

LAND at COXLEIGH BARTON SHIRWELL DEVON

Results of a
Historic Visual Impact Assessment



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Land at Coxleigh Barton, Shirwell Devon

Results of a Historic Visual Impact Assessment

For

Anne-Flore Racine

of

Forest-Builder (the Agent)

on behalf of

Mr and Mrs Gay

By



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Summary

This report presents the results of a historic visual impact assessment (HVIA) carried out by South West Archaeology Ltd. (SWARCH) on land at Coxleigh Barton, Shirwell, Devon, as part of the documentation for a proposed development of two (23.45m to tip) wind turbine.

The proposed turbines would be installed on land that now forms part of the holding of Coxleigh Barton, Shirwell. The land appears to have formerly been unenclosed open rough grazing attached to the Manor. It appears to have been enclosed in the 19th century.

There are fourteen Grade I and twenty Grade II Listed buildings or groups of buildings within 5km of the site many of which fall outside of the ZTV, together with an extensive number of Grade II Listed buildings. There are five relevant Scheduled Monuments within 5km, of which two fall within the ZTV.*

*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 these buildings and monuments is such that they would be partly or wholly insulated from the effects of the proposed turbine by a combination of local blocking, and the topography, or that other modern intrusions have already impinged upon their settings. However, the presence of a new, modern and visually intrusive vertical element in the landscape would impinge in some way on at least seven of these heritage assets (**negative/minor** or **negligible to negative/minor**), and have a more serious impact (**negative/moderate**) on the farmhouse and bank barn at Brightleycott Farmhouse.*

*With this in mind, the overall impact of the proposed turbine can be assessed as **negative/minor**. The impact of the development on the buried archaeological resource will be **permanent/irreversible**, although only over a relatively small development area.*

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1.0 Introduction

Location:	Land at Coxleigh Barton
Parish:	Shirwell
District:	North Devon
County:	Devon
NGR:	SS58493547 & SS58423545

1.1 Project Background

This report presents the results of a historical visual impact assessment (HVIA) carried out by South West Archaeology Ltd. (SWARCH) on land at Coxleigh Barton, Shirwell, Devon (Figure 1). The work was commissioned by Anne-Flore Racine of Forest-Builder (the Agent) on behalf of Mr. and Mrs. Gay (the Clients) in order to establish the historic background for the area and identify any archaeological features that might be affected by the construction of two (23.45m to tip) wind turbines.

1.2 Topographical and Geological Background

The proposed location for the wind turbines is approximately 2.25km south-west of the village of Shirwell, 2.5km north-east of Barnstaple and c.400m south-east of the A39 (Shirwell Road), in a field immediately north of the large barns of the farm at Coxleigh Barton. The site is on the south side of the top of a hill, at approximately 160m AOD, with steep north, east and south slopes, particularly towards the River Yeo that wraps around the east and south of the hill on which Coxleigh Barton is sited (see Figure 1).

The soil type on site consists of the well-drained fine loamy and fine silty soils of the Denbigh 1 Association (SSEW 1983). These soils overlie the sandstone sedimentary bedrock of the Pilton Mudstone Formation (BGS 2014).

1.3 Historical Background

Coxleigh Barton is in the south of the civil parish of Shirwell, which is in the Hundred and Deanery of the same name. Before the Norman conquest the manor of Shirwell was held by Beorhtmær. In 1086 the manor of Shirwill, *Ascerewelle*, was held by Robert de Beaumont, under Baldwin the sheriff. There were 19 families/occupants working the land and it was worth 60 Shillings. The heiress of Beaumont, in the early 16th century, married the ancestor of Sir Arthur Chichester, Bart. and it continued in the ownership of the Chichesters. Plaistow Barton in the north of the parish was a separate Domesday manor. The name Shirwell is derived from the Old English *Scīre* and *Wylle* meaning 'clear/bright spring'. The Historic Environment Record (HER) for Devon lists Coxleigh Barton (MDV16307), Spescott Farm (MDV19061) and Brightlycott Farm (MDV19058) as subordinate farmsteads to Shirwell in Domesday with Brightlycott and Sepscott as having military tenants post conquest. Coxleigh was called *Cokosleg* and constituted a single furlong of land. Coxleigh Barton is probably derived from the Old English *Leah* - 'wood/clearing/meadow' and a personal name meaning 'Cox's Meadow farmyard'. However the Domesday spelling of *Cokosleg* may be associated with Old-Middle English personal names of sites in Somerset associated with streams that are described as 'crooked ones'.

1.4 Archaeological Background

Little formal archaeological work has been carried out in the area, and the Devon County Historic Environment Record (HER) has no record of any known archaeological features or finds within the field which contains the proposal site. The HER does include a series of undated footpaths (MDV32427, MDV32428, MDV57469) which may have unknown elements that pass through the site. In the wider area, within 1km of the site, only post-medieval assets are listed on the HER, including; modern quarries (MDV32406, MDV32421, MDV32492); a modern milestone (MDV57470); an 18th century bridge (MDV32148); an undated well (MDV32411); and assets at Brightlycott Farm including a modern pump (MDV37010), a Grade II Listed 19th century barn (MDV32201, MDV95750) and the Grade II Listed farmhouse (MDV32202, MDV96353).

The Devon Historic Landscape Characterisation (HLC) describes the fields occupied by the site as medieval enclosure based on strip-fields with modern enclosures adapting medieval fields in the wider landscape. The 1839 tithe map, however, shows the proposal site as part of a large area of unenclosed (or common) land, although the adjacent fields are listed on the accompanying apportionment as belonging to either *East Coxleigh*, which was owned and occupied by Charles Drake; or *Brightlycott Farm*, which was owned by Sir Arthur Chichester and mostly farmed by Richard Blackmore.

1.5 Methodology

This document follows the methodology outlined in the Project Design (Appendix 1).

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 3rd 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*, version 2.1 (Scottish Natural Heritage 2014).

Land at Coxleigh Barton, Shirwell, Devon

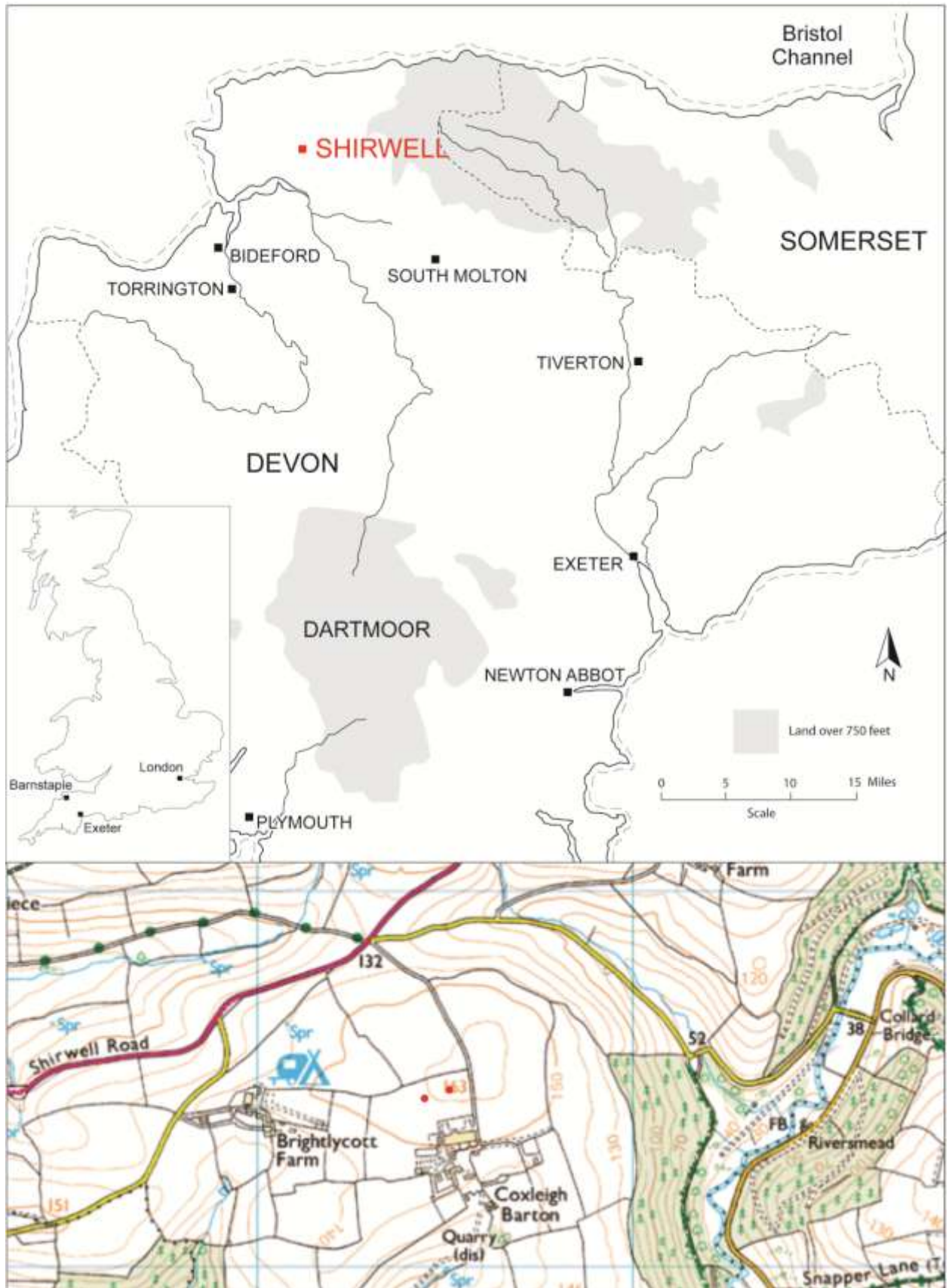


Figure 1: Site location (the proposed turbines are located in red).

2.0 Visual Impact Assessment

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 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 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* (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.

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.

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), where views or sensory experience is important.

2.3 Likely Impacts of the Proposed Development

2.3.1 Types and Scale of Impact

Four 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, although over only a relatively small area.
- 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 masts (23.45m 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.
- Aggregate Impact – a single turbine 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.

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 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.

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 20th century are also now included as the 21st 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 2), 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 3 (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.

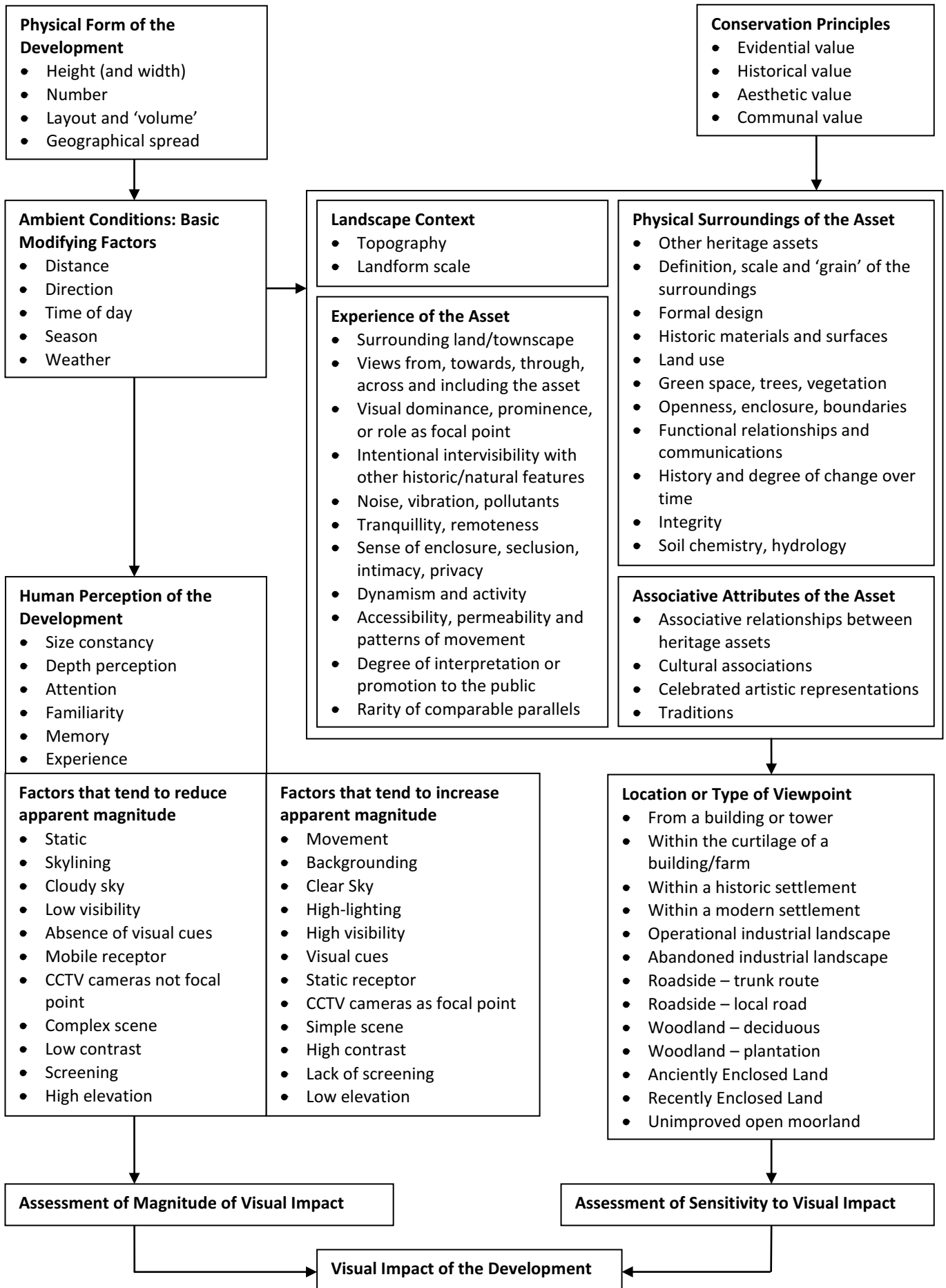


Table 1: The conceptual model for visual impact assessment proposed by the University of Newcastle (2002, 63), modified to include elements of *Assessment Step 2* from the Setting of Heritage Assets (English Heritage 2011, 19).

