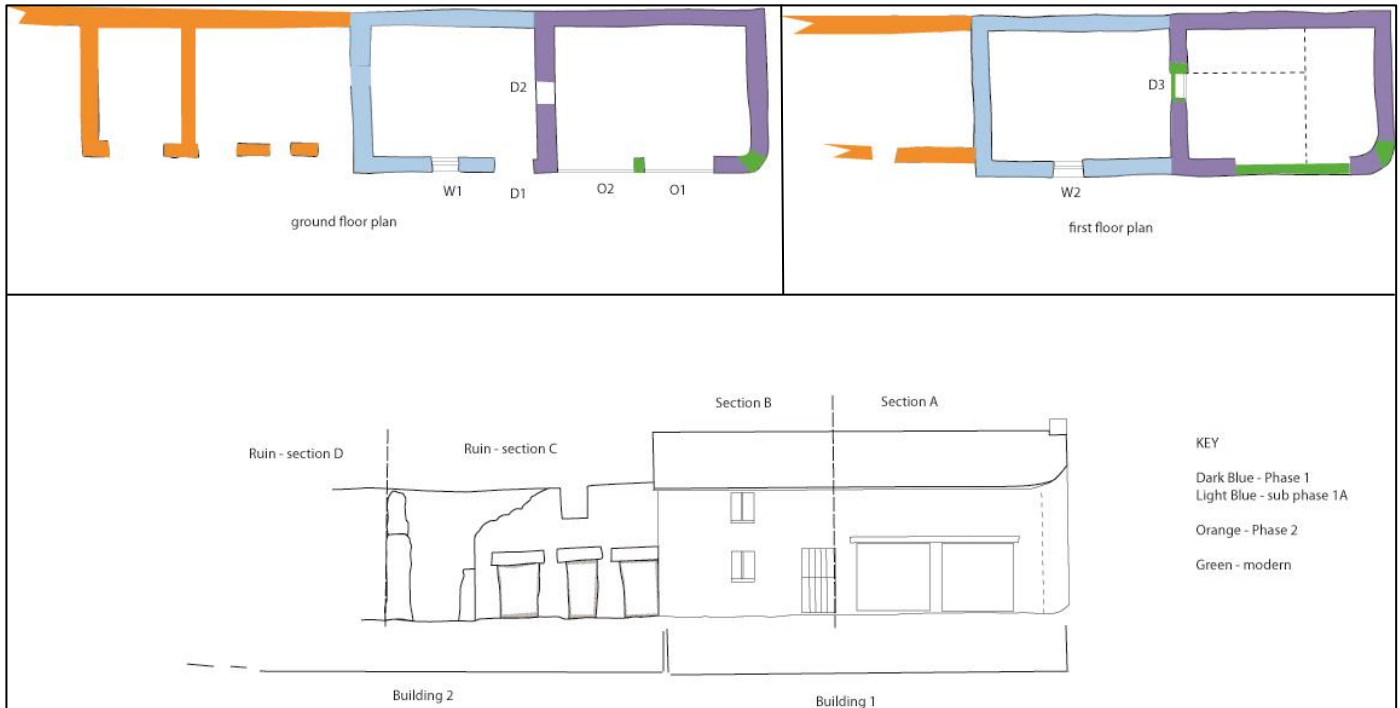


FIGURE 9: PHASING OF THE OUTBUILDINGS AT VOGUE HOUSE.

3.6 DESIGN PROPOSALS

The proposals for the property are to renovate the building and adapt it to a modern dwelling, as an annexe or holiday accommodation.

The plans for the ground floor currently include: using all of Building 2 as a full height kitchen dining room, open to the roof with a door forced in the north wall of Building 1, to the east side, linking to a large living room in Section B of Building 1. Access to Section A would be achieved using existing D2. Section A would contain a large hall with stairs to the north and a small ground floor bedroom partitioned off to the south, with a WC to the east against the rear wall, tucked under the stairs.

On the first floor, the plans include the landing in Section A, against the partition wall and using the existing door, D3 to Section B, which would be used as a large bedroom, then to the south in Section B a bathroom would be created using partitions.

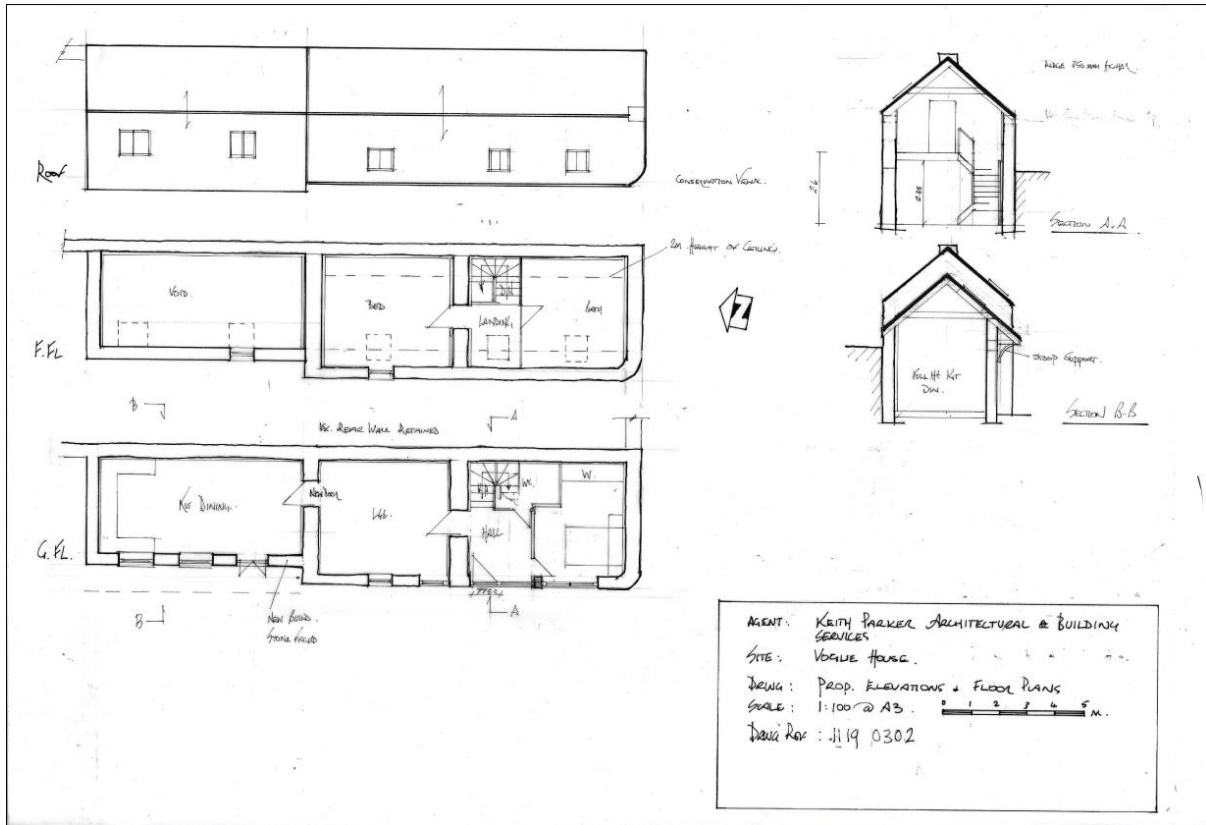


FIGURE 10: THE PROPOSED PLANS FOR THE SITE (SUPPLIED DRAWINGS).

3.7 IMPACT ASSESSMENT

The direct *effect* of the development would be the disturbance or destruction of archaeological features or deposits present within the footprint of the development; the *impact* of the development would depend on the presence and significance of archaeological features and deposits. The methodology employed can be found in Appendix 1.

