

# LAND at TRUDE FARM GOODLEIGH DEVON

Results of a  
Historic Visual Impact Assessment



The Old Dairy  
Hacche Lane Business Park  
Pathfields Business Park  
South Molton  
Devon  
EX36 3LH

Tel: 01769 573555  
Email: [mail@swarch.net](mailto:mail@swarch.net)

Report No.: 141023  
Date: 23.10.14  
Author: S. Walls  
E. Wapshott

## Land at Trude Farm Goodleigh, Devon

### Results of a Desk-Based Assessment, Walkover Survey & Historic Visual Impact Assessment

*For*

Andrew Woollacott

*of*

Mosscliff Environmental

(the Client)

*By*



**SWARCH project reference:** GTF14  
**National Grid Reference:** SS 58969 33917  
**OS Map copying Licence No:** 100044808  
**Planning application No:** Pre-planning  
**Project Director:** Dr Brynmor Morris  
**Project Manager:** Dr Brynmor Morris  
**Desk-Based Assessment:** Jennifer Watling  
**HVIA:** Emily Wapshott  
**Report:** Samuel Walls; Emily Wapshott  
**Report Editing:** Natalie Boyd  
**Graphics:** Victoria Hosegood; Jennifer Watling

October 2014

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## Summary

*The proposed turbine would be installed on land that now belongs to the 20<sup>th</sup> century Trude Farm; located approximately 1km to the west of the village of Goodleigh, on a north facing slope above the River Yeo.*

*This HVIA has considered one Grade II\* Listed Church together with a group of nine Grade II Listed buildings, which all fall within the Goodleigh Conservation Area. Most of the designated heritage assets in the wider area are located at such a distance to minimise the impact of the proposed turbine, or else the contribution of setting to overall significance is less important than other factors.*

*The landscape context of many of the buildings considered is such that they would be partly or wholly insulated from the effects of the proposed turbine by local blocking. However, the presence of a new, modern and visually intrusive vertical element in the landscape would impinge in some way, primarily on views of the conservation area (**negative/minor to negative/moderate**), and have a more pronounced impact on the Grade II\* Listed Church (**negative/moderate**). Cumulative and aggregate impacts are not currently major issues for this site.*

*With this in mind, the overall impact of the proposed turbine can be assessed as **negative/minor to negative/moderate**, largely due to the introduction of a new visual element in a relatively sensitive historic rural environment and landscape. The impact of the development on any buried archaeological resource would be **permanent/irreversible**.*

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## Acknowledgements

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Thanks for assistance are due to:

Andrew Woollacott of Mosscliff Environmental  
Stephen Reed of Devon County Historic Environment Team (DCHET)  
Nick Russell of English Heritage (EH)

## 1.0 Introduction

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**Location:** Goodleigh  
**Parish:** Goodleigh  
**County:** Devon

### 1.1 Background

South West Archaeology Ltd. (SWARCH) was commissioned by Andrew Woollacott of Mosscliff Environmental (the Client) to undertake a historic visual impact assessment on Goodleigh Church and the Goodleigh Conservation Area (CA) (see Figure 1) prior to an application for the construction of a 34.2m to tip wind turbine.

### 1.2 Topographical and Geological Background

Trude Farm is located approximately 1km to the west of the village of Goodleigh and c.2.5km from the centre of Barnstaple, on a north facing slope above the River Yeo, at a height of 97m (AOD).

The turbine will be located on the fine loamy and fine silty soils of the Denbigh 1 Association (SSOEW 1983) which overlie a bedrock of undifferentiated Upper Devonian Mudstones, Siltstones and Sandstones (BGS 2014).

### 1.3 Historical Background

The Domesday Book documented Goodleigh (*Godelaga*) as being held in 1086 by Robert of Aumale who was a member of William the Conqueror's invading army in 1066. A parish church has existed at Goodleigh since at least 1268 and the West tower dates between 1350–1550. The rest of the church was rebuilt in 1881 by Edward Ashworth who also restored churches at Cullompton, Tiverton, Bideford and Broadclyst in the 19<sup>th</sup> century. The Manor of Goodleigh, to which the land at Trude Farm may have belonged, was first owned by the Ackland family (of Acland Barton) and then changed hands through the Brewers, Giffards and Rashleighs, before being purchased by Robert Newton Incedon in 1811.

### 1.4 Archaeological Background

Little archaeological work appears to have been carried out in the area. The HER records a cropmark to the east at Dean, visible in 1996, which has been interpreted as a double-ditched rectangular enclosure with possible ring ditch in the corner (MDV65355). To the west of Goodleigh is a possible Medieval field system (MDV64563) and the remains of a series of Post Medieval quarries which are depicted on 19<sup>th</sup> century mapping.

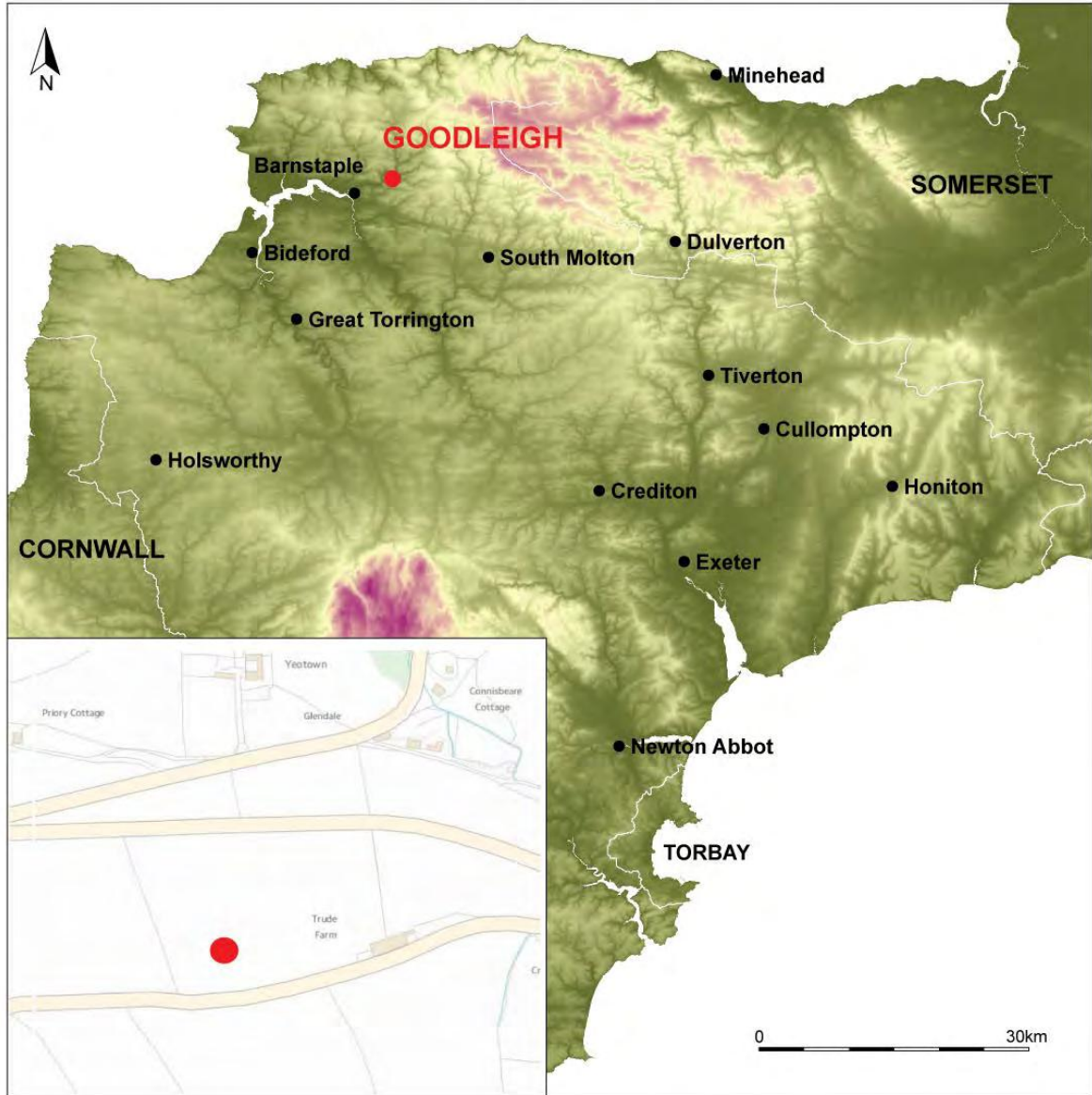


Figure 1: Site location (the proposed site is indicated).