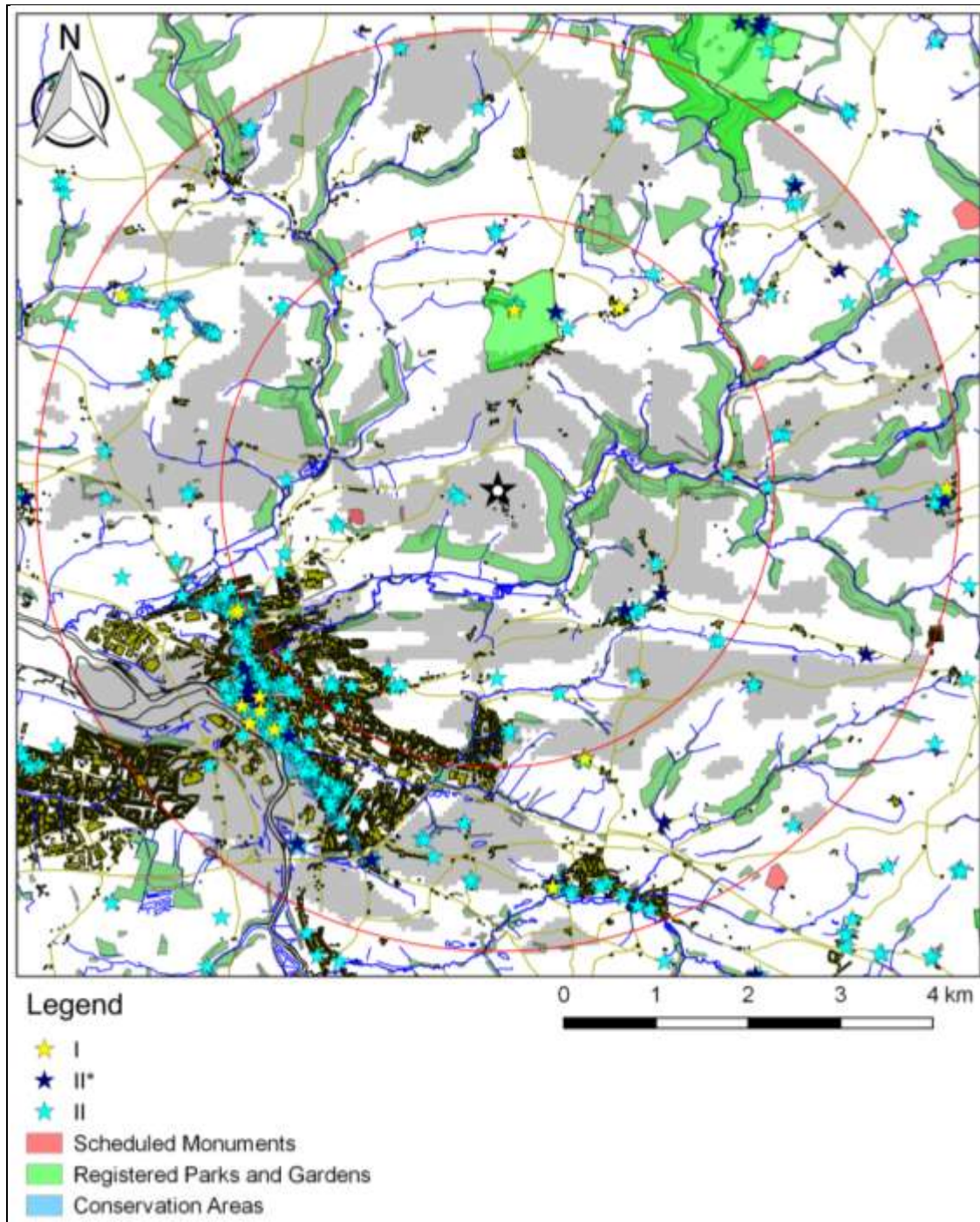


Figure 2: Distribution of designated heritage assets within the ZTV of the proposed solar PV: within 5km, based on an observer height of 1.8m. The ZTV is shown in shades of grey; the darker the colour, the greater the proportion of the PV site visible from any one location (ZTV was produced by SWARCH using QGIS version 2.8.1 with plug-in Viewshed Analysis version 0.4.2, with Ordnance Survey Panorama digital terrain data). (Contains Ordnance Survey data © Crown copyright and database right 2015. Reproduced from OS digital map data © Crown copyright 2015 licence number 100019980 Ordnance Survey; © English Heritage, the English Heritage GIS Data contained in this material was obtained on 16.12.14).

2.5 Results of the Viewshed Analysis

The viewshed analysis indicates that the Zone of Theoretical Visibility (ZTV) in this landscape will be fairly restricted, with main areas of intervisibility being the higher

ground to the east and west. The ZTV was mapped to a total distance of 10km from the turbine site by SWARCH; the figures presented here are based on that ZTV but SWARCH also had access to a detailed but partial ZTV based on the OS 1:50,000 scale mapping (not reproduced here). The visibility of the proposed development will diminish with distance, and may be locally blocked by intervening buildings within settlements and by individual trees, hedgebanks, woodlands and natural topography. Theoretical visibility has been assessed as the visibility to the panels. Up to 3km Listed Buildings (of all grades) and Scheduled Monuments (SAMs) were considered, whether they fall within the ZTV or not; at 3-5km, all SAMs, GI and GII* buildings, Registered Parks and Gardens and Conservation Areas were considered, as well as GII buildings where they fell within the ZTV.

2.6 Field Verification of ZTV

On the whole, the ZTV mapping was found to be a fairly accurate representation of the likely inter-visibility between the two small proposed farm turbines and the surrounding landscape out to 3km and then 5km, with all the heritage assets that landscape encompasses.

There is almost complete visibility within 1km, along the undulating Burrige ridge, which forms the north side of the River Yeo Valley. The inter-visibility stretches out to 5km to the south-west, across the River Taw estuary. Visibility is limited to the summits of the high ridges which frame deep valleys south and south-east towards Goodleigh and Landkey. Extensive inter-visibility to the high ground to the east, then more limited views from the high ridges to the north-east and east, towards Stoke Rivers, out to 5km. Views north are more limited, but are possible at 5km distance from the turbine, nearer to Loxhore.

There are two Scheduled monuments which fall within the ZTV, part of one Registered Park and Garden, a Grade I Listed church in Stoke Rivers, the Grade I Listed Longbridge and Royal and Fortescue Hotel and two other key Grade II* Listed buildings. Barnstaple has five further Grade I Listed buildings, ten Grade II* Listed buildings and two hundred and sixty-four Grade II Listed buildings. In Stoke Rivers historic settlement there are five Grade II Listed buildings and one Grade II* Listed.

2.7 The Structure of Assessment

Given the large numbers of 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, 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 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.

2.8 Impact by Class of Monument or Structure

2.8.1 Farmhouse and Farm Buildings

Listed farmhouses with Listed agricultural buildings and/or curtilage; some may have elements of formal planning/model farm layout

These have been designated for the completeness of the wider group of buildings or the age or survival of historical or architectural features. The significance of all of these buildings lies within the farmyard itself, the former historic function of the buildings and how they relate to each other. For example, the spatial and functional relationships between the stables that housed the cart horses, the lincay in which the carts were stored, the lofts used for hay, the threshing barn to which the horses brought the harvest, or to the roundhouse that would have enclosed a horse engine and powered the threshing machine. Many of these buildings were also used for other mechanical agricultural processes, the structural elements of which are now lost or rare, such as apple pressing for cider or hand threshing, and may hold separate significance for this reason. The farmhouse is often listed for its architectural features, usually displaying a historic vernacular style of value; they may also retain associated buildings linked to the farmyard, such as a dairy or bakehouse, and their value is taken as being part of the wider group as well as the separate structures.

The setting of the farmhouse is in relation to its buildings or its internal or structural features; farmhouses were rarely built for their views, but were practical places of work, developed when the farm was profitable and neglected when times were hard. In some instances, model farms were designed to be viewed and experienced, and the assessment would reflect this.

Historic farm buildings are usually surrounded by modern industrial farm buildings, and if not, have been converted to residential use, affecting the original setting. Wind turbines will usually have a restricted impact on the meaning or historical relevance of these sites.

What is important and why

Farmhouses and buildings are expressions of the local vernacular (evidential) and working farms retain functional interrelationships (historical/associational). Farms are an important part of the rural landscape, and may exhibit levels of formal planning with some designed elements (aesthetic/designed but more often aesthetic/fortuitous). However, working farms are rarely aesthetically attractive places, and often resemble little more than small industrial estates. The trend towards the conversion of historic farm buildings and the creation of larger farm units severely impacts on historical/associational value.

Asset Name: Brightlycott Barton and Bank Barn		
<i>Parish:</i> Raleigh, North Devon District	<i>Within the ZTV:</i> YES	
<i>Designation:</i> GII	<i>Condition:</i> good/excellent	<i>Distance to turbine:</i> 0.4km
<p><i>Description:</i> 17th century farmhouse, fenestrated late 18th century, rendered cob and stone rubble with slate roof, hipped to left and gable end to right. Two storeys with large outshut to rear with axial brick stack and large off-set brick stack near to gable end. Three cell plan. The room to the right upper end has fine moulded 17th century panelling surviving on one wall.</p> <p>19th century bank barn, stone rubble with slate roof. Shippon has three stone segmental-arched openings, the left opening is partially blocked. Above and just to the right of this arch is a bipartite wooden winnowing door. Right-hand arch has inserted winches above.</p>		

<p><i>Topographical Location & Landscape Context:</i> On the lower west slopes of the second summit (to the east) on the undulating ridge, forming the north side of the River Yeo Valley. The farmstead stands at the head of a combe dropping into the valley to the south. The valley is the landscape context.</p>
<p><i>Setting:</i> The farmstead stands out on the slope, amongst its fields, accessed via a short farm track. The farmhouse lies to the south, enclosed by barns to the east and north. The farmyard is partially terraced into the slope. Many of the barns appear from the public road to have been converted to dwellings or holiday accommodation. The minor parish road runs to the west with mature hedgebanks and the A39 runs to the north.</p>
<p><i>Principal Views:</i> Views are focused to the south and south-west from the farmhouse, enclosed by the barns to the east. Principal views to the farmhouse are from the fields and within the farmyard. There is a key view down the farm track, where the barns obscure the house. There would be wide views which would include the farm from across the valley.</p>
<p><i>Landscape Presence:</i> The farmstead as a whole is visible as part of the agricultural settlement pattern in the wider landscape, but it has no visual prominence. The farmhouse and barn hold no separate presence outside of the wider farmstead.</p>
<p><i>Sensitivity of Asset:</i> The farmhouse and barn were built for an agricultural function. They would be sensitive to any interruption in their views and their connection to the agricultural landscape, specifically their own land-holding.</p>
<p><i>Magnitude of Impact:</i> There may be no direct views from the farmhouse, although the barn would have views. The turbines would appear in views of the farmstead in all views from the minor parish road. Views across the valley to the farmstead would include the turbines to the north-east. Despite their small size, the turbines would be in close proximity to these assets. Views within the farmyard are unlikely to be affected due to the local blocking of the farm buildings. Views from the fields, from the south or south-west back to the farmhouse and barns would include the turbines.</p>
<p><i>Overall Impact Assessment:</i> Negative/moderate</p>

<p><i>Asset Name:</i> Northleigh Hill</p>		
<p><i>Parish:</i> Goodleigh</p>	<p><i>Within the ZTV:</i> YES</p>	
<p><i>Designation:</i> GII</p>	<p><i>Condition:</i> fair</p>	<p><i>Distance to turbine:</i> 1.8km</p>
<p><i>Description:</i> Early 16th century farmhouse, now a house, possibly with earlier fabric, remodelled in the 17th century. Former barn and stables attached, converted to form part of dwelling. Whitewashed rendered rubble and cob. Slate roofs with gable end stacks. Originally an open-hall house with floors and stack inserted in the 17th century. The converted barn and stables adjoin to left end. Two storeys. Heavy smoke- blackening to rafters and part of purlins, but three trusses replaced.</p>		
<p><i>Topographical Location & Landscape Context:</i> Located on the upper western edge of a high ridge. On a north and west-facing slope. At the head of a combe which runs west into the River Yeo Valley. The largely rural Yeo Valley forms the landscape context.</p>		
<p><i>Setting:</i> Located west of a minor parish road, leading to a number of other small farms in the hamlet of Northleigh. The hamlet lies just over the hill from the village of Goodleigh. The farm is wrapped around by fields to the west and south-west and north-west, with some hedges and mature trees. Houses line the lane to the north. The garden lies to the south.</p>		
<p><i>Principal Views:</i> Views would have been to the north and north-west and south-west across the fields, but are now more enclosed due to the other nearby houses and mature trees. There are extensive views possible from across the River Yeo Valley towards the farm and hamlet.</p>		
<p><i>Landscape Presence:</i> The farm has no separate presence, at a landscape level, outside of its hamlet setting.</p>		
<p><i>Sensitivity of Asset:</i> The farm was built for an agricultural function, it would be sensitive to a change in views which impacted its connection to the agricultural landscape, particularly its own</p>		

land-holding.
<i>Magnitude of Impact:</i> The turbines will be directly visible across the valley, and will appear in views out to the farm's fields, although these are presently very limited by mature hedges and trees, which enclose the house.
<i>Overall Impact Assessment:</i> Negative/minor