It is clear from the proposals that there has been a conscious effort to minimise breaching historic fabric wherever possible and to retain and reuse existing openings. Where openings have been created, they have been kept to where it is strictly necessary, like the door linking B1 and B2. It is also positive to see that the design takes into account the current relationship between the buildings, maintaining B2 as secondary in the range, as the new kitchen space, with the majority of the accommodation in the standing roofed range, B1. The proposals keep the thick partition wall in B1 and in Section B the design maintains the dimensions of the spaces on ground and first floors. Section A of B1 is the most impacted space within the design, being divided by partitions and having a stair inserted, as well as the loss of the fireplace. Obviously both historic floors in Section A and Section C will be lost.

From a visual impact consideration, the elevation to the east will be kept blind, as will the north elevation of B2 and the south gable of B1, making sure inward views will remain the same. The west elevation, in the sketches as supplied by the client, also looks to be kept largely the same, merely glazing the large openings, O1 & O2, one being a glazed door and pane, one being a large window. D1 will be altered as it will be blocked in part and reused as a window, with a plank panel below which will reference the previous door. Light will be focussed into the interior via the use of Velux windows, which is a good way to minimise breaching existing walls.

Within B2, the same response to openings can be seen, the window (which is a blocked door) and second door to B2 on the west elevation will be set as windows with plank panels beneath; the

existing door used as the access. The innovative use of these plank panels keeps the conversion of a more rustic agricultural aesthetic and maintains its outbuilding character.

In general, the conversion to an annexe or holiday accommodation restores this building from derelict store to being an active part of the wider building group at Vogue House, being semi-domestic in its function when first built. It will also tie it back more directly as subservient to Vogue House. Some of the more modern extensions on the rear range of Vogue House which now form a separate dwelling, such as the modern lean-to concrete block kitchen extension, have already introduced more modern visuals into this courtyard. Overall this conversion can be used to restore and reinvigorate the courtyard.

4.0 INDIRECT IMPACTS

4.1 STRUCTURE OF THE ASSESSMENT

For the purposes of this assessment, the *indirect effect* of a development is taken to be its effect on the wider historic environment. The principal focus of such an assessment falls upon identified designated heritage assets like Listed buildings or Scheduled Monuments. Depending on the nature of the heritage asset concerned, and the size, character and design of a development, its effect – and principally its visual effect – can impact on designated assets up to 20km away.

The methodology adopted in this document is based on that outlined in *The Setting of Heritage Assets* (GPA3 Historic England 2015), with reference to ICOMOS (2011) and DoT (DMRB, WEBTAG) guidance. The assessment of effect at this stage of a development is an essentially subjective one, but one based on the experience and professional judgement of the authors. Appendix 1 details the methodology employed.

This report follows the staged approach to proportionate decision making outlined in *The Setting of Heritage Assets* (Historic England 2015, 6). *Step one* is to identify the designated heritage assets that might be affected by the development. The first stage of that process is to determine an appropriate search radius, and this would vary according to the height, size and/or prominence of the proposed development. For instance, the search radius for a wind turbine, as determined by its height and dynamic character, would be much larger than for a single house plot or small agricultural building. The second stage in the process is to look at the heritage assets within the search radius and assign to one of three categories:

- Category #1 assets: Where proximity to the proposed development, the significance of the heritage asset concerned, or the likely magnitude of impact, demands detailed consideration.
- Category #2 assets: Assets where location and current setting would indicate that the impact of the proposed development is likely to be limited, but some uncertainty remains
- Category #3 assets: Assets where location, current setting, significance would strongly indicate the impact would be no higher than negligible and detailed consideration both unnecessary and disproportionate. These assets are still listed in the impact summary table.

For *Step two* and *Step three*, and with an emphasis on practicality and proportionality (*Setting of Heritage Assets* p15 and p18), this assessment then groups and initially discusses heritage assets by category (e.g. churches, historic settlements, funerary remains etc.) to avoid repetitious narrative; each site is then discussed individually, and the particulars of each site teased out. The initial discussion establishes the baseline sensitivity of a given category of monument or building to the potential effect, the individual entry elaborates on local circumstance and site-specific factors. The individual assessments should be read in conjunction with the overall discussion, as the impact assessment is a reflection of both.

4.2 SENSITIVITY OF CLASS OF MONUMENT OR STRUCTURE

4.2.1 WORLD HERITAGE SITE - THE CORNWALL AND WEST DEVON MINING LANDSCAPE

The Cornwall and West Devon Mining Landscape was granted UNESCO World Heritage Site status in July 2006. This was in recognition of the contribution made by Cornish and Devonian miners and engineers to the Industrial Revolution. There is, however, an inherent conflict between the protection and preservation of these mining landscapes, and the duty to ‘protect, conserve and enhance historical authenticity, integrity and historic character’, and the need to appreciate these are living landscape that continue to evolve and where sustainable development must be encouraged (see the *WHS Management Plan 2005-10*). Anything that detracts from that comes into conflict with the need to conserve and enhance historic character.

- Gwennap, Kennal Vale and Perran Foundry Mining District; very high significance; World Heritage Site; condition: good to fair. Distance to site – site lies within the WHS. This large area of primarily open rough unenclosed land has numerous spoil tips and extensive mining remains including; chimneys, engine houses, drying areas, kilns, shafts, etc. The proposed works are the conversion of an extant building, retaining the footprint, scale and openings of the historic outbuilding. The only potential for any visual distraction would be the reflection of any velux windows added to introduce light to the building, however, the building lies within the residential area of Vogue and is screened from views to south, east and west. The orientation of the building means any velux windows would be directed to the east or west, therefore will not impact views to Vogue from the open land to the north. In any views that may include the site, it would appear as a relatively unobtrusive part of the settlement and the post-mining landscape; impact: **neutral** to **negligible/minor**.

5.0 CONCLUSION

The site is located within the settlement of Vogue, to the west of St. Day. St. Day was a late medieval pilgrimage site and market centre which served the tin industry in the 16th and 17th centuries before entering into a boom period after the Napoleonic Wars in the first half of the 19th century, serving the copper mining that took place in the landscape surrounding the town (CISI 2002). The mid-19th century saw development in Vogue, with a mixture of rows of cottages and middle-class houses being built on old mine waste.

The outbuilding is a locally important structure, which makes a contribution to Vogue House's setting but holds little individual historical value. Its conversion will be an improvement on the setting and views within the immediate setting of a Listed building (Vogue House – GII) and its design will minimise visual change from outside the garden plot in which it stands and also seeks to reuse openings and minimise fabric loss within the building.

The conversion and reuse of an otherwise derelict outbuilding which would only deteriorate further is therefore considered broadly beneficial, with few impact considerations serious enough to outweigh the positives to the structure itself and adjacent Vogue House. Slight/positive impact. Some minor additional recording of the building once empty and cleared is considered to mitigate the changes further.

Most of the individual designated heritage assets within the settlement (two Grade II*, fifteen Grade II Listed buildings) are also located at such a distance to minimise the impact of the proposed development, or else the contribution of setting to overall significance is less important than other factors. The proposed development is the reconstruction and reuse of a former outbuilding, maintaining scale and historic openings as far as possible and will therefore have little to no impact on the World Heritage Site (**neutral-negligible impact**).

With this in mind, the overall impact of the proposed development can be assessed as **neutral-negligible**. The design is sympathetic to the overall aesthetic of the settlement and the mini-estate in which it stands, and mitigation is possible through archaeological recording and the restoration of historic fabric and structures. The impact of the development on any surviving buried archaeological features or deposits, as well as the historic floor surfaces, would be **permanent/irreversible**, although the chance of encountering any significant archaeological deposits below these floors, is considered *low*.