## 1.5 Methodology

The desk-based assessment follows the guidelines presented in: *Standard and Guidance for Archaeological Desk-Based Assessment* (IfA 1994, revised 2012).

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* (English Heritage 2011a), *Seeing History in the View* (English Heritage 2011b), *Managing Change in the Historic Environment: Setting* (Historic Scotland 2010), *Wind Energy and the Historic Environment* (English Heritage 2005), and with reference to *Visual Assessment of Wind farms: Best Practice* (University of Newcastle 2002), *Guidelines for Landscape and Visual Impact Assessment 3<sup>rd</sup> edition* (Landscape Institute 2013), *The Development of Onshore Wind Turbines* (Cornwall Council 2013), *Photography and Photomontage in Landscape and Visual Impact Assessment* (Landscape Institute 2011), *Visualisation Standards for Wind Energy Developments* (Highland Council 2010), and the *Visual Representation of Wind farms: Good Practice Guidance* (Scottish Natural Heritage 2006).



## 2.0 Historic Visual Impact Assessment

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### 2.1 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 2012). The relevant guidance is reproduced below:

#### **Paragraph 128**

*In determining applications, local planning authorities should require the applicant to describe the significance of any heritage assets affected, **including the 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 be consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which a 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 129**

*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 assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.*

### 2.2 Setting and Views

The principle guidance on this topic is contained within two EH publications: *The Setting of Heritage Assets* (2011) and *Seeing History in the View* (2011). While interlinked and complementary, it is useful to consider the following sites 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 that include the heritage asset.

Setting is the primary consideration of any HVIA. 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 English Heritage publication *The Setting of Heritage Assets* (2011a, 4 & 7):

*Setting embraces all of the surroundings (land, sea, structures, features and skyline) from which the heritage asset can be experienced or that can be experienced from or with the asset.*

*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... In some instances the contribution made by setting to the asset's significance is negligible; in others it may be the greatest contribution to significance.*

The HVIA below sets out to determine the magnitude of the effect (with reference to the Sinclair-Thomas Matrix and other guidance, see below) 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.

Historic and significant views are the associated and complementary element to setting, but can be considered separately as turbines may appear in a designed view without necessarily falling within the setting on 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* (2011b, 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.*

In making an assessment, this document adopts the conservation values laid out in *Conservation Principles* (English Heritage 2008), and as recommended in the Setting of Heritage Assets (page 17 and appendix 5). This is in order to determine the relative importance of *setting* to the significance of a given heritage asset. These values are: *evidential, historical, aesthetic and communal*.

#### 2.2.1 Evidential Value

*Evidential value* 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. Individual wind turbines tend to have a very limited impact on evidential value as the footprint of the development tends to be relatively small. It is, however, the least equivocal value: evidential value is absolute, all other ascribed values are subjective.

#### 2.2.2 Historical Value

*Historical value* 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.

Individual wind turbines tend to have a limited impact on historical value, save where the illustrative connection is with literature or art (e.g. Constable Country).

### 2.2.3 Aesthetic Value

*Aesthetic value* 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 wind turbine would have its principle or most pronounced impact. The indirect effects of turbines are predominantly visual, and their height and moving parts ensure they draw attention within most vistas. In most instances the impact is incongruous; however, that is itself an aesthetic response, conditioned by prevailing cultural attitudes to what the historic landscape should look like.

### 2.2.4 Communal Value

*Communal value* 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.

Individual wind turbines tend to have a limited impact on present-day communal value. However, where the symbolic or spiritual value is perceived to be connected to the wild, elemental or unspoilt character of a place, the construction and operation of a wind turbine would have a pronounced impact. In the modern world, communal value most clearly relates to high-value ecclesiastical buildings and sites (e.g. holy wells) that have been adopted by pagan groups. In the past, structures, natural sites or whole landscapes (e.g. stone circles, barrows, rocky outcrops, the environs of Stonehenge) would have had a spiritual significance that we cannot recover and can only assume relate in part to locational and relational factors.

#### 2.2.5 Summary

As indicated, individual wind turbine developments have a minimal or tangential effect on most of the heritage values outlined above, largely because the footprint of the development is relatively small and almost all effects are indirect. The principle values in contention are aesthetic/designed and, to a lesser degree aesthetic/fortuitous, as wind turbines are, despite the visual drawbacks, part of the evolution of the historic landscape. There are also clear implications for other value elements (particularly historical/associational and communal/spiritual).

### 2.3 Likely Impacts of the Proposed Development

#### 2.3.1 Types and Scale of Impact

Three types of archaeological impact associated with wind turbine developments have been identified, as follows:

- Construction phase – The construction of the wind turbine will have direct, physical impacts on the buried archaeology of the site through the excavation of the turbine foundations, the undergrounding of cables, and the provision of any permanent or temporary vehicle access ways into and within the site. Such impacts would be permanent and irreversible.
- Operational phase – A wind turbine might be expected to have a visual impact on the settings of some key heritage assets within its viewshed during the operational phase, given the height of the mast (77m to tip). Such factors also make it likely that the development would have an impact on Historic Landscape Character, although given the frequency of single wind turbines within the surrounding landscape it is arguable that wind turbines themselves form a key element of the area's landscape character. The operational phase impacts are temporary and reversible.
- Cumulative Impact – a single wind turbine will have a visual impact, but a second and a third turbine in the same area will have a synergistic and cumulative impact above and beyond that of a single turbine. 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.

#### 2.3.2 Scale and Duration of Impact

The impacts of a wind turbine on the historic environment may include positive as well as adverse effects. However, turbines of any scale are large, usually white, and inescapably modern intrusive visual actors in the historic landscape. Therefore the impact of a wind turbine 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 the vast majority of protected historic buildings.

For the purposes of this assessment, these impacts are evaluated on a six-point scale based on the one presented in *Seeing History in the View* (English Heritage 2011b), and in line with best practice as outline in the GLVIA (2013, 38):

**Impact Assessment**

<i>Neutral</i>	No impact on the heritage asset.
<i>Negligible</i>	Where the turbine may be visible but will not impact upon the setting of the heritage asset, due to the nature of the asset, distance, topography, or local blocking.
<i>Negative/unknown</i>	Where an adverse impact is anticipated, but where access cannot be gained or the degree of impact is otherwise impossible to assess.
<i>Negative/minor</i>	Where the turbine would impact upon the setting of a heritage asset, but the impact is restricted due to the nature of the asset, distance, or local blocking.
<i>Negative/moderate</i>	Where the turbine would have a pronounced impact on the setting of a heritage asset, due to the sensitivity of the asset and proximity of the turbine; it may be ameliorated by local blocking or mitigation.
<i>Negative/substantial</i>	Where the turbine would have a severe impact on the setting of a heritage asset, due to the particular sensitivity of the asset and/or close physical proximity; it is unlikely local blocking or mitigation could ameliorate the impact of the turbine in these instances.
<i>Group Value</i>	Where a series of similar or complementary monuments or structures occur in close proximity their overall significance is greater than the sum of the individual parts. This can influence the overall assessment.
<i>Permanent/irreversible</i>	Where the impact of the turbine is direct and irreversible e.g. on potential buried archaeology beneath the turbine base.
<i>Temporary/reversible</i>	Where the impact is indirect, and for the working life of the turbine i.e. c.25 years.