Asset Name: Westacott House and barns attached; Barns and stables approx 50m south of Westacott House		
<i>Parish:</i> Landkey/Barnstaple	<i>Within the ZTV:</i> NO	
<i>Designation:</i> GII	<i>Condition:</i> fair/good	<i>Distance to turbine:</i> 2.6km
<p><i>Description:</i> 16th century farmhouse with barn attached, remodelled in late 17th century, when the barn was added. House extended in late 18th/early 19th century. Painted rendered stone and cob. Slate roofs. Barn is stone-fronted, cob to rear. Slate roof with gable end. Overall L- shaped plan with barn extending at right angles to front right side of farmhouse. Farmhouse originally three-cell plan, with hall and upper end heated by rear lateral stacks both with brick shafts. House has two-storeys, five-window range. Ovolo moulded timber lintel to chimneypiece at upper end of farmhouse, formerly with plasterwork overmantel said to have been the Acland Crest and dated 1690. Three raised cruck trusses survive over hall and lower end, one with cranked collar tenoned into soffit mortices to principals. No sign of smoke-blackening. Barn and stables with loft over. Stone rubble plinth to unrendered cob walls. Rectangular in plan. Stables at lower end of barn with stable plank door to front and two-light chamfered timber mullion window to rear. Square loft opening at gable end above pantiled roof to lean-to. Barn has wide opening to rear. Lofted over at each end. Roof structure of 4 raised cruck trusses.</p>		
<p><i>Topographical Location & Landscape Context:</i> Located on an upper south-west facing slope, within a curving combe, the farm stands on the east side of a valley which carries a tributary to the south-west to the River Taw valley. The valley is the landscape context.</p>		
<p><i>Setting:</i> The house stands on the edge of the parish road, to the east side, on the entrance of the small hamlet of Westacott. Its gardens wrap around to the east and south, bounded by tall hedges, with mature trees. The ground rises to the north and east. Cottages, barns and stables enclose the house to the west and south. The suburban sprawl has almost reached the hamlet to the west.</p>		
<p><i>Principal Views:</i> Views are focused to the south, south-east and east with views upslope to the north-east. The house frames all views in to the small settlement from the minor parish road.</p>		
<p><i>Landscape Presence:</i> On a landscape level the farmhouse is being subsumed into the Newport suburbs of Barnstaple.</p>		
<p><i>Sensitivity of Asset:</i> The farm was built for an agricultural function; it would be sensitive to a change in views which impacted its connection to the agricultural landscape, particularly its own land-holding. The association with the Acland family could make it more sensitive to changes in views between it and Acland Barton.</p>		
<p><i>Magnitude of Impact:</i> No direct views but in wider landscape views from Rumsam or the high ground south of Landkey, the turbines will appear in views over Westacott. The complex urban skyline is likely to reduce any impact of the turbines standing in those views.</p>		
<p><i>Overall Impact Assessment:</i> Negligible.</p>		

2.8.2 Lesser Gentry Seats

Older houses with an element of formal planning; may survive as farmhouses

These structures have much in common with the greater Houses, but are more usually Grade II Listed structures. In Cornwall but particularly Devon there were many minor landed gentry and thus a great number of minor Houses. Not all landed families

prospered; for those that did, they built Houses with architectural pretensions with elements of formal planning. The sensitivity of those structures to the visual impact of a turbine would be commensurable to those of the great Houses, albeit on a more restricted scale. For those families that did not prosper, or those who owned multiple gentry residences, their former gentry seat may survive as farmhouse within a curtilage of later farm buildings. In these instances, traces of former grandeur may be in evidence, as may be elements of landscape planning; however, subsequent developments will often have concealed or removed most of the evidence. Therefore the sensitivity of these sites to the visual impact of a turbine is less pronounced.

What is important and why

The lesser houses are examples of regional or national architectural trends, as realised through the local vernacular (evidential value); this value can vary with the state of preservation. They were typically built by gentry or prosperous merchants, could stage historically important events, and could be depicted in art and painting; they are typically associated with a range of other ancillary structures and gardens/parks (historical/associational). However, the lesser status of these dwellings means the likelihood of important historical links is much reduced. They are examples of designed structures, often within a designed landscape (aesthetic/design); however, the financial limitation of gentry or merchant families means that design and extent is usually less ambitious than for the great houses. Survival may also be patchy, and smaller dwellings are more vulnerable to piecemeal development or subdivision. The 'patina of age' can improve such a dwelling, but usually degrades it, sometimes to the point of destruction. There is limited communal value, unless the modern use extends to a nursing home etc.

Asset Name: Summer House and Terrace at Roborough House; Folly at Roborough House		
<i>Parish:</i> Barnstaple	<i>Within the ZTV:</i> YES	
<i>Designation:</i> GII	<i>Condition:</i> unknown	<i>Distance to turbine:</i> 1.8km
<i>Description:</i> 19 th century garden features within the landscaped grounds of Roborough House.		
<i>Topographical Location & Landscape Context:</i> Located on the steep upper south-facing slopes of an undulating ridge, which forms the north side of the River Yeo Valley.		
<i>Setting:</i> The Listed garden features are found within the wooded gardens of Roborough House, on steep slopes above the settlement of Raleigh and the extensive complex of North Devon Hospital. Numerous specimen trees crowd the terraced slopes of the gardens.		
<i>Principal Views:</i> Views would be out across the River Yeo Valley to the south and south-east and across Barnstaple to the south-west, to the River Taw. Such views are glimpsed between trees, as the gardens are wooded, enclosed with dense canopy-cover.		
<i>Landscape Presence:</i> The gardens are visible and identifiable as a landscaped wooded entity on the hillside, but the structures hold no landscape level of presence.		
<i>Sensitivity of Asset:</i> The assets are functional and aesthetic garden features designed to take advantage of the valley and estuary views of the edge of the town. Inward views to the folly were important and it is sensitive to changes in its views, particularly from within its grounds.		
<i>Magnitude of Impact:</i> It is expected that the mature trees of the garden will screen all views to the valley. The trees higher up the slopes and hedges of the field system will block all views to the turbines. The turbines would be visible in wider landscape views behind the garden.		
<i>Overall Impact Assessment:</i> Negligible		

Asset Name: Willesleigh House and Upper Willesleigh	
<i>Parish:</i> Goodleigh	<i>Within the ZTV:</i> YES

Land at Coxleigh Barton, Shirwell, Devon

<i>Designation:</i> GII	<i>Condition:</i> good overall	<i>Distance to turbine:</i> 2.5km
<p><i>Description:</i> Late 18th century house, now divided. Extended probably in mid 19th century. Colour painted stone, with a hipped slate roof. Main range rectangular in plan with central projecting stair turret to rear Comprised of a central entrance hall with single rooms to each side. In the mid 19th century a gable ended L-shaped extension was added to rear. Main range three-storeys. Symmetrical façade of three bays, the central bay breaking forward slightly. Quoin pilasters. Tripartite sashes to the upper storeys. Venetian style windows to ground floor. Central Doric porch. All principal windows have moulded stone architraves. Curved bay window to right side with dentilled cornice. Geometrical staircase with moulded wreathed handrails, lit by oval stairwell light. Plaster cornices to the room to left of entrance hall and to former dining room in the rear right-hand extension. Much of the internal joinery is intact including doors and shuttering to the windows. Wine cellar fittings also intact.</p>		
<p><i>Topographical Location & Landscape Context:</i> Located on a north-west slope, at the head of a wide shallow combe, on the east side of a shallow tributary valley which runs down the slope to Goodleigh, then into the River Yeo. The valley is the landscape context.</p>		
<p><i>Setting:</i> Set in the small hamlet of Willesleigh, the house stands in large gardens, framed by mature trees, accessed off the parish road via a gateway with stone gatepiers. Lawns run downslope away from the building. A farm lies to the south and farm buildings to the east.</p>		
<p><i>Principal Views:</i> Views from the principal south front of the building are across the shallow valley and combe to the south-west. Views to the north are limited by trees.</p>		
<p><i>Landscape Presence:</i> The house is large and visually quite prominent, framed by trees in its immediate valley setting but with little wider presence.</p>		
<p><i>Sensitivity of Asset:</i> The house is a gentry status building, built with large windows and sited for exploiting views. It is sensitive to changes in these views or to additions in its immediate setting.</p>		
<p><i>Magnitude of Impact:</i> The turbines would stand to the north-west, appearing in the views towards Goodleigh, which are partially screened by trees. These views are not of principal interest to the house, which is focused to the south.</p>		
<p><i>Overall Impact Assessment:</i> Negative/minor</p>		

<i>Asset Name:</i> Rosehill		
<i>Parish:</i> Rumsam, Barnstaple	<i>Within the ZTV:</i> YES	
<i>Designation:</i> GII*	<i>Condition:</i> excellent	<i>Distance to turbine:</i> c.4.2km
<p><i>Description:</i> House, one time Marist Convent. c.1835. Stucco-faced with scantle slate roofs. Central courtyard plan with two-storey bows to full height with conical roofs and deep eaves at each corner and additional projecting bow forming centre north side. Gable-end extension to left side. Two storeys with basement to north range. Three bay central range to west side. The two-storey bows have sashes on each floor, of 6 over 6 panes with original glass. Garden boundary wall of stone rubble with brick capping extends south from front right side with pointed arched Gothick doorway with quatrefoil window to left. Internal joinery and fittings virtually intact including marble chimneypieces, panelled doors and shutters, geometrical staircase with stick balusters and wreathed handrail. Moulded plasterwork ceiling roundels and enriched floriated plasterwork cornices to principal room. This is a remarkably complete Regency style house, certainly inspired by Nash's Cronkhill.</p>		
<p><i>Topographical Location & Landscape Context:</i> Located on the mid to lower north-west facing slopes, which form the east side of the River Taw valley. The Taw valley and estuary are the landscape context.</p>		
<p><i>Setting:</i> The house is set in the small hamlet of Rumsam, which has been subsumed into the southerly suburbs of Newport and Barnstaple. The A39 road runs just to the north, in a deep cutting between Barnstaple and Rosehill. The North Devon Hospice complex lies just to the north-east, tall hedges to the north screen the road. Houses and bungalows line the road from Venn, and Landkey to the east and north-east. The house stands in lawned gardens with lots of</p>		

mature specimen trees framing views. The minor parish road wraps around to the north and west side.
<i>Principal Views:</i> There are extensive views along the Taw valley and out to the estuary. There are also extensive views across Barnstaple. Views to the house from along the minor parish road, where it is framed by specimen conifers and native shrubs.
<i>Landscape Presence:</i> As a gentry residence the house was designed to be a key visible feature on the slopes, standing alone, prominent in views. There has been considerable urban sprawl, houses have been built around it and the hospice complex has been developed. The road landscaping has also altered the setting, all of which subsumes the house into a busier and more complex visual landscape, reducing its presence and setting.
<i>Sensitivity of Asset:</i> The asset is still sensitive to changes or significant additions to its valley and estuary views. As a gentry building it was positioned to take advantage of these views, with large windows. It would be sensitive to impacts on its setting in its gardens.
<i>Magnitude of Impact:</i> The turbines would stand on the high ridge and would frame views across the town. They are small features so the complex urban roofscape will reduce much of their impact at this distance.
<i>Overall Impact Assessment:</i> Negligible

2.8.3 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 20th 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 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 20th century has homogenised most, with streets of terraced and semi-detached houses and bungalow 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 (e.g. Totnes), 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 (e.g. late 19th century Redruth and the architect James Hicks, or Charlestown and the Rashleigh family), 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 (e.g. Redruth-Camborne-Pool for post-industrial decline) (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.

Asset Name: Royal and Fortescue Hotel		
<i>Parish:</i> Barnstaple	<i>Within the ZTV:</i> YES	
<i>Designation:</i> GI	<i>Condition:</i> fair/good	<i>Distance to turbine:</i> c.3.5km
<i>Description:</i> Early 18 th century house, converted to hotel, with later alterations. Plastered walls, hipped slate roof; stacks with yellow and red brick shafts, some with old yellow and red terracotta pots; cast-iron rainwater goods. Main block of double-depth, two rooms wide, raised from three storeys to four. Large two-phase 19 th century rear wing, of four storeys. Symmetrical three-bay front faces the High Street. The outer bays have shallow projecting three-storey bows, with moulded projecting cornices. Some fine early and mid 19 th century tripartite 12-pane sashes to ground and first floor bows, and above hornless sashes. A fine late 19 th century lamp holder with coloured glass, iron cresting and Prince of Wales' feathers attached.		
<i>Topographical Location & Landscape Context:</i> Located on the almost level east banks of the Taw river. The wider town stands at the confluence of the Taw and Yeo Rivers, on the east banks of the Taw and south bank of the Yeo.		
<i>Setting:</i> Located in the town centre Conservation Area; at the 'south' end of the High Street, at the junction with Queen Street. It is therefore framed by the buildings of the High Street. It is enclosed to the north-east, east, south and south-west by other houses and shops, all three or four storeys in height. To the west, the small narrow road Maiden Street runs down to The Strand and the High Street curves away to the north.		
<i>Principal Views:</i> Views are exclusively focused along the historic streetscapes; there are no wider views in or out, to or from the building. It is wholly enclosed within its urban setting.		
<i>Landscape Presence:</i> The hotel dominates the end of the High Street, framed visually by the buildings and as a building of status and designed to be 'grand' it does draw the eye. It does not hold landscape presence outside of the town.		
<i>Sensitivity of Asset:</i> The asset would be affected by any changes or significant additions to the		

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views or setting within the Conservation Area in the town.
<i>Magnitude of Impact:</i> From the upper floors of the main hotel block there may be some limited views out to the countryside down the High Street or across the roofs of other buildings. These glimpses may include the turbines on the high ridge to the north. These views would have no effect on the setting.
<i>Overall Impact Assessment:</i> Negligible