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APPENDIX 1: IMPACT ASSESSMENT METHODOLOGY

Heritage Impact Assessment - Overview

The purpose of heritage impact assessment is twofold: Firstly, to understand – insofar as is reasonable practicable and in proportion to the importance of the asset – the significance of a historic building, complex, area or archaeological monument (the ‘heritage asset’). Secondly, to assess the likely effect of a proposed development on the heritage asset (direct impact) and its setting (indirect impact). This methodology employed in this assessment is based on the staged approach advocated in *The Setting of Heritage Assets* (GPA3 Historic England 2015), used in conjunction with the ICOMOS (2011) and DoT (DMRB vol.11; WEBTAG) guidance. This Appendix contains details of the methodology used in this report.

National Policy

General policy and guidance for the conservation of the historic environment are now contained within the *National Planning Policy Framework* (Department for Communities and Local Government 2018). The relevant guidance is reproduced below:

Paragraph 189

In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.

Paragraph 190

Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this into account when considering the impact of a proposal on a heritage asset, to avoid or minimise any conflict between the heritage asset’s conservation and any aspect of the proposal.

A further key document is the Planning (Listed Buildings and Conservation Areas) Act 1990, in particular section 66(1), which provides *statutory protection* to the setting of Listed buildings:

In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

Cultural Value – Designated Heritage Assets

The majority of the most important (‘nationally important’) heritage assets are protected through *designation*, with varying levels of statutory protection. These assets fall into one of six categories, although designations often overlap, so a Listed early medieval cross may also be Scheduled, lie within the curtilage of Listed church, inside a Conservation Area, and on the edge of a Registered Park and Garden that falls within a world Heritage Site.

Listed Buildings

A Listed building is an occupied dwelling or standing structure which is of special architectural or historical interest. These structures are found on the *Statutory List of Buildings of Special Architectural or Historic Interest*. The status of Listed buildings is applied to 300,000-400,000 buildings across the United Kingdom. Recognition of the need to protect historic buildings began after the Second World War, where significant numbers of buildings had been damaged in the county towns and capitals of the United Kingdom. Buildings that were considered to be of ‘architectural merit’ were included. The Inspectorate of Ancient Monuments supervised the collation of the list, drawn up by members of two societies: The Royal Institute of British Architects and the Society for the Protection of Ancient Buildings. Initially the lists were only used to assess which buildings should receive government grants to be repaired and conserved if damaged by bombing. The *Town and Country Planning Act 1947* formalised the process within England and Wales, Scotland and Ireland following different procedures. Under the 1979 *Ancient Monuments and Archaeological Areas Act* a structure cannot be considered a Scheduled Monument if it is occupied as a dwelling, making a clear distinction in the treatment of the two forms of heritage asset. Any alterations or works intended to a Listed Building must first acquire Listed Building Consent, as well as planning permission. Further phases of ‘listing’ were rolled out in the 1960s,

1980s and 2000s; English Heritage advise on the listing process and administer the procedure, in England, as with the Scheduled Monuments.

Some exemption is given to buildings used for worship where institutions or religious organisations (such as the Church of England) have their own permissions and regulatory procedures. Some structures, such as bridges, monuments, military structures and some ancient structures may also be Scheduled as well as Listed. War memorials, milestones and other structures are included in the list, and more modern structures are increasingly being included for their architectural or social value.

Buildings are split into various levels of significance: Grade I (2.5% of the total) representing buildings of exceptional (international) interest; Grade II* (5.5% of the total) representing buildings of particular (national) importance; Grade II (92%) buildings are of merit and are by far the most widespread. Inevitably, accuracy of the Listing for individual structures varies, particularly for Grade II structures; for instance, it is not always clear why some 19th century farmhouses are Listed while others are not, and differences may only reflect local government boundaries, policies and individuals.

Other buildings that fall within the curtilage of a Listed building are afforded some protection as they form part of the essential setting of the designated structure, e.g. a farmyard of barns, complexes of historic industrial buildings, service buildings to stately homes etc. These can be described as having *group value*.

Conservation Areas

Local authorities are obliged to identify and delineate areas of special architectural or historic interest as Conservation Areas, which introduces additional controls and protection over change within those places. Usually, but not exclusively, they relate to historic settlements, and there are c.7000 Conservation Areas in England.

Scheduled Monuments

In the United Kingdom, a Scheduled Monument is considered an historic building, structure (ruin) or archaeological site of '**national importance**'. Various pieces of legislation, under planning, conservation, etc., are used for legally protecting heritage assets given this title from damage and destruction; such legislation is grouped together under the term 'designation', that is, having statutory protection under the *Ancient Monuments and Archaeological Areas Act 1979*. A heritage asset is a part of the historic environment that is valued because of its historic, archaeological, architectural or artistic interest; those of national importance have extra legal protection through designation. Important sites have been recognised as requiring protection since the late 19th century, when the first 'schedule' or list of monuments was compiled in 1882. The conservation and preservation of these monuments was given statutory priority over other land uses under this first schedule. County Lists of the monuments are kept and updated by the Department for Culture, Media and Sport. In the later 20th century sites are identified by English Heritage (one of the Government's advisory bodies) of being of national importance and included in the schedule. Under the current statutory protection any works required on or to a designated monument can only be undertaken with a successful application for Scheduled Monument Consent. There are 19,000-20,000 Scheduled Monuments in England.

Registered Parks and Gardens

Culturally and historically important 'man-made' or 'designed' landscapes, such as parks and gardens are currently "listed" on a non-statutory basis, included on the 'Register of Historic Parks and Gardens of special historic interest in England' which was established in 1983 and is, like Listed Buildings and Scheduled Monuments, administered by Historic England. Sites included on this register are of **national importance** and there are currently 1,600 sites on the list, many associated with stately homes of Grade II* or Grade I status. Emphasis is laid on 'designed' landscapes, not the value of botanical planting. Sites can include town squares and private gardens, city parks, cemeteries and gardens around institutions such as hospitals and government buildings. Planned elements and changing fashions in landscaping and forms are a main focus of the assessment.

Registered Battlefields

Battles are dramatic and often pivotal events in the history of any people or nation. Since 1995 Historic England maintains a register of 46 battlefields in order to afford them a measure of protection through the planning system. The key requirements for registration are battles of national significance, a securely identified location, and its topographical integrity – the ability to 'read' the battle on the ground.

World Heritage Sites

Arising from the UNESCO World Heritage Convention in 1972, Article 1 of the Operational Guidelines (2015, no.49) states: 'Outstanding Universal Value means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity'. These sites

are recognised at an international level for their intrinsic importance to the story of humanity, and should be accorded the highest level of protection within the planning system.

Value and Importance

While every heritage asset, designated or otherwise, has some intrinsic merit, the act of designation creates a hierarchy of importance that is reflected by the weight afforded to their preservation and enhancement within the planning system. The system is far from perfect, impaired by an imperfect understanding of individual heritage assets, but the value system that has evolved does provide a useful guide to the *relative* importance of heritage assets. Provision is also made for heritage assets where value is not recognised through designation (e.g. undesignated ‘monuments of Schedulable quality and importance’ should be regarded as being of *high* value); equally, there are designated monuments and structures of *low* relative merit.

TABLE 2: THE HIERARCHY OF VALUE/IMPORTANCE (BASED ON THE DMRB VOL.11 TABLES 5.1, 6.1 & 7.1).