In addition, the significance of a monument or structure is often predicated on the condition of its upstanding remains, so a rapid subjective appraisal was also undertaken.

**Condition Assessment**

<i>Excellent</i>	The monument or structure survives intact with minimal modern damage or interference.
<i>Good</i>	The monument or structure survives substantially intact, or with restricted damage/interference; a ruinous but stable structure.
<i>Fair</i>	The monument or structure survives in a reasonable state, or a structure that has seen unsympathetic restoration/improvement.
<i>Poor</i>	The monument survives in a poor condition, ploughed down or otherwise slighted, or a structure that has lost most of its historic features.
<i>Trace</i>	The monument survives only where it has influenced other surviving elements within the landscape e.g. curving hedgebanks around a cropmark enclosure.
<i>Not applicable</i>	There is no visible surface trace of the monument.

Note: this assessment covers the survival of upstanding remains; it is not a risk assessment and does not factor in potential threats posed by vegetation – e.g. bracken or scrub – or current farming practices.

Wherever possible, the monuments and structures that fall within the ZTV, or which have been identified as being particularly important, have been visited by SWARCH personnel and the impact assessment reflects the experience of the site as it currently survives. However, it is not usually possible to visit sites on privately-owned land, or identify those that may lie within a large group of buildings. On the basis that to do anything else would be misleading, an assessment of negative/unknown is usually applied. A *probable* impact assessment can be made, based on topographical mapping, aerial photography and views from the closest point of public access, but this can be no substitute for a site visit.

### 2.3.3 Statements of Significance of Heritage Assets

The majority of the heritage assets – the ‘landscape receptors’ – considered in the historic visual impact assessment (below) have statutory protection:

#### *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 19<sup>th</sup> 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 20<sup>th</sup> 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.

#### *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 have their own permissions and regulatory procedures (such as the Church of England). Some structures, such as bridges, monuments, military structures and some ancient structures may have Scheduled Monument status as well as Listed Building status. War memorials, milestones and other structures are included in the list and buildings from the first and middle half of the 20<sup>th</sup> century are also now included as the 21<sup>st</sup> century progresses and the need to protect these buildings or structures becomes clear. Buildings are split into various levels of significance; Grade I, being most important; Grade II\* the next; with Grade II status being the most widespread. English Heritage Classifies the Grades as:

- Grade I* buildings of exceptional interest, sometimes considered to be **internationally important** (forming only 2.5% of Listed buildings).
- Grade II\** buildings of particular importance, **nationally important**, possibly with some particular architectural element or features of increased historical importance; more than mere special interest (forming only 5.5% of Listed buildings).
- Grade II* buildings that are also **nationally important**, of special interest (92% of all Listed buildings).

Other buildings can be Listed as part of a group, if the group is said to have 'group value' or if they provide a historic context to a Listed building, such as a farmyard of barns, complexes of historic industrial buildings, service buildings to stately homes etc. Larger areas and groups of buildings which may contain individually Listed buildings and other historic homes which are not Listed may be protected under the designation of 'conservation area', which imposes further regulations and restrictions to development and alterations, focusing on the general character and appearance of the group.

#### *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 English Heritage. 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.

*Many heritage assets have settings that have been designed to enhance their presence and visual interest or to create experiences of drama and surprise. Views and vistas, or their deliberate screening, are key features of these designed settings, providing design axes and establishing their scale, structure, layout and character (The Setting of Heritage Assets 2011, 10).*

## 2.4 Methodology

The methodology adopted in this document is based on that outlined in *The Setting of Heritage Assets* (English Heritage 2011), with reference to other guidance, particularly the *Visual Assessment of Windfarms: Best Practice* (University of Newcastle 2002) and *Conservation Principles* (English Heritage 2008). The assessment of visual impact at this stage of the development is an essentially subjective one, and is based on the experience and professional judgement of the authors (see GLVIA 2013, 21-2).

Visibility alone is not a clear guide to visual impact: “the magnitude or size of windfarm elements, and the distance between them and the viewer, are the physical measures that affect visibility, but the key issue is human perception of visual effects, and that is not simply a function of size and distance” (University of Newcastle 2002, 2). 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 3), some of which are seasonal or weather-related.

The principal consideration of this assessment is not visual impact *per se*. It is an assessment of the likely magnitude of effect, the importance of setting to the significance of heritage assets, and the sensitivity of that setting to the visual intrusion of the proposed development. The schema used to guide assessments is shown in Table 4 (below). A key consideration in these assessments is the concept of *landscape context* (see below).

### 2.4.1 Assessment and 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 to define 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 *extended context* (i.e. the wider landscape within which the asset sits). A similar distinction between *immediate* and *extended* or *wider* context appears in the ICOMOS *Xi'an Declaration* (2005) and the ASIDHOL2 (CADW 2007, 20).

When turbines 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 wind turbine is to be located within the landscape context of a given heritage asset. Likewise, where the proposed turbine 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.



## 2.4.2 The Sinclair-Thomas Matrix

The Sinclair-Thomas Matrix was developed in order to predict the likely visual impact of windfarms in the wider landscape. This work took place in the late 1990s and remains virtually the only guidance on the subject. It was used, for instance, to help guide the development of the Cornwall planning advice (2013) on wind turbines (Nick Russell, *pers. comm.*).

In the following table (Table 3 below), the figures quoted were developed with regard to windfarms rather than individual wind turbines, and should in this instance be treated as a worse-case scenario. Subsequent work has suggested it over-estimates the impact at middle distances (Zones C-D), as it takes no account of differing landscape character or visual context (University of Newcastle 2002, 61).