Asset Name: Stoke Rivers		
<i>Parish:</i> Stoke Rivers	<i>Within the ZTV:</i> YES	
<i>Designation:</i> GII* and GII	<i>Conditions:</i> good	<i>Distance to turbine:</i> c.4.7-4.9km
<i>Description:</i> Small North Devon hilltop medieval village characterised by the parish church, 19 th century Baptist Chapel and stone and cob vernacular buildings. The village is built around the junction of four old routeways, linking Goodleigh with Loxhore and Bratton Fleming. There are five Grade II Listed buildings within the village itself; Baptist Chapel, Dutch barn approx. 85m north of Higher Davis Farmhouse, Glebe House, Newhouse, Lower Davis Farmhouse. There is one Grade II* Listed building, Apiary, 15m south-east of Glebe House and the Grade I Listed Church of St Bartholomew. There are numerous other Listed farmhouses in the wider parish.		
<i>Topographical Location & Landscape Context:</i> The village occupies the upper west-facing slopes of a high ridge, the highest in the immediate area by a considerable amount. The ridge forms a watershed between two tributary valleys to the north and south, which feed into the River Yeo to the west. The summit of the ridge is occupied by an earlier prehistoric settlement site. The landscape context is the ridge and valleys which frame it.		
<i>Setting:</i> The village stands on a hilltop, on a high ridge, east of the deep valley network of the River Yeo. It is north-east of Barnstaple and south from Bratton Fleming.		
<i>Principal Views:</i> The main views within the village are focused to the church, a particularly important view being from the road junction, past the Baptist Chapel, up to the Church. There are important landscape views to Stoke Rivers, from Bratton Fleming, across the river valley. There is also an important view to the village on the approach from the east, down slope, from the summit of the ridge and rising up from Hakeford in the valley. Both views are dominated by the church tower, which marks the village in the wider landscape.		
<i>Landscape Presence:</i> Views to the village are dominated by the church tower. The village as a whole is a visible landscape feature, part of the medieval pattern of settlement on the hilltops in the area, which echoes and earlier prehistoric collection of hilltop settlements. The village has no particular or separate presence in the landscape.		
<i>Sensitivity of Asset:</i> The village would be affected by changes in views across or within it and any additions to the ridge which would impact the skyline presence of the church tower. Views to Bratton Fleming and down the valley are also important. The Listed buildings are sensitive to any changes in their setting which affect their experiential value or relationships between buildings and to the agricultural land and buildings nearby.		
<i>Magnitude of Impact:</i> The turbines will appear to the west, in views along the valley and from across the high ridge. On approach to the village, from the higher ground to the east the turbines will appear in views behind the village. There are other extant turbines in the landscape. There would be limited effects in views within the village between the Listed buildings, but general views west down the main street may include the turbines. Views of Stoke Rivers from Bratton Fleming may be framed on the western edge by the turbines.		
<i>Overall Impact Assessment:</i> Negligible to negative/minor		

Asset Name: Barnstaple Conservation Areas		
<i>Parish:</i> Barnstaple	<i>Within the ZTV:</i>	
<i>Designation:</i> Barnstaple Town	<i>Condition:</i> fair/good overall	<i>Distance to turbine:</i> c.3.1-

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Centre Conservation Area	3.9km
<p><i>Description:</i> Anglo-Saxon defended town or burh, at the confluence of the Rivers Taw and Yeo. Developed in the medieval period into the premiere market town of North Devon. Characterised by the medieval town plots running back from the main streets, narrow medieval houses of three or four storeys; often with 18th or 19th century frontages. Some larger 17th century buildings, mostly public houses and 19th century institutional buildings, such as the pannier market, town hall, theatre etc. There are in total two hundred and sixty-four Grade II Listed buildings, ten Grade II* Listed and five Grade I Listed buildings. The majority of these are focused along the High Street, Boutport Street, Queen Street, Castle Street, Tuly Street, Joy Street, Bear Street, Litchdon Street, Cross Street.</p>	
<p><i>Topographical Location & Landscape Context:</i> The town is found on the east bank of the River Taw at the confluence with the River Yeo. The Taw valley and its estuary are the landscape context.</p>	
<p><i>Setting:</i> Set in the River Taw Valley, where it widens towards the Bristol Channel. The town centre Conservation Area lies on the east bank of the Taw, along the river and running east in an arc, with the Pilton Conservation Area to the north and Newport Conservation Area to the south.</p>	
<p><i>Principal Views:</i> Views are along and across the valley, from the high ground near Tawstock to the south. The whole town is viewed from across the river, framed by Exmoor in the distance. Views back from the north, across the river valley and estuary. Views between Pilton, Newport and Barnstaple. Views along the main streets, enclosed by the tall buildings. Key views along The Strand, across The Square and across The Longbridge, up the estuary. Views from the west bank, across The Longbridge and the town. Views along Rolle Quay, to and from the river and town. Also wider views possible from the castle mound across the roofscape of the town.</p>	
<p><i>Landscape Presence:</i> The town as a whole is visually dominant in its valley setting and in the wider area. The Conservation Areas and central historic core of the town does not hold separate/individual presence outside of the rest of the settlement. Significant modern impacts such as the wind farm north-east of Braunton, new bridge and extensive road developments and industrial parks on the outskirts of the town have created a complex townscape which somewhat reduces the overall presence of the main historic parts of the town.</p>	
<p><i>Sensitivity of Asset:</i> The town is very sensitive, particularly the central Conservation Area, to any changes or additions in its setting or views. This can include any significant changes to an individual building which contributes to any extent. Wider views along the estuary or through the river valley, which affect the setting or relationship of the town with that setting, would also be sensitive to change or significant modern additions.</p>	
<p><i>Magnitude of Impact:</i> The small turbines may be visible on a high ridge north of the town from some parts of the town and views of the town. The relatively low height of the turbines means that although visible, they will not dominate or significantly intrude upon the setting of the town, beyond a cumulative effect. The turbines will be visible in views from the high ground to the south, near Tawstock and in views across the roofscape, such as from the castle mound.</p>	
<p><i>Overall Impact Assessment:</i> Negligible</p>	

2.8.4 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.

Churchyards often contained Listed gravestones or box tombs, and associated yard walls and lychgates are usually also Listed. The setting of all of these assets is usually extremely local in character, and local blocking, whether from the body of the church, church walls, shrubs and trees, and/or other buildings, always plays an important role. As such, the construction of a wind turbine is unlikely to have a negative impact.

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 19th 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.

Asset Name: Church of St Bartholomew		
<i>Parish:</i> Stoke Rivers, North Devon District		<i>Within the ZTV:</i> YES
<i>Designation:</i> GI	<i>Condition:</i> good/excellent	<i>Distance to turbine:</i> c.4.9km
<p><i>Description:</i> Late 15th/early 16th century parish church, with possible earlier origins. Some 18th century work survives, but main restoration in 1880s and in 1905 by Tamlin. Plan of west tower, nave, chancel, south aisle and south porch. The tower is of three stages with embattled parapet and stone gargoyles to each corner. Polygonal stair turret to south side. Single angle buttress to north-east corner of tower, and diagonal buttresses to full height with offsets at south-west and north-west corners. Plain plastered basket-arched ceilings to south aisle, nave and chancel possibly concealing earlier roof structure. 18th century dado panelling, along nave and aisle walls. Medieval floor tiles survive in three groups, one near to base of tower arch, some reset around base of font and some worn examples near to the south door. Stone font with round stem and bowl, undecorated with lead lining and 16th century cone cover. Pulpit with octagonal drum with reused 16th century bench ends on each of the exposed facets. Altar table to south-side reuses 16th century carved panelling with tall carved male figure on left side and male figure surmounted by female bust to right side. Some fine 17th, 18th and mostly 19th century wall plaques and memorials.</p>		
<p><i>Topographical Location & Landscape Context:</i> The village occupies the upper west-facing slopes of a high ridge; the ridge forms a watershed between two tributary valleys to the north and south, which feed into the River Yeo to the west.</p>		
<p><i>Setting:</i> The church stands to the north of the small settlement of Stoke Rivers. A long open grassed lawn runs down to the road junction to the south, framing the entrance to the 19th century archway. The church is framed by a couple of modern houses, with a 19th century group of cottages and barns to the east and north-east. Older houses and stone and cob farmhouses lie to the south-west, with the stone Baptist Chapel lying between.</p>		
<p><i>Principal Views:</i> The main views within the village are focused to the church, a principal view being from the road junction, past the Baptist Chapel. There are important landscape views to the church tower, from across the river valley at Bratton Fleming,. There are more distant views to and from Loxhore Church, to the north-west. There is an important view when approaching the village from the east, coming off the summit of the ridge, down the hill slope, where the church tower and village are framed by distant views to the Taw estuary and the deep valleys of Bradford Water and Yeo rivers. The deep wooded valleys which characterise the area do not allow for extensive visibility however, views to the church are often restricted to the upper slopes and summits of other nearby ridges.</p>		
<p><i>Landscape Presence:</i> The church tower is a <i>local landmark</i> feature, widely visible set on the high ridge. The church is visually prominent, but is not dominant; it forms part of the wider pattern of hilltop settlements, with tall church towers.</p>		
<p><i>Sensitivity of Asset:</i> The church has a tall tower constructed to draw inward views. Any challenge to the skyline profile of the tower would be inherently negative. The church would be sensitive as a whole to any changes in views or setting, particularly within the rural village context.</p>		
<p><i>Magnitude of Impact:</i> The turbines would be visible as moving features on the ridge to the west. The turbines are not particularly tall so they will not dominate, but in views east, when approaching the village down the hill slope, they may frame the skyline and cause distraction where the church tower would be the usual visual focus. They will be directly visible from the</p>		

church tower. Views within the village to the church would not be affected and there would be no effect on the village setting. There are numerous other small farm turbines and some larger more distant turbines which are also visible from the church, so an element of cumulative impact must be considered.

Overall Impact Assessment: Negligible to negative/minor

Asset Name: Church of the Holy Trinity and attached railings and gate		
Parish: Barnstaple	Within the ZTV: YES	
Designation: GII*	Condition: good	Distance to turbine: c.3.5km
<p><i>Description:</i> Parish church. Tower 1843-1845 by D Mackintosh and G Abbot, remainder rebuilt 1867 by William White (Pevsner), although the nave rainwater heads are dated 1843. Tower rubble with tooled ashlar dressing; remainder of church sneaked stone with ashlar and Bath stone dressings; slate roofs with lead rolls. Free Gothic style, mostly influenced by medieval Perpendicular and French Gothic. Plan of four-bay nave and aisles; apsidal chancel with pairs of projecting bays on north & south sides; south-west tower. Notably grand, tall, Somerset-influenced tower; nave with clerestory; chancel roof lower than nave; aisles with lean-to roofs. Coped parapets to chancel, chancel bays and nave. Exterior includes good carved figures on nave and tower. Tower has carved frieze below belfry and parapet. Nave with deep arch-braced roof and quatrefoil piers and stained glass of 1875 by Powell. Graded for the fine tower, curiously evocative of Somerset tracery and a prominent landmark in the town, and for the forceful exterior composition by White.</p>		
<p><i>Topographical Location & Landscape Context:</i> Located on a very slight raised knoll, set back on the east banks of the Taw, the ground rising to the east and north-east. The Taw valley and estuary is the landscape context.</p>		
<p><i>Setting:</i> The graveyard is on the south side with a good avenue of horse chestnuts lining the path through the churchyard, bounded by walls. To the north the walled gardens of the Rectory enclose the church with lodge buildings and gate piers framing a long drive to the west door and tower, to the west. To the east is an area of semi-industrial activity.</p>		
<p><i>Principal Views:</i> Views along the tree-lined path in the churchyard, views through the lodges from the west, from Barbican Terrace, views along Barbican Close and from Barbican Road. Extensive views across the townscape in which the tower frames the skyline as the tallest structure. Wide landscape views across the town from the surrounding countryside, where again the tower forms a visually dominant skyline profile.</p>		
<p><i>Landscape Presence:</i> The tower is visually dominant in the townscape and in wider landscape views. It is a <i>local landmark</i>. The body of the church and churchyard are an important element in the wider townscape but hold no separate presence.</p>		
<p><i>Sensitivity of Asset:</i> The church itself would be affected by changes in its immediate setting and views and within the town Conservation Areas. The church tower is sensitive to any changes or additions in the wider Taw valley and estuary which challenge its skyline profile.</p>		
<p><i>Magnitude of Impact:</i> The turbines will appear in wider landscape views to the north. They are small in size, especially when compared to Fullabrook wind farm to the north-west, above Braunton and therefore will contribute more of a cumulative impact than any direct impact on the church tower.</p>		
Overall Impact Assessment: Negligible to negative/minor		

Asset Name: Church of St Peter & St Paul/St Peter, inc. Doddridge Library		
Parish: Barnstaple	Within the ZTV: YES	
Designation: GII*	Condition: good	Distance to turbine: c.3.5km
<p><i>Description:</i> Late 12th/early 13th Parish church, enlarged 1318. Spire added 1388-9; Restored by Gilbert Scott from 1866 onwards, and by JO Scott in the 1880s. Tower, nave and chancel of</p>		