Hierarchy of Value/Importance	
Very High	Structures inscribed as of universal importance as World Heritage Sites; Other buildings of recognised international importance; World Heritage Sites (including nominated sites) with archaeological remains; Archaeological assets of acknowledged international importance; Archaeological assets that can contribute significantly to international research objectives; World Heritage Sites inscribed for their historic landscape qualities; Historic landscapes of international value, whether designated or not; Extremely well preserved historic landscapes with exceptional coherence, time-depth, or other critical factor(s).
High	Scheduled Monuments with standing remains; Grade I and Grade II* (Scotland: Category A) Listed Buildings; Other Listed buildings that can be shown to have exceptional qualities in their fabric or historical associations not adequately reflected in the Listing grade; Conservation Areas containing very important buildings; Undesignated structures of clear national importance; Undesignated assets of Schedulable quality and importance; Assets that can contribute significantly to national research objectives. Designated historic landscapes of outstanding interest; Undesignated landscapes of outstanding interest; Undesignated landscapes of high quality and importance, demonstrable national value; Well-preserved historic landscapes, exhibiting considerable coherence, time-depth or other critical factor(s).
Medium	Grade II (Scotland: Category B) Listed Buildings; Historic (unlisted) buildings that can be shown to have exceptional qualities in their fabric or historical associations; Conservation Areas containing buildings that contribute significantly to its historic character; Historic Townscape or built-up areas with important historic integrity in their buildings, or built settings (e.g. including street furniture and other structures); Designated or undesignated archaeological assets that contribute to regional research objectives; Designated special historic landscapes; Undesignated historic landscapes that would justify special historic landscape designation, landscapes of regional value; Averagely well-preserved historic landscapes with reasonable coherence, time-depth or other critical factor(s).
Low	Locally Listed buildings (Scotland Category C(S) Listed Buildings); Historic (unlisted) buildings of modest quality in their fabric or historical association; Historic Townscape or built-up areas of limited historic integrity in their buildings, or built settings (e.g. including street furniture and other structures); Designated and undesignated archaeological assets of local importance; Archaeological assets compromised by poor preservation and/or poor survival of contextual associations; Archaeological assets of limited value, but with potential to contribute to local research objectives; Robust undesignated historic landscapes; Historic landscapes with importance to local interest groups; Historic landscapes whose value is limited by poor preservation and/or poor survival of contextual associations.
Negligible	Buildings of no architectural or historical note; buildings of an intrusive character; Assets with very little or no surviving archaeological interest; Landscapes with little or no significant historical interest.
Unknown	Buildings with some hidden (i.e. inaccessible) potential for historic significance; The importance of the archaeological resource has not been ascertained.

Concepts – Conservation Principles

In making an assessment, this document adopts the conservation values (*evidential, historical, aesthetic and communal*) laid out in *Conservation Principles* (English Heritage 2008), and the concepts of *authenticity* and *integrity* as laid out in the guidance on assessing World Heritage Sites (ICOMOS 2011). This is in order to determine the relative importance of *setting* to the significance of a given heritage asset.

Evidential Value

Evidential value (or research potential) is derived from the potential of a structure or site to provide physical evidence about past human activity, and may not be readily recognised or even visible. This is the primary form of data for periods without adequate written documentation. This is the least equivocal value: evidential value is absolute; all other ascribed values (see below) are subjective. However,

Historical Value

Historical value (narrative) is derived from the ways in which past people, events and aspects of life can be connected via a place to the present; it can be *illustrative* or *associative*.

Illustrative value is the visible expression of evidential value; it has the power to aid interpretation of the past through making connections with, and providing insights into, past communities and their activities through a shared experience of place. Illustrative value tends to be greater if a place features the first or only surviving example of a particular innovation of design or technology.

Associative value arises from a connection to a notable person, family, event or historical movement. It can intensify understanding by linking the historical past to the physical present, always assuming the place bears any resemblance to its appearance at the time. Associational value can also be derived from known or suspected links with other monuments (e.g. barrow cemeteries, church towers) or cultural affiliations (e.g. Methodism).

Buildings and landscapes can also be associated with literature, art, music or film, and this association can inform and guide responses to those places.

Historical value depends on sound identification and the direct experience of physical remains or landscapes. Authenticity can be strengthened by change, being a living building or landscape, and historical values are harmed only where adaptation obliterates or conceals them. The appropriate use of a place – e.g. a working mill, or a church for worship – illustrates the relationship between design and function and may make a major contribution to historical value. Conversely, cessation of that activity – e.g. conversion of farm buildings to holiday homes – may essentially destroy it.

Aesthetic Value

Aesthetic value (emotion) is derived from the way in which people draw sensory and intellectual stimulation from a place or landscape. Value can be the result of *conscious design*, or the *fortuitous outcome* of landscape evolution; many places combine both aspects, often enhanced by the passage of time.

Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape; it incorporates composition, materials, philosophy and the role of patronage. It may have associational value, if undertaken by a known architect or landscape gardener, and its importance is enhanced if it is seen as innovative, influential or a good surviving example. Landscape parks, country houses and model farms all have design value. The landscape is not static, and a designed feature can develop and mature, resulting in the ‘patina of age’.

Some aesthetic value developed *fortuitously* over time as the result of a succession of responses within a particular cultural framework e.g. the seemingly organic form of an urban or rural landscape or the relationship of vernacular buildings and their materials to the landscape. Aesthetic values are where a proposed development usually have their most pronounced impact: the indirect effects of most developments are predominantly visual or aural, and can extend many kilometres from the site itself. In many instances the impact of a development is incongruous, but that is itself an aesthetic response, conditioned by prevailing cultural attitudes to what the historic landscape should look like.

Communal Value

Communal value (togetherness) is derived from the meaning a place holds for people, and may be closely bound up with historical/associative and aesthetic values; it can be *commemorative, symbolic, social* or *spiritual*.

Commemorative and symbolic value reflects the meanings of a place to those who draw part of their identity from it, or who have emotional links to it e.g. war memorials. Some buildings or places (e.g. the Palace of Westminster) can symbolise wider values. Other places (e.g. Porton Down Chemical Testing Facility) have negative or uncomfortable

associations that nonetheless have meaning and significance to some and should not be forgotten. *Social value* need not have any relationship to surviving fabric, as it is the continuity of function that is important. *Spiritual value* is attached to places and can arise from the beliefs of a particular religion or past or contemporary perceptions of the spirit of place. Spiritual value can be ascribed to places sanctified by hundreds of years of veneration or worship, or wild places with few signs of modern life. Value is dependent on the perceived survival of historic fabric or character, and can be very sensitive to change. The key aspect of communal value is that it brings specific groups of people together in a meaningful way.

Authenticity

Authenticity, as defined by UNESCO (2015, no.80), is the ability of a property to convey the attributes of the outstanding universal value of the property. 'The ability to understand the value attributed to the heritage depends on the degree to which information sources about this value may be understood as credible or truthful'. Outside of a World Heritage Site, authenticity may usefully be employed to convey the sense a place or structure is a truthful representation of the thing it purports to portray. Converted farmbuildings, for instance, survive in good condition, but are drained of the authenticity of a working farm environment.

Integrity

Integrity, as defined by UNESCO (2015, no.88), is the measure of wholeness or intactness of the cultural heritage and its attributes. Outside of a World Heritage Site, integrity can be taken to represent the survival and condition of a structure, monument or landscape. The intrinsic value of those examples that survive in good condition is undoubtedly greater than those where survival is partial, and condition poor.

Summary

As indicated, individual developments have a minimal or tangential effect on most of the heritage values outlined above, largely because almost all effects are indirect. The principle values in contention are aesthetic/designed and, to a lesser degree aesthetic/fortuitous. There are also clear implications for other value elements (particularly historical and associational, communal and spiritual), where views or sensory experience is important. As ever, however, the key element here is not the intrinsic value of the heritage asset, nor the impact on setting, but the relative contribution of setting to the value of the asset.