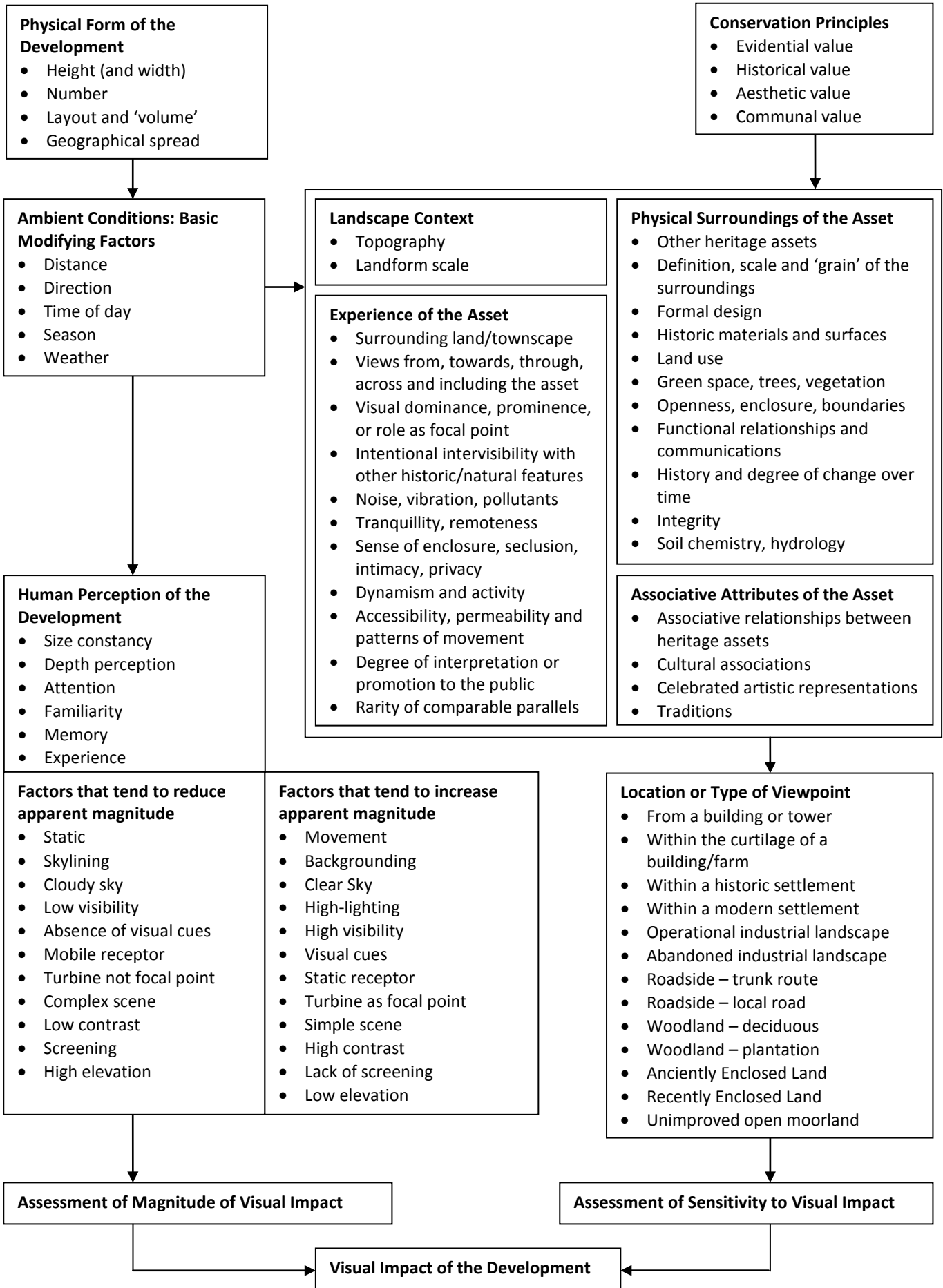
The distances quoted are predicated on clear visibility, and local weather conditions would have a marked impact on the visibility of any given turbine. Work by Bishop (2002), undertaken with computer simulations and using a turbine 63m to tip, noted the following:

- The most significant drop in recognition rates occurred at 8-12km (clear air) and 7-9km (light haze);
- Visual impact drops rapidly at 4km and is at <10% at 6km in clear air;
- Visual impact drops rapidly at 4km and is at <10% at 5km in light haze;
- Low contrast in light haze reduces the distance threshold by 20%;
- High contrast can dramatically increase the potential impact of white towers;
- Ratings were highly sensitive to changing atmospheric conditions.

Descriptors	Zone	Height to tip (m)			
		41-45	52-55	70	95
		Approximate Distance Range (km)			
<b>Dominant:</b> due to large scale, movement, proximity and number	A	0-2	0-2.5	0-3	0-4
<b>Prominent:</b> major impact due to proximity, capable of dominating the landscape	B	2-4	2.5-5	3-6	4-7.5
<b>Moderately intrusive;</b> clearly visible with moderate impact, potentially intrusive	C	4-6	5-8	6-10	7.5-12
Clearly <b>visible</b> with moderate impact, becoming less distinct	D	6-9	8-11	10-14	12-17
<b>Less distinct:</b> size much reduced but movement still discernible	E	9-13	11-15	14-18	17-22
<b>Low impact:</b> movement noticeable in good light, becoming components in overall landscape	F	13-16	15-19	19-23	22-27
Becoming <b>indistinct</b> with negligible impact on the wider landscape	G	16-21	19-25	23-30	27-35
Noticeable in good light but <b>negligible impact</b>	H	21-25	25-30	30-35	35-40
<b>Negligible or no impact</b>	I	25	30	35	40

Table 1: The modified Sinclair-Thomas Matrix (after 1999); the proposed turbines range is highlighted.

In the following assessment, heritage assets have been divided up according to Sinclair-Thomas Matrix zone.



50 Table 2: 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 (English Heritage 2011, 19).

## 2.5 The Structure of Assessment

Given the heritage assets that must be considered by the HVIA, and with an emphasis on practicality and proportionality (see *Setting of Heritage Assets* page 15 and 18), this HVIA groups and initially discusses heritage assets by category (e.g. churches, historic settlements, 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 projected visual intrusion, the individual entry elaborates on local circumstance and site-specific factors.

It is essential the individual assessments are read in conjunction with the overall discussion, as the impact assessment is a reflection of both.

## 2.6 Impact by Class of Monument/Structure

### 2.6.1 Listed cottages and structures within Historic Settlements

*Clusters of Listed Buildings within villages or hamlets; occasionally Conservation Areas*

The context of the (usually) Grade II Listed buildings within settlement is defined by their setting within the village settlement. Their significance is determined by their architectural features, historical interiors or role/function in relation to the other buildings. The significance of their setting to the experience of these heritage assets is of key importance and for this reason the curtilage of a property and any small associated buildings or features are often included in the Listing and any changes must be scrutinised under relevant planning law.

Most village settlements have expanded significantly during the 20<sup>th</sup> century, with rows of cottages and modern houses and bungalows being built around and between the older 'core' Listed structures. The character of the settlement and setting of the heritage assets within it are continually changing and developing, as houses have been built or farm buildings have been converted to residential properties. The setting of these heritage assets within the village are rarely influenced by the erection of wind turbines, unless they are located in close proximity to the settlement. The relationships between the houses, church and other Listed structures will not be altered, and it is these relationships that define their context and setting in which they are primarily to be experienced.

The larger settlements and urban centres usually contain a large number of domestic and commercial buildings, only a very small proportion of which may be Listed or protected in any way. The setting of these buildings lies within the townscape, and the significance of these buildings, and the contribution of their setting to that significance, can be linked to the growth and development of the individual town and any associated industries. The original context of any churches may have changed significantly since construction, but it usually remains at the heart of its settlement. Given the clustering of numerous individual buildings, and the local blocking this inevitably provides, a distant turbine unlikely to prove particularly intrusive.

#### **What is important and why**

Historic settlements constitute an integral and important part of the historic landscape, whether they are hamlets, villages, towns or cities. The physical remains of previous occupation may survive beneath the ground, and the built environment contains a range of vernacular and national styles (evidential value). Settlements may be archetypal, but development over the course of the 20<sup>th</sup> century has homogenised most, with streets of terraced and semi-detached houses and bungalowoid

growths arranged around the medieval core (limited historical/illustrative value). As dynamic communities, there will be multiple historical/associational values relating to individuals, families, occupations, industry, retail etc. in proportion to the size and age of the settlement (historical/associational). Settlements that grew in an organic fashion developed fortuitously into a pleasing urban environment, indistinguishable suburbia, or degenerate urban/industrial wasteland (aesthetic/fortuitous). Some settlements were laid out quickly or subject to the attention of a limited number of patrons or architects, and thus strong elements of design and planning may be evident which contribute in a meaningful way to the experience of the place (aesthetic/design). Component buildings may have strong social value, with multiple public houses, clubs, libraries (communal/social), chapels and churches (communal/spiritual). Individual structures may be commemorative, and whole settlements may become symbolic, although not always in a positive fashion (communal/symbolic). Settlements are complex and heterogeneous built environments filled with meaning and value; however, beyond a certain size threshold distant sight-lines become difficult and local blocking more important.