<p>random stone rubble; aisles, chancel chapels of coursed rubble. Limestone details. Slated roofs. Ribbed leaded spire. Plan of nave, with north and south aisles; north transept with tower in place of south transept; chancel; north and south chancel chapels. Perpendicular windows restored in the 19th century. South chancel door with above, an octagonal sundial with gilt lettering, including date 1732. Twisted broach spire with louvred belfry openings; these have triangular pediments with ball finials, 2 of the pediments dated 1636. 14th century-style nave and chancel arcades designed by Scott. Waggon roofs throughout, that to chancel boarded and with angels. Chancel and south chancel chapel have medieval niches with trefoiled heads, presumably piscinas originally. 19th century Gothic pulpit and font, the former with re-set medieval Barnstaple tiles beneath it. Organ with Gothic case and painted pipes, 1882 by JO Scott. 19th century stained glass windows. Numerous 17th century wall monuments, mostly to Barnstaple merchants; many have busts or whole figures in high relief.</p> <p>Doddridge Library 1667, of coursed rubble. Limestone details. Slate roof. Adjoining the north chancel chapel with entrance from Church Walk. Tudor-arched doorway and three-light stone-mullioned window with cinquefoiled heads to the lights, both probably of 19th century date. Upper storey has two windows, each of three lights with restored ovolo-moulded wood mullions. Between them is a moulded plaque inscribed BIBLIOTHECA DODDRIDGIANA 1667. The front is finished with a pair of moulded string courses having ashlar masonry between them and above them a crenellated parapet carved with quatrefoils and the town arms. Doddridge Library has part of a double-rib ceiling upstairs.</p>
<p><i>Topographical Location & Landscape Context:</i> Located on a very slight south-west slope, on the east banks of the River Taw, set back from the river, in the heart of the old town.</p>
<p><i>Setting:</i> Set in a wedge-shaped block of land between the High Street to the west, Boutport Street to the east, bounded by Butchers Row to the north. The church and library and chapel/Sunday school opposite are set within a churchyard with central cobbled walkway framed by walls and pollarded trees. Raised grass areas flank the buildings. To the east and south, the often walled medieval town-plots run back from the High Street. To the north a row of 17th and 18th century two and three storey town houses enclose views. To the west a mixture of medieval and later 17th and 18th century buildings also enclose views. The churchyard is entered through grand ironwork gateways, framed by stone piers.</p>
<p><i>Principal Views:</i> Views are limited to within the churchyard, between the buildings and along the walkway. There are wider townscape views to the spire which rises above the roofs of the surrounding houses. There are also valley and estuary landscape views across the town which include the spire as a skyline feature.</p>
<p><i>Landscape Presence:</i> The spire is a <i>local landmark</i> within the town and a wider landscape feature. It has a definitive skyline profile. It does not hold the dominance of the tower of the Church of Holy Trinity to the south-east.</p>
<p><i>Sensitivity of Asset:</i> The tower would be sensitive to any additions in the wider landscape which affect its skyline profile. The church and library are sensitive to any changes in their views through the churchyard and any changes or additions to the urban setting.</p>
<p><i>Magnitude of Impact:</i> The turbines would be visible on the high ridge to the north of the town. In wider landscape views and in views from the west banks of the river, across the town, the turbines may technically appear in views which include the spire. There are no direct views from the churchyard and no effect on setting. There is an issue of cumulative impact, with the turbines to the north-west, a large wind farm and other modern impacts.</p>
<p><i>Overall Impact Assessment:</i> Negligible to negative/minor</p>

2.8.5 Hillforts and Earthworks

Hillforts, tor enclosures, promontory forts, cross dykes, dykes

Hillforts are large embanked enclosures, most often interpreted as fortifications, and usually occupy defensible and/or visually prominent positions in the landscape. They are typically visible from all or most of the surrounding lower and higher ground, with the

corollary that they enjoyed extensive views of the surrounding countryside. As such, they are as much a visible statement of power as they are designed to dissuade or repel assault. The location of these sites in the landscape must reflect earlier patterns of social organisation, but these are essentially visual monuments. They are designed to see and be seen, and thus the impact of wind turbines is often disproportionately high compared to their height or proximity.

Tor enclosures are less common, and usually only enclose the summit of a single hill; the enclosure walls is usually comprised of stone in those instances. Cross dykes and promontory forts are rather similar in nature, being hill spurs or coastal promontories defended by short lengths of earthwork thrown across the narrowest point. Both classes of monument represent similar expressions of power in the landscape, but the coastal location of promontory forts makes them more sensitive to visual intrusion along the coastal littoral, due to the contrast with the monotony of the sea. Linear earthworks are the cross dyke writ large, enclosing whole areas rather than individual promontories. The investment in time and resources these monuments represent is usually far greater than those of individual settlements and hillforts, requiring a strong centralised authority or excellent communal organisation.

It is not always clear when a large earthwork enclosure (e.g. a round) can be classified as a small hillfort. However, hillforts invariably occupy strong natural positions in the landscape, whereas other forms of enclosed settlement need not.

What is important and why

Large Prehistoric earthwork monuments contain a vast amount of structural and artefactual data, and represent a considerable time and resource investment with implications of social organisation; they were also subject to repeated reoccupation in subsequent periods (evidential). The more monumental examples may be named and can be iconic (e.g. Maiden Castle, South Cadbury), and may be associated with particular tribal groups, early medieval heroes and the work of antiquarians (historical). The range in scale and location make generalisations on aesthetics difficult; all originally had a design value, modified through use-life but then subject to hundreds if not thousands of years of decrepitude, re-use and modification. The best examples retain a sense of awe and sometimes wildness that approaches the spiritual. At the other end of the scale, the cropmarks of lost fortifications leave no appreciable trace.

<i>Asset Name:</i> Burridge Hillfort		
<i>Parish:</i> Shirwell, North Devon District		<i>Within the ZTV:</i> YES
<i>Designation:</i> SAM	<i>Condition:</i> poor	<i>Distance to turbine:</i> 1.1-1.6km
<i>Description:</i> Prehistoric hilltop enclosure, now truncated and partly subsumed by the later field system.		
<i>Topographical Location & Landscape Context:</i> Located on a high knoll to the west of the undulating summit of a ridge between the River Yeo and Bradiford Water Valleys.		
<i>Setting:</i> Set within a block of agricultural fields, truncated by hedgebanks, other sections of the monuments banks having been adopted as field boundaries. Located between the A39 and Roborough Road.		
<i>Principal Views:</i> Views over the River Yeo valley and some expected views to the Bradiford Water Valley. Long views across the River Taw Estuary, across to Eastleigh and Westleigh.		
<i>Landscape Presence:</i> The asset's earthworks have been subsumed into the later field system's pattern of hedgebanks, and so the monument retains no wider landscape presence.		

<i>Sensitivity of Asset:</i> The asset would have been positioned for defensive purposes on the high ridge and therefore its landscape views are important to its function and for our understanding of the monument. The truncation/subsumation of the hillfort into the hedgebanks and loss of intended open ground setting reduces its sensitivity; it is not discernible in the landscape.
<i>Magnitude of Impact:</i> The turbines would be visible to the north-east on the next hilltop summit. They will create a skyline profile on the upland ridge which may further reduce any landscape presence this hillfort has retained.
<i>Overall Impact Assessment:</i> Negative/minor to negative/moderate

Asset Name: Hillfort, Cunnilear or Coneybeare Wood		
<i>Parish:</i> Loxhore, North Devon District	<i>Within the ZTV:</i> NO	
<i>Designation:</i> SAM	<i>Condition:</i> poor	<i>Distance to turbine:</i> 3.2km
<i>Description:</i> Preshistoric enclosure within woodlands.		
<i>Topographical Location & Landscape Context:</i> Located on a high watershed at a confluence between two river valleys.		
<i>Setting:</i> Located within agricultural fields, in a more open enclosure of rough grazing on the edge of woodland.		
<i>Principal Views:</i> Intended views would have been far-reaching across the valley, and in turn the asset would have been visually dominant, but the wood is expected to screen the shallow surviving earthworks.		
<i>Landscape Presence:</i> Shallow surviving earthworks, screened by hedgebanks and trees, no wider presence.		
<i>Sensitivity of Asset:</i> Positioned for both landscape dominance and for outward views, due to its defensive function, the asset would be sensitive to changes in its immediate setting and in views to and from the valley, but its sensitivity is reduced by its poor condition.		
<i>Magnitude of Impact:</i> The asset does not lie within the ZTV and the turbines are not expected to be directly visible. In wider landscape views across the valleys the turbines may appear in the same views as the location of the asset, although it has no landscape presence in views, due to its poor above ground survival.		
<i>Overall Impact Assessment:</i> Neutral		

Asset Name: Camp in Smay's Wood		
<i>Parish:</i> Chelfham, North Devon District	<i>Within the ZTV:</i> YES	
<i>Designation:</i> SAM	<i>Condition:</i> unknown	<i>Distance to turbine:</i> 4.6km
<i>Description:</i> Prehistoric enclosure within woodlands.		
<i>Topographical Location & Landscape Context:</i> Located on steep north-facing mid slopes within a tributary river valley.		
<i>Setting:</i> Located within dense native-species woodland, on the slopes north of Stoke Rivers.		
<i>Principal Views:</i> Views are contained entirely within the woodland.		
<i>Landscape Presence:</i> Enclosed within the trees there is no surviving landscape presence.		
<i>Sensitivity of Asset:</i> The asset would be sensitive to impacts in its immediate environment but its enclosed setting (presently) make it largely impervious to wider changes in the landscape.		
<i>Magnitude of Impact:</i> The asset does not lie within the ZTV. All outward views are screened by the woodland setting, and it is therefore unaffected. In wider landscape views along and across the valleys, the turbine may appear in the same views as the general location of the asset, but it has no landscape presence with which to compete.		
<i>Overall Impact Assessment:</i> Neutral		

2.8.6 Medieval Castles, Moated Sites, Fortified Towers and other defences
Masonry castles, motte & bailey castles, moated sites, manorial sites

Castles are large masonry or timber structures with associated earthworks that were built during the medieval period (c.1050-1500). These structures were built with defence in mind, and were often constructed in highly prominent locations. They were also expressions of status and power, and thus highly visible statements about the wealth and power of their owners. Minor and major castles proliferated in certain areas due to the chronic insecurity (e.g. due to the Anarchy, for instance). They are designed to see and be seen, and thus the impact of wind turbines is often disproportionately high compared to their height or proximity. High status manorial sites could also be enclosed and ‘defendable’, both types of monument could be associated with deer parks, gardens or pleasure grounds.

What is important and why

Other than churches, castles – ruined or otherwise – are often the most substantial medieval structures to survive in the landscape, and associated with extensive buried remains (evidential). The larger and better-preserved examples are iconic and grandiose expressions of political power and status. Most can be associated with notable families and some have been the scene of important historical events, represented in literature, art and film (historical/associational). All were originally designed structures, located within a landscape manipulated for maximum strategic and visual advantage (aesthetic/design). The passage of time has reduced some to ruins and others to shallow earthwork; some survived as great houses. All have been subject to the rigours of time, so the current visual state can best be described as a fortuitous development. Communal value is limited, although the ones open to the public are heritage venues, and the larger ruined examples retain a grandeur that borders on the spiritual/romantic. In the past there would have been a strong communal element. They may or may not retain a curtilage of associated buildings, and may or may not retain an associated landscape park or deerpark.

<i>Asset Name:</i> Barnstaple Castle		
<i>Parish:</i> Barnstaple, North Devon District		<i>Within the ZTV:</i> YES
<i>Designation:</i> SAM	<i>Condition:</i> good	<i>Distance to turbine:</i> 3.6km
<i>Description:</i> Barnstaple Castle is a Norman motte and bailey, part of which overlies a Saxon cemetery. The castle was sited within the western corner of an earlier Anglo-Saxon defended town (burh). Barnstaple Castle itself comprises a courtyard or bailey area originally enclosed by a bank and moat, which stood on the north west side of a motte that was equipped with its own associated set of defences, thus creating a stronghold within the castle. In plan it was roughly circular and comprised two concentric walls. The structure is considered to be a shell keep with enclosed tower similar to contemporary Norman castle architecture at Launceston and Plympton. A mansion, known as Castle House, was built on the area of the bailey in the 19 th century and the surrounding area, including the motte, was landscaped and planted with trees. A spiral path up the mound was also created in this period.		
<i>Topographical Location & Landscape Context:</i> The castle stands on the east bank of the River Taw at its confluence with the River Yeo just upstream from where the Taw broadens out on its journey to the Bristol Channel.		
<i>Setting:</i> The castle mound remains wooded, enclosed by a large town car park to the east, south of the town library and record office, to the west the civic centre and council offices. Holland Street and Tuly Street bound the castle to the north and east and North Walk wraps around to		

the south and west.
<i>Principal Views:</i> Views from the motte to Rolle Quay and to the high ground to the north, up the River Yeo Valley; views south and west to the River Taw and its estuary. The views at ground level are enclosed by the streets of the town. There are key views to the castle from North Walk and Rolle Quay, otherwise quite enclosed again by the townscape. Views back over the town from the high ground on the edge of Exmoor, from the north.
<i>Landscape Presence:</i> The castle is a key visual element in the townscape, but the significant 19 th , 20 th and 21 st century development of the town means the castle is subsumed into a complex urban landscape.
<i>Sensitivity of Asset:</i> As a castle it was strategically sited for defence and therefore the views inwards and outwards are key to the function of the site. Key views are over the river estuary and across the town.
<i>Magnitude of Impact:</i> The turbines will be visible on the skyline north of the River Yeo. They will appear in the views across Rolle Quay and north of Barnstaple towards Pilton. Many of the town views are now enclosed by modern buildings. There will be some cumulative effect, but they will not impact upon the setting of the Castle.
Overall Impact Assessment: Negligible

Asset Name: Motte called Castle Roborough		
<i>Parish:</i> Loxhore, North Devon District		<i>Within the ZTV:</i> NO
<i>Designation:</i> SAM	<i>Condition:</i> fair	<i>Distance to turbine:</i> 4.2km
<i>Description:</i> The motte survives as a circular mound which measures 30m in diameter and is up to 5m high. On the summit is a small flat area defined by a rampart which measures up to 1.8m high. The surrounding ditch is preserved as a buried feature.		
<i>Topographical Location & Landscape Context:</i> Situated on a ridge forming the watershed between two branches of the River Yeo.		
<i>Setting:</i> Located within an agricultural field, south west of a large modern farmstead, on private land. The mound is abutted/truncated by an adjacent hedgebank.		
<i>Principal Views:</i> Views across the adjacent fields and general location views across the river valley.		
<i>Landscape Presence:</i> The asset is visible in the landscape as a grassy mound but hedgebanks break up the views and it holds no landscape level of presence.		
<i>Sensitivity of Asset:</i> The asset is of defensive function, designed with outwards views in mind; it would be sensitive to views changing within the river valley, which it was most likely positioned to dominate.		
<i>Magnitude of Impact:</i> The turbines are not expected to be visible but in wider landscape views across the area the motte and turbines may appear in the same views. The turbines are not large enough to be dominant in these views, but may cause visual distraction. They will not frame any important views or affect its setting.		
Overall Impact Assessment: Negligible		

2.8.7 Industrial Buildings and Infrastructure

A range of industrial and extractive structures, often exhibiting elements of formal planning, rarely with a view to aesthetics

A whole range of structures relating to a whole range of industries falls under this broad category, and include ruined, standing and functioning buildings. This might include: bridges, canals, capstans, clay-drying facilities, engine houses, fish cellars, gunpowder

mills, railways, warehouses and so forth. However, in most instances industrial buildings were not built with aesthetics in mind, despite the elements of formal planning that would often be present. The sensitivity of these structures to the visual intrusion of a wind turbine depends on type, age and location.