Setting – The Setting of Heritage Assets

The principle guidance on this topic is contained within two publications: *The Setting of Heritage Assets* (Historic England 2015) and *Seeing History in the View* (English Heritage 2011). While interlinked and complementary, it is useful to consider heritage assets in terms of their *setting* i.e. their immediate landscape context and the environment within which they are seen and experienced, and their *views* i.e. designed or fortuitous vistas experienced by the visitor when at the heritage asset itself, or those that include the heritage asset. This corresponds to the experience of its wider landscape setting.

Where the impact of a proposed development is largely indirect, *setting* is the primary consideration of any HIA. It is a somewhat nebulous and subjective assessment of what does, should, could or did constitute the lived experience of a monument or structure. The following extracts are from the Historic England publication *The Setting of Heritage Assets* (2015, 2 & 4):

The NPPF makes it clear that the setting of a heritage asset is the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve.

Setting is not a heritage asset, nor a heritage designation. Its importance lies in what it contributes to the significance of the heritage asset. This depends on a wide range of physical elements within, as well as perceptual and associational attributes, pertaining to the heritage asset's surroundings.

While setting can be mapped in the context of an individual application or proposal, it does not have a fixed boundary and cannot be definitively and permanently described for all time as a spatially bounded area or as lying within a set distance of a heritage asset because what comprises a heritage asset's setting may change as the asset and its surroundings evolve or as the asset becomes better understood or due to the varying impacts of different proposals.

The HIA below sets out to determine the magnitude of the effect and the sensitivity of the heritage asset to that effect. The fundamental issue is that proximity and visual and/or aural relationships may affect the experience of a heritage asset, but if setting is tangential to the significance of that monument or structure, then the impact assessment will reflect this. This is explored in more detail below.

Landscape Context

The determination of *landscape context* is an important part of the assessment process. This is the physical space within which any given heritage asset is perceived and experienced. The experience of this physical space is related to the scale of the landform, and modified by cultural and biological factors like field boundaries, settlements, trees and woodland. Together, these determine the character and extent of the setting.

Landscape context is based on topography, and can vary in scale from the very small – e.g. a narrow valley where views and vistas are restricted – to the very large – e.g. wide valleys or extensive upland moors with 360° views. Where very large landforms are concerned, a distinction can be drawn between the immediate context of an asset (this can be limited to a few hundred metres or less, where cultural and biological factors impede visibility and/or experience), and the wider context (i.e. the wider landscape within which the asset sits).

When new developments are introduced into a landscape, proximity alone is not a guide to magnitude of effect. Dependant on the nature and sensitivity of the heritage asset, the magnitude of effect is potentially much greater where the proposed development is to be located within the landscape context of a given heritage asset. Likewise, where the proposed development would be located outside the landscape context of a given heritage asset, the magnitude of effect would usually be lower. Each case is judged on its individual merits, and in some instances the significance of an asset is actually greater outside of its immediate landscape context, for example, where church towers function as landmarks in the wider landscape.

Views

Historic and significant views are the associated and complementary element to setting, but can be considered separately as developments may appear in a designed view without necessarily falling within the setting of a heritage asset *per se*. As such, significant views fall within the aesthetic value of a heritage asset, and may be *designed* (i.e. deliberately conceived and arranged, such as within parkland or an urban environment) or *fortuitous* (i.e. the graduated development of a landscape ‘naturally’ brings forth something considered aesthetically pleasing, or at least impressive, as with particular rural landscapes or seascapes), or a combination of both (i.e. the *patina of age*, see below). The following extract is from the English Heritage publication *Seeing History in the View* (2011, 3):

Views play an important part in shaping our appreciation and understanding of England’s historic environment, whether in towns or cities or in the countryside. Some of those views were deliberately designed to be seen as a unity. Much more commonly, a significant view is a historical composite, the cumulative result of a long process of development.

The Setting of Heritage Assets (2015, 3) lists a number of instances where views contribute to the particular significance of a heritage asset:

- Views where relationships between the asset and other historic assets or places or natural features are particularly relevant;
- Views with historical associations, including viewing points and the topography of battlefields;
- Views where the composition within the view was a fundamental aspect of the design or function of the heritage asset;
- Views between heritage assets and natural or topographic features, or phenomena such as solar and lunar events;
- Views between heritage assets which were intended to be seen from one another for aesthetic, functional, ceremonial or religious reasons, such as military or defensive sites, telegraphs or beacons, Prehistoric funerary and ceremonial sites.

On a landscape scale, views, taken in the broadest sense, are possible from anywhere to anything, and each may be accorded an aesthetic value according to subjective taste. Given that terrain, the biological and built environment, and public access restrict our theoretical ability to see anything from anywhere, in this assessment the term *principal view* is employed to denote both the deliberate views created within designed landscapes, and those fortuitous views that may be considered of aesthetic value and worth preserving. It should be noted, however, that there are distance thresholds beyond which perception and recognition fail, and this is directly related to the scale, height, massing and nature of the heritage asset in question. For instance, beyond 2km the Grade II cottage comprises a single indistinct component within the wider historic landscape, whereas at 5km or even 10km a large stately home or castle may still be recognisable. By extension, where assets cannot be seen or recognised i.e. entirely concealed within woodland, or too distant to be distinguished, then visual harm to setting is moot. To reflect this emphasis on recognition, the term *landmark asset* is employed to denote those sites where the structure (e.g. church tower), remains (e.g. earthwork ramparts) or – in some instances – the physical character of the immediate landscape (e.g. a distinctive landform like a

tall domed hill) make them visible on a landscape scale. In some cases, these landmark assets may exert landscape *primacy*, where they are the tallest or most obvious man-made structure within line-of-sight. However, this is not always the case, typically where there are numerous similar monuments (multiple engine houses in mining areas, for instance) or where modern developments have overtaken the heritage asset in height and/or massing.

Yet visibility alone is not a clear guide to visual impact. People perceive size, shape and distance using many cues, so context is critically important. For instance, research on electricity pylons (Hull & Bishop 1988) has indicated scenic impact is influenced by landscape complexity: the visual impact of pylons is less pronounced within complex scenes, especially at longer distances, presumably because they are less of a focal point and the attention of the observer is diverted. There are many qualifiers that serve to increase or decrease the visual impact of a proposed development (see Table 2), some of which are seasonal or weather-related.

Thus the principal consideration of assessment of indirect effects cannot be visual impact *per se*. It is an assessment of the likely magnitude of effect, the importance of setting to the significance of the heritage asset, and the sensitivity of that setting to the visual or aural intrusion of the proposed development. The schema used to guide assessments is shown in Table 2 (below).

Type and Scale of Impact

The effect of a proposed development on a heritage asset can be direct (i.e. the designated structure itself is being modified or demolished, the archaeological monument will be built over), or indirect (e.g. a housing estate built in the fields next to a Listed farmhouse, and wind turbine erected near a hillfort etc.); in the latter instance the principal effect is on the setting of the heritage asset. A distinction can be made between construction and operational phase effects. Individual developments can affect multiple heritage assets (aggregate impact), and contribute to overall change within the historic environment (cumulative impact).

Construction phase: construction works have direct, physical effects on the buried archaeology of a site, and a pronounced but indirect effect on neighbouring properties. Direct effects may extend beyond the nominal footprint of a site e.g. where related works or site compounds are located off-site. Indirect effects are both visual and aural, and may also affect air quality, water flow and traffic in the local area.

Operational phase: the operational phase of a development is either temporary (e.g. wind turbine or mobile phone mast) or effectively permanent (housing development or road scheme). The effects at this stage are largely indirect, and can be partly mitigated over time through provision of screening. Large development would have an effect on historic landscape character, as they transform areas from one character type (e.g. agricultural farmland) into another (e.g. suburban).

Cumulative Impact: a single development will have a physical and a visual impact, but a second and a third site in the same area will have a synergistic and cumulative impact above and beyond that of a single site. The cumulative impact of a proposed development is particularly difficult to estimate, given the assessment must take into consideration operational, consented and proposals in planning.