*Sinclair-Thomas Matrix Zone A: Dominant*

- Goodleigh Conservation Area; high significance; including 9 Grade II Listed buildings and a Grade II\* Church; conditions: good; distance to turbine c.1-1.25km. The Conservation Area covers the church and the main street in the village, Goodleigh Road. This is a narrow street of historic houses, running northeast-southwest, on a west-facing slope, with older cob buildings to the south, many with lateral stacks facing the road. The historic buildings run parallel along the routeway and a raised walkway/path to the north side of the street, set higher into the slope. The general character of the village is a blend of the medieval and post medieval local vernacular styles, with the church forming the dominant visual marker to the western end of the village. The focus of the street is to the western end, where the ground rises to the north-west and the church stands on the upper slopes. The main street forms the primary focus of views (views are therefore to the northeast and southwest). In the views down the slope to the south-west, the turbine will appear, although the topography and local blocking will minimise its visibility. The turbine will distract from the views to the church to some extent by appearing in views of the church from the east, although this will be very limited from within the conservation area itself. The moving blades and highly visual nature of a wind turbine will carry the eye up towards it, away from the houses of the village. When driving down the Northleigh Road or from Gunn, into the village from the east, both of which are main local routeways between settlements, the turbine will appear in the valley, over the roofs of the houses and again carry the eye upwards away from the Conservation Area. The introduction of a modern feature in a valley setting which otherwise has for a specific defined area retained its historic character is fundamentally and inherently negative. There is some mitigation as the valley is quite wooded to the sides and trees, modern houses and hedges do limit the visibility to the west, with views east, along and up the street being unaffected. The turbine does affect the valley setting and valley views, as well as our experience and visual appreciation of the Conservation Area. The setting of the limited Conservation Area itself within the village is less directly affected, as the buildings relationships with those around them and specific village views are not affected, local blocking from the other buildings in the village shielding our understanding of the setting of the historic buildings amongst their later counterparts. The key views and viewpoints identified within the conservation area appraisal (Figure 5) will also experience no or limited visual intrusion. Impact: **negative/minor to negative/moderate.**

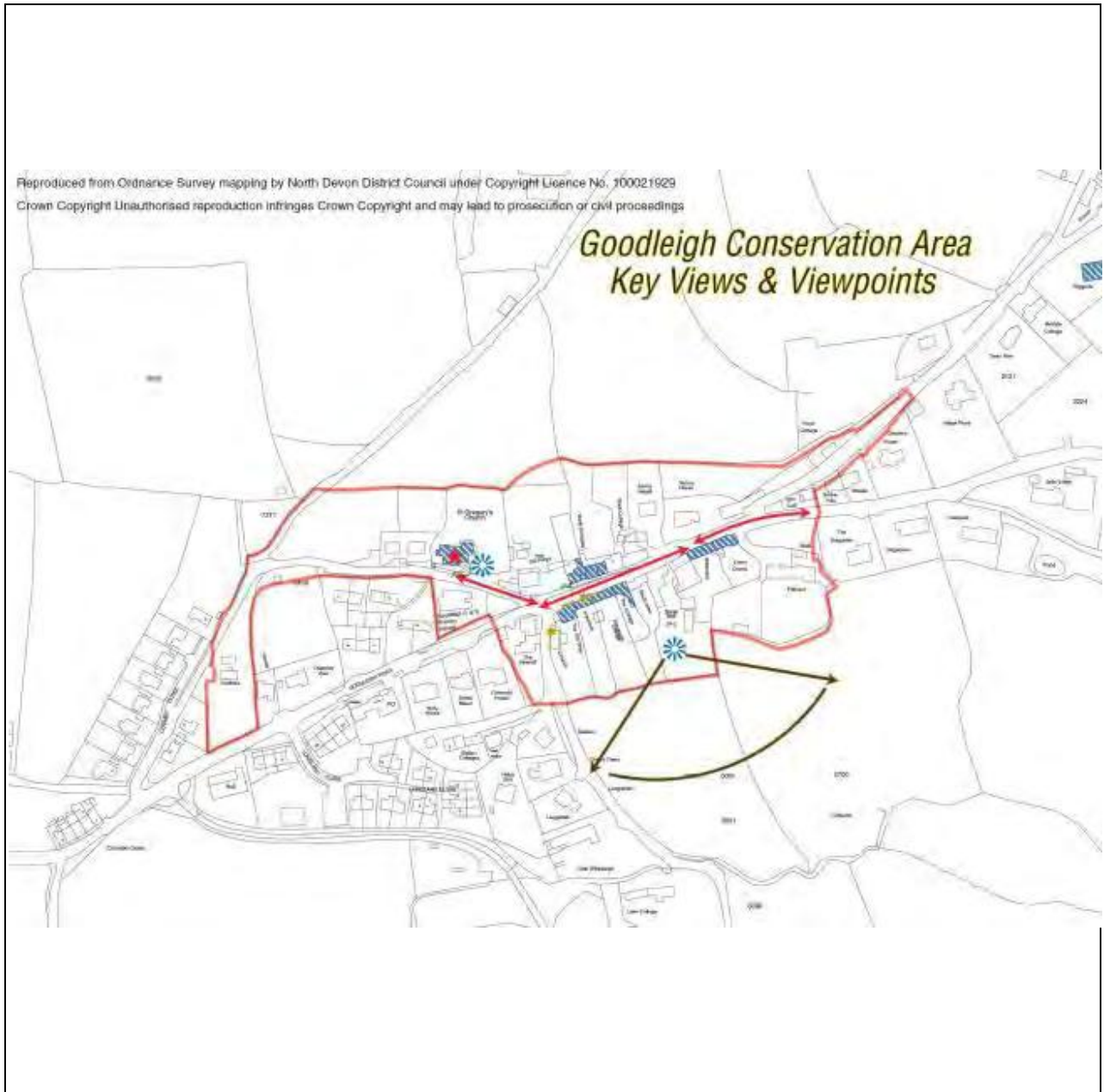


Figure 2: The Goodleigh Conservation Area (draft), showing the Listed buildings in blue, and the key views and viewpoints (NDDC 2012).

## 2.6.2 Churches and pre-Reformation Chapels

### *Church of England parish churches and chapels; current and former places of worship*

Most parish churches tend to be associated with a settlement (village or hamlet), and therefore their immediate context lies within the setting of the village (see elsewhere). Church buildings are usually Grade II\* or Grade I Listed structures, on the basis they are often the only surviving medieval buildings in a parish, and their nature places of religious worship.

In more recent centuries the church building and associated structures functioned as *the* focus for religious devotion in a parish. At the same time, they were also theatres of social interaction, where parishioners of differing social backgrounds came together and renegotiated their social contract.

In terms of setting, most churches are still surrounded by their churchtowns. Viewed within the context of the settlement itself, churches are unlikely to be affected by the construction of a wind turbine unless it is to be located in close proximity. The location of the church within its settlement, and its relationship with these buildings, would remain unchanged: the church often being the visual focus on the main village street.