It is usually the abandoned and ruined structures, now overgrown and 'wild', that are most sensitive to intrusive new visual elements; in particular, wind turbines would compete for attention with the taller ruined structures (engine houses with chimneys, pit heads). The impact on these buildings could be significant. Where they occur in clusters – as they often do – the impact of an isolated wind turbine is lessened, but the group value of the heritage asset is enhanced.

What is important and why

This is a very heterogeneous group, though all buildings and associated structures retain some evidential value, which ranges with the degree of preservation. Some structures are iconic (e.g. The Iron Bridge, Shropshire) and quite often others are, due to the rapid intensification of industry in the 18th and 19th centuries, innovative in both design and application (historical/illustrative). Some may survive as working examples – in which case the associational value is maintained – but many are ruinous or converted (historical/associational). All were designed, and many conform to a particular template, although incremental development through use-life and subsequent decrepitude may conceal this. Fortuitous development may then lead to ruinous or deserted structures or building complexes taking on the air of a romantic ruin (e.g. engine houses in Devon and Cornwall), imagery quite at odds with the bustle and industry of their former function. Some of the more spectacular or well-preserved structures may become symbolic, but communal value tends to be low, especially where public access is not possible.

Asset Name: Chelfham Viaduct		
<i>Parish:</i> Bratton Fleming	<i>Within the ZTV:</i> YES (on the edge)	
<i>Designation:</i> GII	<i>Condition:</i> good	<i>Distance to turbine:</i> 2.5km
<i>Description:</i> Viaduct, serving the dismantled Lynton-Barnstaple railway, 1896-7, closed in 1935. Engineer, F. W. Chanter. Yellow brick with rock-faced plinths to the piers. 400 feet long and 70 feet high. Eight tall arches with semicircular heads springing from unmoulded impost bands. Two shallow pilasters flank the four principal arches on the west side, and a single pilaster to centre on east side, all with unmoulded capitals. Noted for being the largest bridge on a narrow gauge line.		
<i>Topographical Location & Landscape Context:</i> Located at a confluence of two tributaries from the east, joining the River Yeo. The viaduct is set in a steep narrow valley, springing from the upper slopes, from the north and south.		
<i>Setting:</i> Located in the valley mouth, where it joins the River Yeo Valley. Above the small hamlet settlement of Chelfham. The slopes to either side are wooded, with agricultural land on the high ridges and scattered farmsteads.		
<i>Principal Views:</i> Views are along the tributary valleys and along the River Yeo valley. Views along the valley at a distance from the ridges occupied by Stoke Rivers and Bratton Fleming. Views at closer quarters are restricted by the wooded slopes. Views from the high ground near Shirwell and above Youlston Wood, back down across the River Yeo.		
<i>Landscape Presence:</i> The viaduct is a visually dominant feature in its immediate valley setting. The very nature of the viaduct means it is set down into the valley and therefore does not have a wider landscape presence.		
<i>Sensitivity of Asset:</i> The asset is a functional structure. It was not constructed with outward views in mind, but consideration to inward views was certainly given. It would be sensitive to		

any changes in setting within the valley.
<i>Magnitude of Impact:</i> The turbines will appear in landscape level views when looking over the viaduct, to the west or south-west from Bratton Fleming and Stoke Rivers and in some views from along the River Yeo Valley. The turbines may be visible from the viaduct itself, but would have little effect upon the monuments setting.
<i>Overall Impact Assessment:</i> Negligible

<i>Asset Name:</i> Long Bridge		
<i>Parish:</i> Barnstaple	<i>Within the ZTV:</i> YES	
<i>Designation:</i> GI/SAM	<i>Condition:</i> good	<i>Distance to turbine:</i> c.3.5km
<i>Description:</i> 13 th century road bridge over the River Taw, including causeways. The three arches on the town side were replaced in 1589 (Pevsner). Widened three times at least, once by James Green in 1834, most recently in the 1960s, using concrete faced with rubble. Grey rubble with ashlar arch rings to one of the later phases; rubble parapet. Approx 159m long. Sixteen arches with the pointed medieval arches of the 3m (10 ft) wide original visible behind the later segmental arches; cutwaters; platband at road level; plain parapet. This is an important medieval bridge on a very large scale.		
<i>Topographical Location & Landscape Context:</i> Spanning the Taw river, just before it widens to the estuary and just south of the confluence with the Yeo River.		
<i>Setting:</i> The bridge is framed by the historic town to the east and by 19 th century warehousing and factories to the west, within the former port areas, now industrial parks.		
<i>Principal Views:</i> The Square, a large open public space, formed in the 19 th century, frames views to the bridge from the east. The Strand and Queens Walk also frame views to the bridge from the east banks. From the west there are views down to the bridge from Sticklepath and from the banks near the Shapland and Petter factory. There are wider views down to the bridge from the high ground to the south, from Tawstock and Cobbaton.		
<i>Landscape Presence:</i> The bridge has considerable landscape presence outside of the town, it is visible in wider landscape views, within and separate from the town itself. It is a visually prominent feature but does not hold visual dominance.		
<i>Sensitivity of Asset:</i> The bridge is a functional feature, although a statement of wealth from the town is certainly evident in its design and scale. The bridge would be sensitive to changes within the historic townscape and river views. Wider additions to the estuary which significantly intrude upon views would also have some impact.		
<i>Magnitude of Impact:</i> There is ongoing modern development on the west banks, a new bridge to the north. The Fullabrook wind farm dominates all landscape views north. The turbines would be visible in wider landscape views across the town and river valley. The bridge would still be visually prominent in these views but there may be a cumulative effect. The turbines are not of a size large enough to compete directly with the bridge visually on a landscape level. No direct views to the turbines, due to local blocking from buildings in the town.		
<i>Overall Impact Assessment:</i> Negligible		

2.8.8 Registered Parks and Gardens

In/formal planning tends to be a pre-requisite for registered landscapes, but varies according to individual design. Such landscapes can be associated with larger stately homes (see above), but can be more modern creations. Landscape parks are particularly sensitive to intrusive visual elements (see above), but many gardens are usually focused inward, and usually incorporate stands of mature trees that provide (seasonal) local

blocking. Unless the proposed wind turbine is to be located close to the garden, its impact would be minimal.

What is important and why

Parks and gardens can be extensive, and are usually associated with other high-value heritage assets. They may contain a range of other associated structures (e.g. follies, grottos etc.), as well as important specimen planting (evidential). Individual examples may be archetypes of a particular philosophy (e.g. picturesque) or rare survivors (e.g. medieval garden at Godolphin) (historical/illustrative). Parks that cover an extensive area can incorporate and utilise existing monuments, structures and biota of varying date and origin. They may have their origins in the medieval period, but owe their modern form to named landscape gardeners of national importance (e.g. Capability Brown). They may be depicted in art and lauded in poetry and prose (all historical/associational). The landscape park is the epitome of aesthetic/design: the field of view shaped and manipulated to conform to a particular ethos or philosophy of design; this process can sweep away what went before, or adapt what is already there (e.g. Trewithen Park). Planned views and vistas might incorporate distinctive features some distance removed from the park. Many of these parks have been adapted over time, been subject to the rigours of time, and have fully matured in terms of the biological component. The communal value of these landscapes is limited; in the present day some are open to the public, but in origin and conception they were essentially the playgrounds of the elite. They might contain or incorporate commemorative structures (communal/commemorative).

Asset Name: Youlston Park		
<i>Parish:</i> Shirwell	<i>Within the ZTV:</i> YES (partly)	
<i>Designation:</i> RPG/GI house	<i>Condition:</i> good	<i>Distance to turbine:</i> c.1.2-2.4km
<p><i>Description:</i> An 18th century park, with an early 19th century carriage drive and pleasure grounds. The 60ha site comprises some 53ha of parkland, and some 7ha of pleasure grounds and walled gardens around the house. Youlston Park incorporates a medieval courtyard house with a hall, from which an important roof of c.1400 survives above the present hall. The medieval house was remodelled by Sir Arthur Chichester, who added the west wing in the late 17th century. Further extensive alterations in the mid 18th century gave the house its present Georgian external details.</p> <p>Lying principally to the north and west of the house, the pleasure grounds are separated from the park by metal estate fencing and comprise mixed ornamental planting and lawns around two lakes which lie north-west of the house. The lakes appear to have lain at the head of a series of at least three further ponds in the valley to the west of the site. These further ponds would have been overlooked by the early 19th century west carriage drive. The mid 19th century pleasure grounds also included a greenhouse east of the house, and kennels to the north of the house. The pleasure grounds today have a late 18th/early 19th century character with mixed deciduous trees and areas of shrubbery.</p> <p>Lying to the east and south of the house and pleasure grounds, the park remains pasture with scattered deciduous trees. Boundary plantations on high ground to the south and south-east screen the hamlet of Shirwell Cross. The park is shown on Donn's Map of Devon (1765) with boundaries approximating to those which survive today.</p> <p>The present park appears to have replaced a detached deer park, now known as Youlston Old Park, which is situated c.2km south-east of the house, and c.0.5km south of Shirwell, beyond the site boundary. Occupying high ground to the west of the River Yeo, the Old Park was divided, with the Little Park forming a smaller, northern compartment. It is uncertain when the Old Park was disparted, but it appears as agricultural land on the Tithes map.</p> <p>Lying c.190m north-north-west of the house, the walled kitchen gardens were established in their present form by 1838. Surrounded by rubble-stone walls c.3m high, the kitchen gardens are divided into two compartments, with a smaller area lying to the east, and a larger garden to</p>		

<p>the west, with a late 19th century glasshouse against the inner face of its north wall. A further area of garden or orchard lay to the west of the kitchen gardens in the late 19th century, but areas of garden shown to the south of the walled gardens in 1838 do not survive.</p>
<p><i>Topographical Location & Landscape Context:</i> The house stands towards the east end of a west-facing combe, from which the park rises north, east and south towards the site boundaries. The tributary valleys, leading west into the Bradiford Water valley are the landscape context.</p>
<p><i>Setting:</i> The park lies west of Shirwell and south-west of the hamlet of Shirwell Cross, on the east side of the Bradiford Water valley. The site is bounded to the south and east by the A39 and to the north by a minor road leading west from Toll Bar Cross towards Muddiford. To the south-west and west the site adjoins agricultural land and is enclosed by traditional hedge banks and by fences.</p>
<p><i>Principal Views:</i> There are predominantly westerly views across agricultural land and woodland outside the site from the pleasure grounds, and higher points in the park to the north, east and south of the house.</p>
<p><i>Landscape Presence:</i> The parkland can be identified in the landscape as designed, with sinuous plantations and banks of woodland. It draws the eye but does not dominate, being more of a subtle stamp on the landscape than having a definitive presence. The house set at the head of the combe has a wider landscape presence.</p>
<p><i>Sensitivity of Asset:</i> The park has designed vistas and views across and within the landscape. There are also key views looking inwards from the A39, from the high ground across the valley from near Muddiford. All of these views are very sensitive to additions in the landscape which would alter, change or deflect them.</p>
<p><i>Magnitude of Impact:</i> The turbines would stand to the south-east on a high summit. The landscape between being truncated by the busy A39 road. The turbines may certainly be visible from parts of the wider parkland in some views, but not from the pleasure grounds or from the house. Views from up near Shirwell Cross hamlet to the south-west across the whole estate may include the turbines to the south. The section of Old Park, not part of the Registered landscape, would have greater prospect of views of the turbines, in views south along the Yeo Valley.</p>
<p><i>Overall Impact Assessment:</i> Negligible</p>

2.8.9 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 (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, and cumulative impact is also a concern. Overall, given the scale of the turbines 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.

2.8.10 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 (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 includes a fair number of designated heritage assets. The assessment for seven assets or groups of assets is rated as negligible-to-negative/minor or negative/minor. The impact on a further group of two assets is rated as negative/moderate. However, given that the proposed turbine will not affect the immediate setting of any of these assets, and that the higher impact levels are largely due to proximity rather than its effect on the inherent significance of setting to the value of these assets, the aggregate impact is taken to be **negative/minor**.

2.8.11 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 looing 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 (see the applications LVIA). 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, the proposed turbine would be located relatively close (within 3.5km) to four operational small turbines (c.20-22m to tip) and an additional 34m to tip turbine is proposed c.1.6km to the south at Trude Farm. The Fullabrook Windfarm is more distantly located, but appears in views from most of the historic assets considered within this study. On balance, there are a reasonable number of turbines within this landscape; therefore the cumulative impact is taken to be **negative/moderate**.