Aggregate Impact: a single development will usually affect multiple individual heritage assets. In this assessment, the term aggregate impact is used to distinguish this from cumulative impact. In essence, this is the impact on the designated parts of the historic environment as a whole.

Scale of Impact

The effect of development and associated infrastructure on the historic environment can include positive as well as negative outcomes. However, all development changes the character of a local environment, and alters the character of a building, or the setting within which it is experienced. change is invariably viewed as negative, particularly within respect to larger developments; thus while there can be beneficial outcomes (e.g. positive/moderate), there is a presumption here that, as large and inescapably modern intrusive visual actors in the historic landscape, the impact of a development will almost always be **neutral** (i.e. no impact) or **negative** i.e. it will have a **detrimental impact** on the setting of ancient monuments and protected historic buildings.

This assessment incorporates the systematic approach outlined in the ICOMOS and DoT guidance (see Tables 6-8), used to complement and support the more narrative but subjective approach advocated by Historic England (see Table 5). This provides a useful balance between rigid logic and nebulous subjectivity (e.g. the significance of effect on a Grade II Listed building can never be greater than moderate/large; an impact of negative/substantial is almost never achieved). This is in adherence with GPA3 (2015, 7).

TABLE 3: MAGNITUDE OF IMPACT (BASED ON DMRB VOL.11 TABLES 5.3, 6.3 AND 7.3).

Factors in the Assessment of Magnitude of Impact – Buildings and Archaeology	
Major	Change to key historic building elements, such that the resource is totally altered; Change to most or all key archaeological materials, so that the resource is totally altered; Comprehensive changes to the setting.
Moderate	Change to many key historic building elements, the resource is significantly modified; Changes to many key archaeological materials, so that the resource is clearly modified; Changes to the setting of an historic building or asset, such that it is significantly modified.
Minor	Change to key historic building elements, such that the asset is slightly different; Changes to key archaeological materials, such that the asset is slightly altered; Change to setting of an historic building, such that it is noticeably changed.
Negligible	Slight changes to elements of a heritage asset or setting that hardly affects it.
No Change	No change to fabric or setting.
Factors in the Assessment of Magnitude of Impact – Historic Landscapes	
Major	Change to most or all key historic landscape elements, parcels or components; extreme visual effects; gross change of noise or change to sound quality; fundamental changes to use or access; resulting in total change to historic landscape character unit.
Moderate	Changes to many key historic landscape elements or components, visual change to many key aspects of the historic landscape, noticeable differences in noise quality, considerable changes to use or access; resulting in moderate changes to historic landscape character.
Minor	Changes to few key historic landscape elements, or components, slight visual changes to few key aspects of historic landscape, limited changes to noise levels or sound quality; slight changes to use or access: resulting in minor changes to historic landscape character.
Negligible	Very minor changes to key historic landscape elements, parcels or components, virtually unchanged visual effects, very slight changes in noise levels or sound quality; very slight changes to use or access; resulting in a very small change to historic landscape character.
No Change	No change to elements, parcels or components; no visual or audible changes; no changes arising from in amenity or community factors.

TABLE 4: SIGNIFICANCE OF EFFECTS MATRIX (BASED ON DRMB VOL.11 TABLES 5.4, 6.4 AND 7.4; ICOMOS 2011, 9-10).

Value of Assets	Magnitude of Impact (positive or negative)				
	No Change	Negligible	Minor	Moderate	Major
Very High	Neutral	Slight	Moderate/Large	Large/Very Large	Very Large
High	Neutral	Slight	Moderate/Slight	Moderate/Large	Large/Very Large
Medium	Neutral	Neutral/Slight	Slight	Moderate	Moderate/Large
Low	Neutral	Neutral/Slight	Neutral/Slight	Slight	Slight/Moderate
Negligible	Neutral	Neutral	Neutral/Slight	Neutral/Slight	Slight

TABLE 5: SCALE OF IMPACT.

Scale of Impact	
<i>Neutral</i>	No impact on the heritage asset.
<i>Negligible</i>	Where the developments may be visible or audible, but would not affect the heritage asset or its setting, due to the nature of the asset, distance, topography, or local blocking.
<i>Negative/minor</i>	Where the development would have an effect on the heritage asset or its set, but that effect is restricted due to the nature of the asset, distance, or screening from other buildings or vegetation.
<i>Negative/moderate</i>	Where the development would have a pronounced impact on the heritage asset or its setting, due to the sensitivity of the asset and/or proximity. The effect may be ameliorated by screening or mitigation.
<i>Negative/substantial</i>	Where the development would have a severe and unavoidable effect on the heritage asset or its setting, due to the particular sensitivity of the asset and/or close physical proximity. Screening or mitigation could not ameliorate the effect of the development in these instances.

TABLE 6: IMPORTANCE OF SETTING TO INTRINSIC SIGNIFICANCE.

Importance of Setting to the Significance of the Asset	
Paramount	Examples: Round barrow; follies, eyecatchers, stone circles
Integral	Examples: Hillfort; country houses
Important	Examples: Prominent church towers; war memorials
Incidental	Examples: Thatched cottages
Irrelevant	Examples: Milestones



TABLE 7: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF ASSESSMENT STEP 2 FROM THE SETTING OF HERITAGE ASSETS (HISTORIC ENGLAND 2015, 9).