This is not the case for the church tower. While these structures are rarely open to the public, in rural communities they are frequently the most prominent visual feature in the landscape, especially where the church is itself located in a topographically prominent location. The towers of these structures were clearly *meant* to be highly visible, ostentatious reminders of the presence of the established church with its message of religious dominance/assurance. However, churches were often built and largely maintained by their laity, and as such were a focus for the *local* expression of religious devotion. It was this local devotion that led to the adornment of their interiors and the elaboration of their exteriors, including the tower.

As the parishes in Devon and Cornwall can be relatively small (certainly in comparison with the multi-township parishes of northern Britain) the tower would be visible to the residents of multiple parishes. This would have been a clear expression of the religious devotion – or rather, the competitive piety – of a particular social group. This competitive piety that led to the building of these towers had a very local focus, and very much reflected the aspirations of the local gentry. If the proposed turbine is located within the landscape in such a way to interrupt line-of-sight between towers, or compete with the tower from certain vantages, then it would very definitely impact on the setting of these monuments.

As the guidance on setting makes clear, views from or to the tower are less important than the contribution of the setting to the significance of the heritage asset itself. The higher assessment for the tower addresses the concern it will be affected by a new and intrusive vertical element in this landscape. However, if the turbine is located at some distance from the church tower, it will only compete for attention on the skyline from certain angles and locations.

### **What is important and why**

Churches are often the only substantial medieval buildings in a parish, and reflect local aspirations, prosperity, local and regional architectural trends; they usually stand within graveyards, and these may have pre-Christian origins (evidential value). They are highly visible structures, identified with particular geographical areas and settlements, and can be viewed as a quintessential part of the English landscape (historical/illustrative). They can be associated with notable local families, usually survive as places of worship, and are sometimes the subject of paintings. Comprehensive restoration in the later 19<sup>th</sup> century means many local medieval churches are associated with notable ecclesiastical architects (historical/associational). They are often attractive buildings that straddle the distinction between holistic design and piecemeal/incremental development, all overlain and blurred with the ‘patina of age’ (aesthetic/design and aesthetic/fortuitous). They have great communal value, perhaps more in the past than in the present day, with strong commemorative, symbolic, spiritual and social value. In general terms, the evidential, historical and communal value of a church would not be particularly affected by individual wind turbine developments; however, the aesthetic of the tower and its role as a visible symbol of Christian worship in the landscape/soundscape could be.

### *Sinclair-Thomas Matrix Zone A: Dominant*

- Church of St Gregory, Goodleigh; high significance; Grade II\* Listed; condition: good to excellent; distance to turbine c.1.1km. Parish Church of late 15<sup>th</sup> century construction, with an early 16<sup>th</sup> century west tower. The building was significantly restored and rebuilt in the 19<sup>th</sup> century, by

Ashworth. The building is of rubble stone with ashlar dressings and the tower is of dressed stone. The west tower has a crenellated parapet and off-set diagonal buttresses. South aisle with Perpendicular style windows and south porch with raised parapet and moulded kneelers. Inside the church has much fine stone carving, with Pevsner B-type moulding to the piers and capitals. The church is set on the north side of the valley, on the mid to lower slopes. The church lies above Goodleigh Road, just north of the heart of the village. St. Gregory's stands in a walled sloping churchyard and is terraced into the slope, with a narrow lane and the stone-built 19<sup>th</sup> century primary school below to the south, fields and hedges to the north. The wider landscape is of an established agricultural character with evidence for medieval open strip field systems within the wide valley, leading into the larger River Yeo Valley which runs down to Barnstaple. The turbine can be considered to stand within the landscape context of the church, within the same valley, to the west of the village and it will appear in views west down the valley, interrupting the visual link to the larger Yeo Valley. The turbine will not affect the community 'setting' of the church within the village, which surrounds it to the south, east and west. The primary views between the church and village will not be affected. The proposed turbine will appear in wider views towards Goodleigh, with the church being the main landmark, from the east and across the valley from the south-east. There will also be views from the higher north part of the churchyard, towards the turbine but hedges and houses to the west, as well as the church itself, will limit these. There will be clear and direct views to the turbine from the church tower, at quite close proximity, but not from the immediate surroundings of the church building, or the path to the church porch. Views to the south and south-east to the open farming landscape will not be affected, the wider position within the valley appreciated from the views from the churchyard are also not affected. The church tower will be visible within the valley system in the wider landscape, as will the turbine, but the church's landscape primacy in the valley will likely be maintained as the turbine stands just far enough away, so it will not frame any direct views. Impact: **negative/moderate**.

### 2.6.3 Historic Landscape *General Landscape Character*

The landscape of the British Isles is highly variable, both in terms of topography and historical biology. Natural England has divided Devon and Cornwall into roughly 15 'character areas' based on topography, biodiversity, geodiversity and cultural and economic activity. Both councils, AONBs and National Parks have undertaken similar exercises, as well as Historic Landscape Characterisation.

Some character areas are better able to withstand the visual impact of turbines than others. Rolling countryside with wooded valleys and restricted views can withstand a larger number of turbines than an open and largely flat landscape overlooked by higher ground. The English landscape is already populated by a large and diverse number of intrusive modern elements, e.g. electricity pylons, factories, quarries and other turbines, but the question of cumulative impact must be considered. The aesthetics of individual wind turbines is open to question, but as intrusive new moving visual elements within the landscape, it can only be **negative**, if **temporary/reversible**.

As wind turbines proliferate, it may not be long before the cumulative impact on the historic landscape character of certain areas becomes **substantial/irreversible**.

- The proposed turbines would be erected within the *Downlands* Landscape Character Area, on the edge of the *Secluded Valleys* LCA (Land Use Consultants 2010). The *Downlands* LCA is characterised as a Rolling landscape with broad rounded ridges and hilltops affording expansive views, with dispersed farmsteads and nucleated villages and hamlets located in tributary valleys

and around crossroads. From a historic landscape perspective the proposed turbine would clearly be an intrusive new element in this largely pastoral and simple landscape. Overall, the impact on the character of this historic landscape is likely to be **negative/minor**.

- The turbine will affect the immediate archaeology within the field **permanently/irreversibly** and during its operating time of 25 years it will have a **temporary/reversible** effect on the wider landscape and the heritage assets it contains as once it has fulfilled its role, it can technically be removed.

#### 2.6.4 Aggregate Impact

The aggregate impact of a proposed development is an assessment of the overall effect of a single wind turbine on multiple heritage assets. This differs from cumulative impact (see section 4.8.18 below), which is an assessment of multiple developments on a single heritage asset. Aggregate impact is particularly difficult to quantify, as the threshold of acceptability will vary according to the type, quality, number and location of heritage assets, and the individual impact assessments themselves.

The proportion of heritage assets in this area likely to suffer any appreciable negative effect is relatively small. The assessment suggests that the group of assets at primary risk (i.e. those in Goodleigh Village), generally enjoy significant local blocking, although views of them from the wider landscape will be intruded upon by the proposed turbine. The aggregate impact is taken to be **negative/minor**.

#### 2.6.5 Cumulative Impact

*Cumulative impacts affecting the setting of a heritage asset can derive from the combination of different environmental impacts (such as visual intrusion, noise, dust and vibration) arising from a single development or from the overall effect of a series of discrete developments. In the latter case, the cumulative visual impact may be the result of different developments within a single view, the effect of developments seen when looking in different directions from a single viewpoint, of the sequential viewing of several developments when moving through the setting of one or more heritage assets.*

The Setting of Heritage Assets 2011a, 25

*The key for all cumulative impact assessments is to focus on the **likely significant** effects and in particular those likely to influence decision-making.*

GLVIA 2013, 123

The visual impact of individual wind turbines can be significant, but the cumulative impact of wind energy generation will undoubtedly soon eclipse this. An assessment of cumulative impact is, however, very difficult to gauge, as it must take into account operational turbines, turbines with planning consent, and turbines in the planning process. The threshold of acceptability has not, however, been established, and landscape capacity would inevitably vary according to landscape character.