2.9 Summary of the Evidence

ID	UID	Name	NGR	Assessment
SAM	DV 419	Burridge Hill fort	SS5742835203	Negative/minor
SAM	DV 514	Motte called Castle Roborough [not in ZTV]	SS6203337736	Negligible
SAM	DV 413	Hillfort, Cunnilear or Coneybeare Wood [not in ZTV]	SS6130836837	Neutral
SAM	DV 457	Camp in Smay's Wood [borderline ZTV]	SS6304535950	Neutral
SAM	33062	Barnstaple Castle	SS5557233337	Negligible
GI	98232	Youlston Park [not in ZTV]	SS5864637408	Negligible
GII*	98233	Pair of lodges east of Youlston Park [not in ZTV]	SS5909237386	
GII	98235	Stables 25m north of the Youlston Park [not in ZTV]	SS5866337473	
GII	98234	Game Larder [not in ZTV]	SS5864537428	
RPG	1697	Youlston Park [only partly in ZTV]	SS5871237274	Negligible
GI	98239	Church of St Peter, Shirwell [not in ZTV]	SS5978237434	-
GI	98633	Church of St Bartholomew, Stoke Rivers	SS6333135469	Negligible to negative/minor
GII	98634	Gatepiers and archway to churchyard	SS6332835457	
GI	98580	Acland Barton and Chapel [not in ZTV]	SS5941232534	-
GI	98605	Church of St Paul, Landkey [not in ZTV]	SS5906131141	-
GI	485501	Royal and Fortescue Hotel, Barnstaple	SS5591033069	Negligible
GI	485438	Long Bridge, Barnstaple	SS5577832921	Negligible
GI	485778	Church of St Mary the Virgin, Pilton [not in ZTV]	SS5565134146	-
GI	98202	Church of St Michael, Marwood [not in ZTV]	SS5440137561	-
GII*	485441	Church of the Holy Trinity, Barnstaple	SS5620632778	Negligible to negative/minor
GII*	485713	Church of St Peter & St Paul, inc. Doddridge Library	SS5583333223	Negligible to negative/minor
GII*	98527	Rosehill, in Rumsam	SS5709631439	Negligible
GII*	98620	Church of St Michael, Loxhore [not in ZTV]	SS6168938757	-
GII*	98638	<i>STOKE RIVERS HISTORIC SETTLEMENT</i> Apiary, 15m south-east of Glebe House	SS6330935335	Negligible to negative/minor
GII	98635	Baptist Chapel	SS6330235403	
GII	98636	Dutch barn approx. 85m north of Higher Davis Farm	SS6322435427	
GII	98637	Glebe House	SS6329635353	
GII	98639	Newhouse	SS6326235309	
GII	98640	Lower Davis Farmhouse	SS6319835309	
CA	-	<i>LANDKEY (x11 GII, x1 GII*)</i>	SS5905031186	-
CA's	-	<i>BARNSTAPLE CONSERVATION AREAS/HISTORIC SETTLEMENT (x343 GII, x11 GII*, x5 GI)</i> <i>Multiple conservation areas (Barnstaple Town Centre, Rumsam, Newport, Pilton)</i>	-	Negligible
CA	-	<i>MARWOOD (x7 GII) [not in ZTV]</i>	-	-

Land at Coxleigh Barton, Shirwell, Devon

GII*	98558	Church of St Gregory, Goodleigh [not in ZTV]	SS5984434152	-
CA	-	<i>GOODLEIGH (x9 GII) [not in ZTV]</i>		-
GII*	469737	Rigg Side [not in ZTV]	SS6024034327	
GII	98246 98247	Summer House and Terrace at Roborough House Folly at Roborough House	SS5673635065 SS5670335100	Negligible
GII	98193	Blakewell Mill [not in ZTV]	SS5671635562	-
GII	98227	Shirwell Primary School [not in ZTV]	SS5921937202	-
GII	98224	Brightleycott Farmhouse	SS5804735372	Negative/moderate
GII	98225	Bank barn 10m NW of Brightleycott farmhouse	SS5798935418	Negative/moderate
GII	98532	Chelfham Viaduct [borderline ZTV]	SS6096035619	Negligible
GII	98568	Northleigh hill	SS6017734659	Negative/minor
GII	98595	Willesleigh House and Upper Willesleigh [borderline]	SS5996833431	Negative/minor
GII	98609	Westacott House and barns attached [borderline]	SS5859232850	Negligible
GII	98610	Barns and stables 50m south of Westacott House	SS5858432806	Negligible
RPG	1678	Arlington Court [not in ZTV]	SS6077339360	-
-	-	Historic Landscape	-	Negative/minor
-	-	Aggregate Impact	-	Negative/minor
-	-	Cumulative Impact	-	Negative/moderate

Table 2: Summary of impacts, Type in grey for sites that fall outside the ZTV.

3.0 Conclusions

3.1 Discussion and Conclusion

The proposed turbines would be installed on land that now forms part of the holding of Coxleigh Barton, Shirwell. The land appears to have formerly been unenclosed open rough grazing attached to the Manor. It appears to have been enclosed in the 19th century.

There are fourteen Grade I and twenty Grade II* Listed buildings or groups of buildings within 5km of the site many of which fall outside of the ZTV, together with an extensive number of Grade II Listed buildings. There are five relevant Scheduled Monuments within 5km, of which two fall within the ZTV.

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 these buildings and monuments is such that they would be partly or wholly insulated from the effects of the proposed turbine by a combination of local blocking, and the topography, or that other modern intrusions have already impinged upon their settings. However, the presence of a new, modern and visually intrusive vertical element in the landscape would impinge in some way on at least seven of these heritage assets (**negative/minor** or **negligible** to **negative/minor**), and have a more serious impact (**negative/moderate**) on the farmhouse and bank barn at Brightleycott Farmhouse.

With this in mind, the overall impact of the proposed turbine can be assessed as **negative/minor**. The impact of the development on the buried archaeological resource will be **permanent/irreversible**, although only over a relatively small development area.

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Shirwell Tithe Map and Apportionment

Appendix 1

PROJECT DESIGN FOR DESK-BASED APPRAISAL AND VISUAL IMPACT ASSESSMENT ON LAND AT COXLEIGH BARTON, SHIRWELL, DEVON

Location: Land at Coxleigh Barton
Parish: Shirwell
County: Devon
NGR: SS 5849 3547 and SS 5842 3545
Planning Application ref: Pre Planning
Proposal: Installation of two turbines 23.45m to tip
Date: Pre Planning

1.0 INTRODUCTION

This document forms a Project Design (PD) which has been produced by South West Archaeology Limited (SWARCH) at the request of Anne-Flore Racine of Forest-Builder (the Agent) on behalf of Mr. and Mrs. Gay (the Clients). It sets out the methodology for and a historic visual impact assessment and for related off-site analysis and reporting at land at Coxleigh Barton, Shirwell, Devon. The PD and the schedule of work it proposes have been drawn up in accordance with guidance issued by Stephen Reed, Devon County Historic Environment Team.

2.0 ARCHAEOLOGICAL BACKGROUND

Little formal archaeological work has been carried out in the area, and the Devon County Historic Environment Record (HER) has no record of any known archaeological features or finds within the field which contains the proposal site. The HER does include a series of undated footpaths (MDV32427, MDV32428, MDV57469) which may have unknown elements that pass through the site. In the wider area, within 1km of the site, only post-medieval assets are listed on the HER). The Devon Historic Landscape Characterisation (HLC) describes the fields occupied by the site as medieval enclosure based on strip-fields with modern enclosures adapting medieval fields in the wider landscape. The 1839 tithe map however shows the proposal site as part of a large area of unenclosed (or common) land, although the adjacent fields are listed on the accompanying apportionment as belonging to either East Coxleigh, which was owned and occupied by Charles Drake; or Brightlycott Farm, which was owned by Sir Arthur Chichester and mostly farmed by Richard Blackmore.

3.0 AIMS

3.1 The principal objectives of the work will be to:

- 3.1.1 Identify and assess the significance of the likely landscape and visual impacts of the proposed development through the use of view-shed-analysis;
- 3.1.2 Assess the direct visual effects of the proposed development upon specific landscape elements and historic assets through the use of photo-montages (non-verified), including views from key features looking toward the development site, and showing scale images of the proposed turbine superimposed thereon;
- 3.1.4 Produce a report containing the results of the visual impact assessment;
- 3.1.5 Provide a statement of the impact of the proposed development on the potential archaeological resource with recommendations for those areas where further evaluation and/or mitigation strategies may be required.

4.0 METHOD

4.1 Visual Impact Assessment (VIA):

- 4.1.1 A viewshed analysis resulting in a Zone of Theoretical Visibility (ZTV) has already been and this will be used during the archaeological VIA.
- 4.1.2 Historic assets that fall within the VIA will be assessed on the basis of their intrinsic importance and the potential impact of the development following English Heritage 2012 guidelines on the Setting of Heritage Assets (<http://www.english-heritage.org.uk/publications/setting-heritage-assets/>). This will include: all relevant undesignated heritage assets & Grade II Listed within 5km of the site; all Grade I & II* Scheduled Ancient Monuments within 10km of the site; Grade I (exceptional) and all Registered Parks/Gardens, sites with structured views and significant un/designated archaeological landscapes within 10km of the site. An abbreviated list of these heritage assets will be included as an appendix within the report.
- 4.1.3 Significant historic assets and monument groups will be identified and visited to assess the impact on their setting and photomontages (non-verified) produced in accordance with the Landscape Institute and Institute of Environmental Assessment "Guidelines for Landscape and Visual Impact Assessment" 2nd Edition 2002. This will be used to produce a statement of significance for those heritage assets potentially impacted upon by the development.
- 4.1.4 The likely impact will be assessed using the methods based on English Heritage 2012 Guidelines on the Setting of Heritage Assets.

5.0 REPORT

- 5.1 A report will be produced and will include the following elements:
 - 5.1.1 A report number and the OASIS ID number;

Land at Coxleigh Barton, Shirwell, Devon

- 5.1.2 A location map, copies of the view shed analysis mapping, a map or maps showing assets referred to in the text and copies of historic maps and plans consulted shall be included, with the boundary of the development site clearly marked on each. All plans will be tied to the national grid;
- 5.1.3 A concise non-technical summary of the project results;
- 5.1.4 The aims and methods adopted in the course of the investigation;
- 5.1.5 Illustrations of the site in relation to known archaeological deposits/sites around it, in order to place the site in its archaeological context;
- 5.1.6 A statement of the impact of the proposed development on the potential archaeological resource, and shall indicate any areas where further evaluation (e.g. intrusive trenching) and/or recording is recommended;
- 5.1.7 A copy of this PD will be included as an appendix.
- 5.2 The full report will be submitted within three months of completion of fieldwork. The report will be supplied to the HER on the understanding that one of these copies will be deposited for public reference in the HER. A copy will be provided to the HER in digital 'Adobe Acrobat' PDF format.
- 5.3 A copy of the report detailing the results of these investigations will be submitted to the OASIS (*Online AccesS to the Index of archaeological investigations*) database under record number Southwes1-217808.
- 6.0 FURTHER WORK**
- Should the results of this Assessment indicate a need for further archaeological works to be undertaken this may need to be completed before validation of the Planning Application in order to enable the Local Planning Authority to make an informed and reasonable decision on the application, in accordance with the guidelines contained within paragraph 141 of paragraph 128 of the *National Planning Policy Framework* (2012). This work would be subject to a separate Project Design.
- 7.0 PERSONNEL**
- The project will be managed by Dr. Samuel Walls; the visual impact assessment will be carried out by SWARCH personnel with suitable expertise and experience. DCCHET will be consulted as appropriate. Where necessary, appropriate specialist advice will be sought (see list of consultant specialists in Appendix 1 below).

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Appendix 2 Key Heritage Assets

SCHEDULED ANCIENT MONUMENTS

Burr ridge Hill fort
DV 419
No details held
SS5742835203

Motte called Castle Roborough
DV 514

The monument includes a motte, known as Castle Roborough, situated on a ridge forming the watershed between two branches of the River Yeo. The motte survives as a circular mound which measures 30m in diameter and is up to 5m high. On the summit is a small flat area defined by a rampart which measures up to 1.8m high. The surrounding ditch is preserved as a buried feature which is crossed by a track to the south and east. The surface of the track is excluded from the scheduling but the ground beneath it is included.
SS6203337736