APPENDIX 2: BUILDING TABLES

Building 1		General Description
Function/Summary:		Outbuilding to Vogue House
Fabric Description:		Local granite rubble with some killas, granite dressings.
Roof Covering:		Slate roof.
Dating Evidence:		Generic post-medieval build, documentary sources, historic map regression.
Exterior		
Elevation NORTH GABLE		Description
Fabric Description:		Narrow northern gable end of low two storeys height. Granite and killas rubble in a clay and lime mix bond, externally re-pointed in cement mortar. Externally covered by a thin skim of cement render, wrapping around from the west elevation, the majority of the elevation within Building 2s footprint is exposed stone.
Roof Covering:		Gabled end to slate roof, underside of slates and eaves cemented, slates almost flush to wall. Red terracotta ridge tiles.
Drainage/Guttering:		N/A
Openings – Doors:		N/A
Opening – Windows:		Small blocked opening at apex of gable, former owl hole?
Other Details:		Heavy roughly dressed granite block quoins to north-west corner.
Relationships:		This is cohesive with the east, west and south walls of Building 1. Abutted by Building 2 to east and west sides.
Elevation REAR EAST		Description
Fabric Description:		Long low rear elevation of low two storeys height. Granite and killas rubble in a clay and lime mix bond, externally re-pointed in cement mortar.
Roof Covering:		Slate roof, fairly recent in date, lead flashings to chimney stack to south end, projecting slightly over the elevation, the eaves have barge boards. Red terracotta ridge tiles.
Drainage/Guttering:		Grey plastic guttering
Openings – Doors:		N/A
Opening – Windows:		N/A
Other Details:		Heavy roughly dressed granite block quoins to north-east and south-east corners.
Relationships:		This is cohesive with the west, north and south walls of Building 1. Abutted by Building 2 to the north end.
Elevation SOUTH GABLE		Description
Fabric Description:		Narrow southern gable end of low two storeys height. Granite and some killas, rubble build in a clay and lime mix bond, externally re-pointed in cement mortar. Externally covered by a thin skim of cement render, thickly whitewashed.
Roof Covering:		Gabled end to slate roof, underside of slates and eaves cemented, slates almost flush to wall. Red terracotta ridge tiles.
Drainage/Guttering:		N/A
Openings – Doors:		N/A
Opening – Windows:		N/A
Stack:		Sat at the apex, but just inside the wall line is a brick stack, rebuilt in cement mortar using engineering modern brick, leaded flashings to sides. Awkwardly truncated and reduced to only four courses in height.
Other Details:		Heavy roughly dressed granite block quoins to south-east corner, the south-west corner has been hacked back to allow vehicle access and rebuilt in killas rubble and some block work, at an angle, whitewashed.
Relationships:		This is cohesive with the east, west and north walls of Building 1.
Elevation WEST FRONT		Description
Fabric Description:		Long front elevation of low two storeys height. Granite and killas rubble in a clay and lime mix bond, externally re-pointed in cement mortar. To the south end the majority of the elevation has been forced to make two large openings the rest rebuilt of concrete blocks, externally rendered and painted.
Roof Covering:		Slate roof, fairly recent in date, lead flashings to chimney stack to south end, projecting slightly over the elevation, the eaves have beaded barge boards. Red terracotta ridge tiles.
Drainage/Guttering:		White moulded plastic guttering and downpipes to north and south ends.
Openings – Doors:	D1	Wide crude pegged doorframe. Stable door of narrow plank form, ledged and braced. Iron thumb latch, and bolts to interior side, modern strap hinges to interior face and additional iron lock mechanism. Painted white.
Openings	O1	Pair of large garage-door style openings forced into the east wall at the south end. Within an area of concrete block rebuild and with iron girder lintels. Modern alterations, no visible door fitments.
	O2	Pair of large garage-door style openings forced into the east wall at the south end. Within an area of concrete block rebuild and with iron girder lintels. Modern alterations, no visible door fitments.
Opening – Windows:	W1	Metal two light, crittal-style window, two fixed panes to the south, one single pane opening casement to the north. Narrow plain metal frame, alloy catch handles to interior. Concrete sloping sill. Matched set with W2.
	W2	Metal two light, crittal-style window, two fixed panes to the south, one single pane opening casement to the north. Narrow plain metal frame, alloy catch handles to interior. Concrete sloping sill. Matched set with W1.
Other Details:		Heavy roughly dressed granite block quoins to north-west corner, the south-west corner hacked back and rebuilt at an angle in rubble and block work.
Relationships:		This is cohesive with the west, north and south walls of Building 1. Abutted by Building 2 to the north end.
Interior		
Building 1		Section A
Summary:		Service outbuilding to Vogue House
Walls:		Exposed rubble stonework, thickly re-pointed in cement mortar. Sockets for loft, obscured or in-filled by

		cement mortar.
Roof covering:		Modern slate roof, three modern A-frame trusses, rafters and purlins.
Floor:		Domestic or service character paved floor. Shaped granite setts, pillow shaped (slightly rounded/convex) to top, faced and formerly polished. Laid in lime, some bricks inserted into damaged areas and some cement patching near fireplace, where il tank has been installed. Sockets cut into this floor for three stalls along east wall at a later date. Long granite slab thresholds survive to the smaller doorways in the west wall, before their enlargement and conversion, lots of concrete patching to the east side where the walls have been knocked out.
Layout/Function:		Space was open, with a first floor or loft above, at first, heated from south end gable stack. The forced sockets in the floor indicate division into three stalls along the east wall.
Dating evidence:		Floor is generically post medieval, as are the remains of the shallow stack and the one surviving plank door to Section B.
Building 1		Section B
Summary:		Service outbuilding to Vogue House
Walls:		Exposed painted rubble stonework, some thin lime skim plaster, whitewashed. Loft removed but sockets indicate height.
Roof covering:		Modern slate roof, two modern A-frame trusses, rafters and purlins.
Floor:		Concrete floor.
Layout/Function:		Space was open, with a first floor or loft above.
Dating evidence:		N/A

Building 2		General Description
Function/Summary:		Agricultural outbuilding to Vogue House
Fabric Description:		Local granite rubble, granite dressings.
Roof Covering		Roofless ruin, was slate.
Dating Evidence:		Generic post-medieval build, documentary sources, historic map regression.
Exterior		Description
Elevation NORTH GABLE		Description
Fabric Description:		Narrow northern gable end of collapsed single storey height. Granite crude and heavy rubble in a clay and lime mix bond, externally re-pointed in cement mortar in places, granite slab lintels and dressings.
Roof Covering:		Roofless ruin, was slate.
Drainage/Guttering:		N/A
Openings – Doors:		N/A
Opening – Windows:		N/A
Other Details:		Heavy roughly dressed granite block quoins to north-west corner, rebuilt and repaired in cement, block work behind.
Relationships:		This is cohesive with the east, west walls of Building 2, which is built u against earlier Building 1.
Elevation REAR EAST		Description
Fabric Description:		Long low rear elevation of low two storeys height. Granite rubble in a clay and lime mix bond, externally re-pointed in cement mortar. Partially collapsed. This wall contines beyond the north gable, with a short return to the west and seemingly formed an open fronted linhay or barn beyond or possible and open fronted equipment store.
Roof Covering:		Roofless ruin, was slate.
Drainage/Guttering:		N/A
Openings – Doors:		N/A
Opening – Windows:		N/A
Other Details:		N/A
Relationships:		This is cohesive with the west and north walls of Building 2, which abuts Building 1.
Elevation SOUTH GABLE		Description
Relationships:		Built up against B1 at the south end, the lintel of the doorway here, forced into the earlier wall of B1.
Elevation WEST FRONT		Description
Fabric Description:		Long front elevation of low two storeys height. Granite crude and heavy rubble in a clay and lime mix bond, externally re-pointed in cement mortar. Granite slab lintels and dressings.
Roof Covering:		Roofless ruin.
Drainage/Guttering:		N/A
Openings – Doors:	D1	Beaded pegged doorframe inset into low and narrow doorway, with heavy granite slab lintel. Notably this is a domestic character doorframe, rusted strap hinges survive hanging loose.
	D2	Low narrow doorframe to the centre of the elevation, granite slab lintel.
Openings	O1	Wide double width opening at ground floor, to the north end, for a trap house or similar, iron pintles to granite quoins to south jamb, north jam rebuilt.
	LD1	Loading door to first floor to the south end of the elevation, tall and narrow, using the granite slab lintel of the window below as a sill, this has been reduced in height, the lower part blocked in rubble in cement mortar, forming a window.
Opening – Windows:	W1	Window to the south end of the elevation, between D1 and D2. This was also a doorway, but has been blocked with killas rubble and granite below in lime mortar, re-pointed in cement, to form a window. There are the remains of a beaded two light window frame, of more domestic character.
Other Details:		Heavy roughly dressed granite block quoins to north-west corner, the south-west corner hacked back and rebuilt at an angle in rubble and block work.
Relationships:		This is cohesive with the west, north and south walls of Building 1. Abutted by Building 2 to the north end.
Interior		Description
Building 2		
Summary:		Agricultural outbuilding to Vogue House
Walls:		Local granite rubble exposed stone walls, lots of cement re-pointing.
Roof Covering		Roofless ruin, roof was slate, collapsed.
Floor:		Cobbled floor of the same style as the courtyard, a mix of unshaped and crudely set granite stones, pebbles and quartz. Some concrete patching, still partially obscured by foliage and soil, set in lime and sand.
Layout/Function:		Large cell to south end, three former stalls each with a door, sockets seen in floor for these and partitions, feed channel to west; then combined into two stalls, probably stables, then possible domestic conversion of this end, hence doors and windows. Sockets in east and west walls confirm loft floor. There is a thick granite rubble wall between these two unequal sized spaces in the building. To the north is a single bay open fronted section, likely a former trap house.
Dating Evidence:		Generic post-medieval build, documentary sources, historic map regression.