In terms of cumulative impact in this landscape; there are a number of extant and proposed turbines within the wider landscape, the majority of which lie to the west and north-west. There are presently few turbines which are in close proximity to the proposed; cumulative impact is therefore taken to be **negative/minor**.



## 2.7 Summary of the Evidence

Type	UID	Name	NGR	No.
GII*	98558	Church of St. Gregory	SS5984434152	Negative/moderate
CA	-	Goodleigh Conservation Area	SS598341	Negative/minor to negative/moderate
-	-			
-	-	HISTORIC LANDSCAPE CHARACTER	-	Negative/moderate
-	-	Aggregate Impact	-	Negative/minor
-	-	Cumulative Impact	-	Negative/minor

Table 3: Summary of impacts

## 3.0 Conclusions

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### 3.1 Discussion and Conclusion

The proposed turbine would be installed on land that now belongs to the 20<sup>th</sup> century Trude Farm; located approximately 1km to the west of the village of Goodleigh, on a north facing slope above the River Yeo.

This HVIA has considered one Grade II\* Listed Church together with a group of nine Grade II Listed buildings, which all fall within the Goodleigh Conservation Area. Most of the designated heritage assets in the wider area are located at such a distance to minimise the impact of the proposed turbine, or else the contribution of setting to overall significance is less important than other factors.

The landscape context of many of the buildings considered is such that they would be partly or wholly insulated from the effects of the proposed turbine by local blocking. However, the presence of a new, modern and visually intrusive vertical element in the landscape would impinge in some way, primarily on views of the conservation area (**negative/minor to negative/moderate**), and have a more pronounced impact on the Grade II\* Listed Church (**negative/moderate**). Cumulative and aggregate impacts are not currently major issues for this site.

With this in mind, the overall impact of the proposed turbine can be assessed as **negative/minor to negative/moderate**, largely due to the introduction of a new visual element in a relatively sensitive historic rural environment and landscape. The impact of the development on any buried archaeological resource would be **permanent/irreversible**.

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## Appendix 1 Key Heritage Assets

### **Goodleigh Church of St. Gregory** GV II\*

Parish Church, late C15, early C16 west tower, otherwise rebuilt 1881 by Ashworth. Tower of dressed stone, remainder snecked rubble with ashlar dressings. Slate roofs with crested ridge tiles, coped gable ends. Apex gablets surmounted by crosses west tower, nave, chancel and south aisle. West tower of 3 stages. Crenellated parapet with crocketed pinnacles surmounted by crosses. Diagonal buttresses with offsets. Bell-openings on each side of 2 four-centred arched lights with hoodmoulds and louvres. Single trefoil-headed light with hoodmould with returned ends to 2nd stage south-side. Pointed arched C19 3-light west window with intersecting tracery above 4-centred arched west doorway with rough stone voussiors, hoodmould with rosette motifs around the intrados and similarly to the hollow-moulded surround to the doorway. C19 plank door with cover strips and strap hinges. 4 slit windows to integral stair turret on north side. South aisle has single trefoil-headed light at west end. 3 buttresses to south-side with offsets that at east end is diagonally set. Two 2-light and 1 three-light pointed arched Perp style windows. All the openings on south and east sides have hoodmoulds with human head corbels. South porch with raised parapet and moulded kneelers. Pointed arched doorway with moulded surround and nookshafts with lipped capitals. Cusped headed niche above with stone carved episcopal figure. Archbraced porch roof with crenellated wall-plate. Pointed arched south doorway with moulded surround and pointed arched plank door with cover strips and strap hinges. Interior: Pointed, double chamfered west tower arch. 3 bay arcade with pointed segmental arches, Pevsner 'B-type' mouldings to the piers and foliated capitals. Decorative arch-braced roof to nave of 7 trusses, with 2 tiers of purlins and crenellated wall-plate. Each alternate truss has plain moulded corbel with carved wooden angels at the base of each brace. Elaborate roof to north aisle with crenellated wall-plates, also 7 trusses, each alternate truss having a king-post with crenellations to the tie-beam with suspended centred pendant and cusped bracing to the soffits of principals and raking struts, corbelled out with cusped bracing to the wall posts. The remaining trusses are similarly decorated but without king- posts. Ceiled waggon style roof to the chancel but slight pointing to the arch. Each panel has diagonal struts with carved foliated designs at each intersection. Pointed chancel arch with moulded intrados supported on piers with 3 engaged shafts with lipped capitals. Pointed segmental arches to either side of chancel, that to south has inner arch supported on nook shafts with foliated capitals. Carved wooden reredos with blind cusped-headed panels with carved wooden symbols in each panel. Decorative wrought iron brackets to communion rails. C19 polygonal pulpit, pews, with blind ogee-arched panels with decorative spandrels to the bench ends. Octagonal bowl and stem to the font with quatrefoil panels to the bowl and cusped-headed panels to the stem. Painted Royal Arms at west end of south aisle, dated 1788. Wall monuments. Chancel north side to Charles Cooke, rector d. 1685. Oval medallion with cherubs heads above, small skull below. 2 monuments on south wall of south aisle, 1 to Thomas Acland of Combe d. 1633, scrolls flanking slate plaque with fleur-de-lis pendant and heraldic shield above, the other to James Acland d. 1655, semi-circular headed plaque with shield above and painted roundels to each side, bust below all with encircling inscriptions. East window stained glass dated 1880. Flag floor to chancel, decorative patterned tiles to chancel.

Listing NGR: SS5984434152

### **Churchyard Lych-gate and gates** GV II

Lych-gate and gates. c.1880. Random stone rubble with ashlar dressings. Tiled roof with 2 rows of nowy-shaped tiles. Crested ridge tiles with central enlarged fleur-de-lis finial. Coped gable ends with moulded stone kneelers. Side walls with short ashlar buttresses. Roof structure supported on short corner arch braces corbelled out of 4 collar rafters with chamfers to the soffits of the rafters and collars. Pair of timber gates with chamfers to the inner faces of the central stile and middle rail with panels to each lower quarter and iron bars with upper sections with fleur-de-lis spike finials along the top rail.

Listing NGR: SS5983134146

### **Lorna Doone** GV II

House. Probably late C15 with C17 and C19 alterations. Colourwashed rendered rubble with some cob. Slate roofs with gable ends. 2 massive rubble lateral stacks to front, heightened with brick shafts. Probably originally 3-cell open hall house, the upper end partially demolished and converted to outbuilding with corrugated iron lean-to roof. C17 floors inserted and stair turret added to front of hall, rebuilt to rear in C19 and door inserted in former stair turret, the through-passage door having been infilled. 1 1/2 storeys, 2-window range, gabled dormer between the stacks and half dormer to right with horned sash with marginal glazing bars. C20 3-light window with timber lintel to right of C20 1/2-glazed panelled door inserted in probably former stair turret with a small narrow ogee-headed light in the short returning wall where the upper end recesses slightly. 2-light window inserted in former through-passage doorway and door of 3 wide planks at upper end to the lean-to shed. Scroll-stopped beam to hall. Partially boxed-in plank and muntin screen to through-passage end of hall, the original doorframe also cased in. 2 pairs of raised crucks with slightly cranked collars morticed into the soffits of the blades; that situated over the hall is now closed to form partition to chamber at head of C19 staircase with turned balusters and newels. Original chimney pieces blocked up with C19/C20 insertions.