APPENDIX 3: PHOTOGRAPHIC ARCHIVE



1. THE SERVICE DRIVE TO THE REAR YARD AT VOGUE HOUSE, WHICH CONTAINS THE OUTBUILDING.



2. THE MAIN GRAVELLED DRIVE LEADING THROUGH A SMART PAIR OF GATEPIERS, INTO THE GARDENS AND VOGUE HOUSE.



3. THE FRONT FACADE OF VOGUE HOUSE.



4. THE EAST ELEVATION OF VOGUE HOUSE, WITH MAIN ENTRANCE.



5. VIEW FROM THE SERVICE DRIVE TO THE SOUTH GABLE OF THE OUTBUILDING.



6. VIEW OVER THE BOUNDARY WALL, LOOKING ALONG THE EAST WALL OF THE OUTBUILDING WHICH FACES ONTO THE NEIGHBOURS GARDEN.



7. LEFT: THE SOUTH GABLE OF BUILDING 1, WITH 2M SCALE.
8. RIGHT: THE TRUNCATED SOUTH-WEST CORNER, WITH 2M SCALE.



9. THE RELATIONSHIP BETWEEN THE OUTBUILDING, DRIVEWAY AND VOGUE HOUSE, WITH COBBLED COURTYARD.



10. SECTION A, BUILDING 1 THE WEST ELEVATION WITH FORCED OPENINGS, 2M SCALE.



11. SECTION B, BUILDING 1, WEST ELEVATION, WITH 2M SCALE.



12. THE WEST FRONT OF THE ELEVATION.



13. THE INTERIOR RE-POINTED FACE OF THE SOUTH GABLE.



14. THE PROJECTING LOWER PART OF THE FIREPLACE, THE REST OF THE STACK SEEMINGLY TRUNCATED AS IT IS CAPPED WITH CONCRETE BLOCKS AND OBSCURED BY THE OIL TANK.



15. THE REAR EAST WALL OF SECTION A, BUILDING 1, SHOWING RE-POINTING IN CEMENT MORTAR.



16. THE FOUR BAY ROOF OVER SECTION A, BUILDING 1, SHOWING THREE TRUSSES.



17. VIEW OF THE RAISED STORAGE AREA AND NORTH PARTITION WALL WITH LOADING DOOR AND GROUND FLOOR DOOR TO SECTION B, BUILDING 1.



18. OBSCURED VIEW OF THE PLANK DOOR TO D2, SECTION A, BUILDING 1.



19. ROUND PROFILE TAPERING TIMBER OVER D1 ON THE INTERNAL FACE OF THE WALL, POSSIBLY A SHIPS MAST DUE TO ITS UNUSUAL PROFILE AND DENSE GRAIN AND POLISHED SURFACE?



20. VIEW OF THE PLASTERED OVER LOADING DOOR LINKING TO SECTION A, FROM SECTION B, BUILDING 1.



21. GENERAL VIEW OF SECTION B, BUILDING 1, WHITWASHED WALLS AND USED AS A STORE, WITH ITS CONTENTS OBSCURING FURTHER DETAILS.



22. THREE BAY ROOF OVER SECTION B, BUILDING 1, WITH TWO TRUSSES.



23. THE INTERIOR FACE OF THE WALL WITH W1 AND W2, SHOWING CURTAIN POLES, INDICATING DOMESTIC FUNCTION AT SOME POINT IN THE EARLY-MID 20TH CENTURY.



24. VIEW ALONG THE FRONT OF BUILDING 2, WITH 2M SCALE.



25. LEFT: VIEW OF THE SOUTHERN DOORWAY IN THE WEST WALL OF BUILDING 2, WITH INSET BEADED DOORFRAME, WITH 2M SCALE.
26. RIGHT: THE WINDOW AND LOADING DOOR ABOVE ON THE WEST ELEVATION OF BUILDING 2, THE WINDOW IS A BLOCKED DOORWAY AND EVEN THE LOADING DOOR HAS BEEN PARTIALLY BLOCKED ABOVE.



27. THE SECOND DOORWAY ON THE WEST ELEVATION OF BUILDING 2.



28. THE NORTH WALL OF SECTION C, BUILDING 2, SHOWING REBUILDING IN PART IN CEMENT MORTARS.

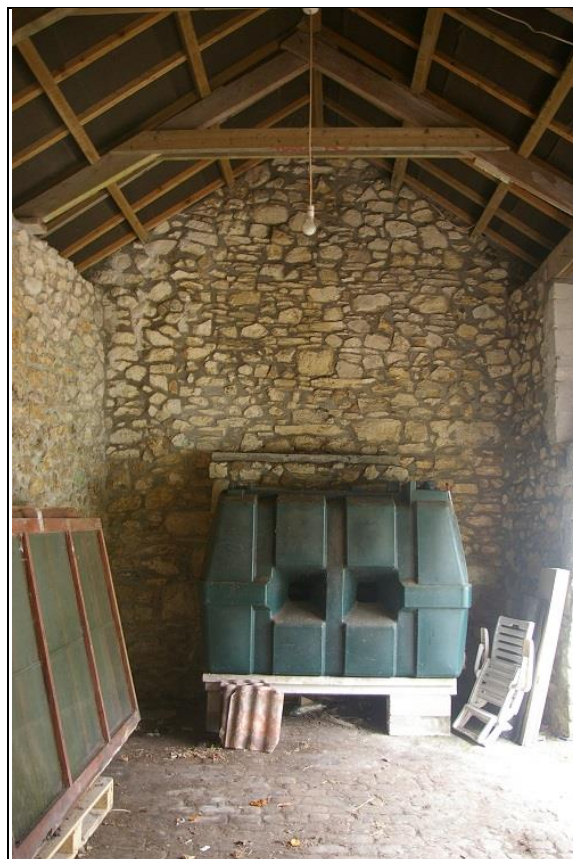


29. THE OVERGROWN RUINED SECTION D OF BUILDING 2, WITH TALL REAR WALL AND CONCRETE PLINTH FLOOR.

APPENDIX 4: ADDITIONAL INTERIOR PHOTOGRAPHS OF BUILDINGS – JULY 2020



1. INTERIOR PARTITION WALL BETWEEN SECTION A & B, IN BUILDING 1; FROM THE SOUTH.



2. THE SOUTH GABLE, INTERIOR FACE OF SECTION A, BUILDING 1; FROM THE NORTH.



3. D2, THE PLANK DOOR BETWEEN SECTION A & B; FROM THE SOUTH-EAST.



4. THE PAVED FLOOR IN SECTION A, BUILDING 1, WITH 2 X 1M SCALES; FROM THE SOUTH.



5. ONE OF THE ORIGINAL GRANITE THRESHOLDS TO THE PAVED FLOOR TO SECTION A, BUILDING 1; FROM THE WEST, WITH 1M SCALE.



6. COBBLED COURTYARD AND FORMER THRESHOLD TO BUILDING 1, WITH 1M SCALE; FROM THE NORTH.



7. THE PARTITION WALL BETWEEN SECTIONS A& B, IN BUILDING 1; FROM THE NORTH.



8. THE EAST WALL OF BUILDING 2, SECTION C, WITH 2M SCALE; FROM THE SOUTH-WEST.



9. THE INTERIOR FACE OF THE WEST WALL OF BUILDING 2, SECTION C, WITH 2M SCALE; FROM THE NORTH-EAST.



10. THE INTERIOR FACE OF THE WEST WALL OF BUILDING 2, SECTION C, WITH 2 SCALE; FROM THE SOUTH-EAST.



11. THE PARTITION WALL BETWEEN THE ANIMAL HOUSE AND TRAP HOUSE IN BUILDING 2; WITH 2M SCALE, FROM THE SOUTH.



12. SECTION D, FORMER OPEN FRONTED BARN, BUILDING 2, WITH 2M SCALE; FROM THE NORTH-WEST.



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