Listing NGR: SS6000634159

### **Braecotte** GV II

House. C17 or possibly earlier origins, much altered and re-roofed in C20. Whitewashed roughcast rendered rubble and cob. Asbestos slate roof. Lateral stack with offsets and brick shaft at front lower end. Inserted brick axial stack. Original plan much obscured by subdivision of cells and subsequent usage of upper end as carpenters shop. The house now (1985) has wide through-passage containing stairs with lateral stack heating lower room and 2 rooms with garage attached at upper end. 2 storeys. C20 fenestration. Doorway under shallow slate canopy extending from left side of stack. Included for group value.

Listing NGR: SS5999534153

### **The Cottage** GV II

Cottage. C17 with C19 and C20 alterations. Colourwashed rendered rubble and cob slate roof gable end to left. Brick stack at right end. 2-cell plan with

projecting stair turret to rear. 2-storeys 3-window range 4-paned sashes each side of smaller sash with marginal glazing bars with patterned glass around the edges. 4-panelled door to centre and 1/2 glazed panelled door at left end each with a 2-light C20 casement to its right. Scroll-stopped beam at lower end. Single probably C17 truss. Included for group value.

Listing NGR: SS5994634130

#### **The Old Shop**

GV II

House. C16 and possibly earlier origins. Roughcast rendered rubble and some cob. Slate roof with gable end to right. Probably 3-cell through-passage plan originally, the room to left of through-passage later forming part of shop with lower end of Hakeford cottage (q.v.). Large lateral front hall stack with batter and offsets, shaft heightened in brick. 2-storeys 3-window range of C19 2-light casements 8-panes each light. Corrugated asbestos pentice to left side of stack and breaking forward over bread oven projection covers a 2-light casement 8-panes per light to left of C16 4-centred arched chamfered doorframe with C20 plank door. 2-light hall window 8-panes per light with 4-paned sidelights. 2-light casement to right also 8-panes per light. Lean-to garage at right end with corrugated iron roof, covering blocked raised doorway to gable end. C20 extension to rear with lean-to corrugated asbestos roof. The feet of a pair of sawn off raised cruck blades survive, rest of roof timbers are C20. C17 doorframe with chamfered surround with run-out stops to head of stairs. Plank and muntin screen to through-passage, 3 planks wide to right and single plank wide to left of 4-centred arched doorway. Stairs inserted at left end have slightly reduced the length of the screen at this end. A further screen formerly divided hall and inner room, but only the headrail and shoulder-headed doorframe are in situ: the planks, one of which has the incised figure of St Dorothy carved on it, have been reinstated into their original positions, the headrail and shoulder-headed doorframe remaining in situ.

Listing NGR: SS5991134116

#### **Hakeford Cottage**

GV II

House. Late C16 but may have earlier origins. Colourwashed rendered rubble with some cob. Slate roof. Lateral front stack with offsets heightened in brick. Probably originally 2-cell plan with through-passage. Later the room below the passage formed a shop with the Old Shop (q.v.). 2-storeys. Single first floor C19/C20 two-light casement 8-panes each light. C20 window to left of stack. 4-light C20 replacement mullion window and late C16 4-centred arched doorframe with C20 plank door. C20 flat roofed extension to rear. 2 shoulder-headed doorways survive, 1 blocked to right off through-passage and the other to chamber above. Chamfered fireplace lintel. Roof timbers entirely replaced in C20.

Listing NGR: SS5992334121

#### **Willesleigh Cottage**

GV II

House. Probably early C16 but may have earlier fabric. Roughcast rendered rubble and cob. Thatch roof with lateral rubble stack to rear with projecting bread oven. Brick stack at right end. Formerly open hall and through-passage plan, the upper end possibly remodelled as a cartway with loft over. 1 1/2 storeys irregular 3-window range of C20 2-light casement 2-panes each above 2 plank doors, that at upper end inserted in former larger cart entrance. Two C20 2-light casements flank lower doorway with blued square recess to its left. Chamfered and stopped beam to hall, and spice cupboard dated 1758. One raised cruck truss with slightly cranked collar and 2 tiers of trencled purlins the truss now closed with lath and plaster partition but smoke-blackening extends to the loft timbers. The other truss over the lower end is boxed in but appears to be C17, with no signs of smoke-blackening.

Listing NGR: SS5993334126

#### **No. 1 Bank Cottages**

GV II

House, white-washed rubble stone and cob. Slate roofs with clay ridge tiles and gable ends. Brick stack at left gable end and large rear lateral stack with slated offsets, heightened with tall brick shaft. 2-cell through-passage plan. 2-storeys, 3-window range of C19 casements, 3-light to left and two 2-lights to right with 6-panes per light. Slated canopy to porch with C20 door and small 4-paned casement to right both flanked by two 3-light casements. Corrugated asbestos roof to rear outshut. Scroll-stopped beam to hall. C18 doorway with fielded panels to left of cross-passage and old plank door with original latch to rear of cross-passage.

Listing NGR: SS5991934139

#### **Nos 2 and 3 Bank Cottages**

GV II

House, now 2 cottages, probably C17. Whitewashed rendered rubble and cob. Asbestos slate roof with gable ends. 2 rubble stacks to rear with slate weatherings and brick shafts. Originally 3 cell through-passage plan, now divided into 2 cottages along right side of through-passage. 2 storeys. 4-window range of 2-light casements, 3 to left are C20, that to right C19 with 2-panes per light. 3-light C19 casement 6-panes per light to left of 3-panelled door to through-passage with upper panels glazed. C18 rear through-passage door of 4 sections with moulded cover strips, with raking pieces to the heads to form pointed arches and L-shape hinges. 2-light hall window 6-panes per light with overlight. Upper end, which is partially recessed, perhaps due to some rebuilding has C19 9-paned fixed light to left of plank door with access by 5 slate capped stone steps. Corrugated iron roof to rear outshut. 1 possibly C18 truss with pegged collar in situ, otherwise C20 reroofing. Single beam with run-out stops to hall.

Listing NGR: SS5992734144

Appendix 2  
HVIA Supporting Jpegs



View towards Goodleigh, from the Goodleigh Road from Barnstaple, showing the dominance of the church tower within the valley; from the west, south-west.



View down into Goodleigh village and the conservation area, from the Northleigh Road, showing limited views across the valley between the hedgebanks and roofs of houses; from the north, north-east.



View down towards the street which rises to the road to Northleigh, within Goodleigh village and conservation area, showing the enclosed nature of the steep lanes and hedges between the cottages and houses of the settlement; from the north-east.



View across Goodleigh from the east, showing the position of the village on the lower slopes of the south-facing slope, on the north side of the valley.



The north and east side of the village, where the ground rises up the slope of the valley; from the south-west.



View down the main street, showing the public houses in the centre of the conservation area; from the east.





View of medieval or late medieval cob cottages, with later lateral stacks alongside the road, within the main street of Goodleigh, of a typical local North Devon vernacular, a character of the conservation area; from the west-north-west.



The historic stone cottages along the raised walkway, at the west end of the main street; from the east.



View from the area in front of the church, looking down to the main street; from the north-west.



The historic stone primary school building, just south of the church within the heart of the conservation area, showing some views out to the south side of the valley over the roofs of the houses; from the north.



The church in Goodleigh, with tall stone tower, with wide views across and along the valley, from its position on the north slopes of the valley, facing south; from the south-east.



The Old Dairy  
Hacche Lane Business Park  
Pathfields Business Park  
South Molton  
Devon  
EX36 3LH

Tel: 01769 573555  
Email: [mail@swarch.net](mailto:mail@swarch.net)