Hillfort, Cunnilear or Coneybeare Wood
DV 413
No details held
SS6130836837

Camp in Smay's Wood
DV 457
No details held
SS6304535950

Barnstaple Castle
33062

The monument includes Barnstaple Castle, a Norman motte and bailey, part of which overlies a Saxon cemetery. The castle, which has a surviving motte, stands on the east bank of the River Taw at its confluence with the River Yeo just upstream from where the Taw broadens out on its journey to the Bristol Channel. It thus protected the lowest point at which the Taw could be forded in medieval times. The castle was sited within the western corner of an earlier Anglo-Saxon defended town or burh and was probably under construction by the time of the Domesday Book in 1086, although it is not recorded in documents until the 12th century. Excavations conducted by Trevor Miles within the castle grounds in 1972-75 on the north west side of the motte in the area thought to encompass the bailey and its defences, revealed the presence of 105 graves forming part of a Saxon cemetery which was in use at the time of the Norman Conquest. All of the excavated burials were extended inhumations orientated east-west and all lacked grave goods. The cemetery was therefore deemed to be Christian and it may date to about 900, but would have ceased to be used as such when the moat and rampart of the Norman castle were constructed across the site. The results of the excavations were published in 1986. Further burials are expected to lie in those undisturbed areas within the castle grounds which were not subject to archaeological investigation. Barnstaple Castle itself comprises a courtyard or bailey area originally enclosed by a bank and moat, which stood on the north west side of a motte that was equipped with its own associated set of defences, thus creating a stronghold within the castle. The bailey would have held some of the working buildings of the castle constructed either in timber or in stone. The earth and stone-built motte, which stands about 14m high with a diameter of just over 60m, retains masonry fragments of a stone defensive wall and an inner circular tower known as a donjon or shell keep with wing walls descending the slopes of the motte. In plan it was roughly circular and comprised two concentric walls. Another wall, 1m thick, bounded the edge of the flat top of the motte. A document of 1274 indicates the presence of a hall, chamber, and kitchen on the motte. The structure is considered to be a shell keep with enclosed tower similar to contemporary Norman castle architecture at Launceston in Cornwall and Plympton in Devon. The rampart and ditch which defended the bailey were part-excavated in 1972-75 and from these excavations it was suggested that the bailey rampart was about 10m wide and probably revetted with vertical timbers, although its height remains unknown. It was fronted by a berm 4m-5m wide and then a ditch which, because its depth has been demonstrated to be well below the high water mark, may be more correctly termed as a moat fed by channels connected to the River Yeo. The full width of the bailey moat has not yet been established although it appears to exceed 5m. A flat-bottomed trench located between the rampart and the ditch is considered to be a robber-trench of a stone wall about 1m thick which was added to the front of the rampart in the late medieval period. As with the bailey, the motte mound was surrounded by an encircling moat found in an excavation of 1927 to be about 16m wide and 4.5m deep. The motte must have been connected to the bailey by some means, probably by a drawbridge. A moat of this size is also likely to have utilised river water by the linking of the

nearby Rivers Taw and Yeo, although it was not until the 13th century that castle defences made extensive use of water-filled moats, and Barnstaple Castle appears to have been in decline by then. Although an early Norman castle might be expected at Barnstaple, as was the case at Exeter and Totnes, there is no documentary evidence of such a castle until the early 12th century. Records suggest that by the reign of Stephen, in 1136, Barnstaple Castle was abandoned as being too weak to defend, but it was rebuilt after 1139 by Henry Tracy and his descendants. In 1228 the defences were reduced in height on the orders of Henry III and the castle was in disrepair by the end of the 13th century. The whole site is recorded as utterly ruinous by the time of John Leland's visit in 1540 during the reign of Henry VIII. A mansion, known as Castle House, was built on the area of the bailey in the 19th century and the surrounding area, including the motte, was landscaped and planted with trees. A spiral path up the mound was also created in this period. The mansion was demolished in 1976. A number of features are excluded from the scheduling. These are: all breeze-block and other modern buildings in the former cattle market, where these lie within the area of protection, the post-medieval boundary wall of the telephone exchange which separates this property from the cattle market car park, all modern fencing, lampposts, path surfaces and paving, tarmac surfaces and their make-up, all fixed benches and seating, bicycle stands and all signs and signposts. The ground beneath all these features is, however, included. Specifically included in the scheduling is the retaining wall at the base of the motte.

SS555723337

GRADE I LISTED

The stables 25m north of Youlston Park

98235

Stables, late C18, rubble rendered in stucco with banded rustication and stone platband. Some brick infill. 1 1/2 storeys. 3-sided with hipped slate roofs with lead rolls, hipped to projecting wings. A stone wall and gate posts with ball finials completes the courtyard plan. The wings each have 4 lunettes in attic storey and 2 timber sashes with glazing bars 6 panes per sash below. The central block has semi-circular arched doorways to either side of sashes with glazing bars, 6 panes per sash, flanking 2 central enlarged and altered door openings. The attic storey has 4 timber sashes, 4 panes per sash, the central pair forming 2 tripartite lunettes. Original partitions making 9 mangers survive in southern block.

SS5866337473

Church of St Peter

98239

Parish Church, largely C13 fabric to nave, chancel and bottom stage of tower. Mostly C15 south aisle and north transept, and top stages of tower. Embattled parapet to tower, south aisle and porch when 'This church was beautified in ye year of Our Lord 1704' according to an inscription over south porch. The entire church heavily restored 1880s in Perpendicular style by William White including most of the fenestration and a vestry. Coursed shale rubble with freestone dressings, windows of Hamhill stone and slate roof. The tower, capped by 4 pinnacles with crosses added in C19, is situated at east end of south aisle with tower arches of low pointed un moulded arches into nave and south aisle. It has four 2-light bell- openings with trefoiled cusping and flat hood-moulds. C13 Lancet window to east. Large slate sundial dated 1756 and damaged armorial shield over C15 south porch with transverse hollow chamfered beam supporting porch roof. C13 doorway with pyramid stops surrounds an old door complete with lock. C13 west doorway has chamfered 2-centred arch over early door and late C19 porch with some reused roof timbers and to 1 side, a reused moulded and crenellated wall-plate. The vestry has a corbelled stone smoke vent. Interior: 3 bay south nave arcade has B-type (Pevsner) piers, vine leaf decoration in capital of pier at west end, fern leaf in other 3. The 2 end capitals have moulded heads, the central ones blank shields in foliage. Late C19 unceiled waggon roof to nave, south aisle and chancel, although the 2 latter may incorporate some earlier timber and have moulded ribs with carved bosses and moulded ribs, carved leaves in the angles of the intersections of the ribs, and carved fleurons in the wall-plate. C19 north transept arch supported on west side by a massive C15 timber pier with 4 shafts of rough wave moulding between and fleurons in the capitals. West of it a small projection in the angle of the transept and nave possibly created a hagioscope to the north transept chapel. Simple un moulded pointed chancel arch. Badly mutilated piscina with cusped, arch shelf and carved head in scalloped drain. Unrestored but slightly damaged recumbent effigy of an unknown lady in C15 dress in a low recess in the north chancel wall with quatrefoil decoration in base. Above and towards east end a wall monument erected by Christopher Boyce (died 1744) - central medallion below emblazoned shield with floriate surround, cherubs and linen folds. Painted decoration. Above effigy a white-framed marble monument with grey background to Lady Anne Chichester (died 1723). 3 wall monuments on north wall of nave, George Lugg (died 1650) - a plaque within ionic colonnettes and broken scrolled pediment above, painted unrestored medallion below; Frances Lugg (died 1712), marble bust over Corinthian surround; Grace Lancey (died 1683), pink marble with medallion and skulls above. In south aisle to west of porch a wall monument to Anne wife of George Newbold (died 1860), and George Newbold (died 1821) signed J Hughes, Barnstaple. C12 Font with square bowl on round stem and supporting pillars with four flat blank arches to each side of the top. East window by Kempe 1898 and other fenestration by W White of uncoloured glass in rectangular and diamond pattern.

SS5978237434

Church of St Bartholomew
98633

Parish church, mainly late C15/early C16 but may be some earlier fabric. Some C18 work survives. Main restoration in 1880's and in 1905 by Tamlin, but possibly some earlier restoration work of 1831. Stone rubble with stone dressings. Slate roofs with coped gabled ends. West tower, nave, chancel, south aisle and south porch. Tower of 3 stages with embattled parapet and stone gargoyles to each corner polygonal stair turret to south side with 2 small traceried windows above 5 slits. Single angle buttress to north-east corner of tower, and diagonal buttresses to full height with offsets at south-west and north-west corners. C19 pointed-arched bell- openings of 2 trefoil-headed lights with quatrefoil tracery, the cusps clasping foliated centres. Similar 2-light opening to second stage south-side with pointed arched hoodmould and label stops. Perpendicular single cusped-headed niche below. West window of 3-lights with foliated emblem and human heads around the hollow moulded surround. Pointed arched west doorway with double roll-moulded surround. Plank door with metal lock dated 1769 and handle dated 1883. South aisle has one 2-light and two 2-light straight-headed windows in Perpendicular style with 4-centred arches to the lights. Diagonal buttresses to each end and 2 buttresses with offsets flank the right hand window. South porch with plain carved bargeboard. Slate sundial by John Berry dated 1770 above Perpendicular semi-circular headed doorway with cavetto flanked by cyma recta moulded surround. Plain plastered waggon roof with moulded timber wall plates. Similar round-arched inner door but without the right-hand cyma recta moulding. C19 plank doors, both to south porch and priests door towards east end with 4-centred arch and hollow chamfered and ovolo-moulded surround. C19 3-light east window to south aisle with intersecting tracery and hoodmoulded. Pointed arch to east window of 3 cinquefoil-headed lights with Perpendicular style tracery and hoodmould 4 buttresses to north side of chancel flanking 3 straight-headed Perpendicular windows with 3 four-centred arched lights but with much renewed stonework. Interior: pointed triple chamfered tower arch. South arcade of 4 bays with Pevsner 'B' type piers and block capitals without decoration. Plain plastered basket-arched ceilings to south aisle, nave and chancel possibly concealing earlier roof structure. C18 dado panelling, 2-panels high along nave and aisle walls. Medieval floor tiles survive in 3 groups, one near to base of tower arch, some reset around base of font and some very worn examples near to the south door. Stone font with round stem and bowl, undecorated with lead lining and C16 cone cover 8-sided with moulded ribs swept up to crocketed finial. Pulpit with octagonal drum with reused C16 bench ends on each of the exposed facets, 3 panels high to the sides, and two large panels to front all richly carved with repeated designs. Stem with scalloped capital reused. Altar table to south-side reuses C16 carved panelling with tall carved male figure on left side and male figure surmounted by female bust to right side. Apron rail between carved "Revd. C. Hiern Rector 1831 and J & P Tamlyn Churchwardens". C19 stone lecturn with 4 crocketed supporting brackets and tracery of 2-lights on each side with pointed trefoil heads. Stained glass to east window dated 1889. C17 chest in south aisle with carved lunettes above 3-panelled front. Painted Royal Arms on aisle west wall. Monuments: south side of aisle, from east end: weathered inscription to alabaster wall monument of 1661. Oval medallion with lozenge at top and roundels to side and base in scrolling surround. Two C19 marble tablets to Tamlyn family, one recording £200 bequest to education of poor children. 2 identical C19 marble wall monuments, one signed J. Clarke of Exeter to Hiern family. North side of nave from east, a late C18 pedimented marble tablet with oval medallion to Hunt family, wall monument to John Tamlyn died 1816 with square marble tablet below with Latin inscription to Henry Parmienter dated 1791 and high Victorian Gothic monument to John Hutton. Devon Churches Project
SS6333135469

Acland Barton and Chapel
98580

Barton and chapel now store-shed and workshop. C15, both remodelled in 1591. House altered and extended in late C19. House of roughly coursed stone rubble. Slate roof, hipped at left end, gable end to right. Tall brick stack with oversailing courses at left end. Rubble stack with offsets heightened in brick at right gable end. Chapel of painted cob and stone with stone dressings. Lateral rubble stack to rear with brick shaft. Slate roof with gable ends. The house has large hall to right of through-passage; probably formerly open to the roof but must have been heated by stack, as there is no smoke-blackening to the late C15 roof structure. In 1591 this wing was extended, the through-passage and first floor probably inserted and a service end added at lower end, now partly converted to parlour. Possibly in C17 a large right-angled 2-storeyed extension was added to rear right end, formerly with a hipped end where it joins the main range. In late C19 a single storey right-angled kitchen extension was added to rear left side completing 3 sided rear courtyard plan with corrugated roof to outshut to rear of main range across the length of the courtyard. The right-hand extension has a tall rendered stack to its inner face and brick stack at gable end of C19 addition. The chapel sits at right angles to, and adjoining the front left end of the house. House and chapel both of 2 storeys, the chapel with single rooms of unequal size to each side of lobby entrance. House has 3-window range, 3-light casement to left and 2-gabled half dormers to right side with timber lintels. Three 3-light casements to ground floor with timber lintels which are chamfered to the 2 outer openings. C20 fenestration throughout except C19 extensions. Massive through-passage doorway with tiled lean-to roof supported on heavy oak pillars with chamfered jambs reducing to hollow chamfered surround with 1591 date carved to the centre of the head of the lintel. 4-centred arch to

Land at Coxleigh Barton, Shirwell, Devon

inner doorway with a cyma reversa and hollow-moulded surround. Massive 4-plank door with studded nail heads, old knocker and latch, horizontal planking to inner face. Chapel has 2-window range of timber mullion windows of three 4-centred arched lights with moulded surrounds, the 2 outer lights to each window are infilled, the centre lights with stanchions and saddle bars. 2 ground floor stone mullion windows with three 4-centred arched lights, left side has had stone hoodmould replaced with moulded timber lintel, both sides have label stops with fleur-de-lis and foliated designs. Stanchions and saddle bars to each of the 3 lights. These flank stone doorway with depressed ogee arch with roll and hollow chamfered surround, the base of the jambs hollowed outwards to admit cider barrels. Plank door. To rear upper storey is a timber mullion window with moulded surround of two 4-centred arched lights with stanchions and saddle bars. Interior of house: 3 shoulder-headed chamfered door surrounds to left of through-passage, 2 forming pair towards front end and single doorway towards rear set close to impressive segmental-arched rear through-passage doorway with double chamfered surround. Panelled screen to hall side of through-passage of 4 sections, each section 2 panels wide and 3 panels high; 2 sections each side of inserted doorcase possibly casing in earlier door surround. Hall has single scroll-stopped beam. 4 panelled door to rear right end. Fine staircase with moulded handrail, thick turned balusters and square newels with ball finials. 3 early door surrounds at head of stairs, that to left partially cased in, 1 straight-headed without chamfers, the other with run-out stops, overlight and reset 10 panelled door, the upper 2 panels truncated. Over the hall and through-passage, the lower end of which forms a closed truss, is an impressive roof structure with all details intact. 5 principal trusses with short raised jointed cruck feet resting on a continuous moulded wall plate, the hollow-chamfers-flanking-axial-roll-and-fillet moulding running up from the base to the tip of cruck foot from where it continues around the soffit of the archbracing supporting collars morticed into the soffits of the principals. 2 tiers of threaded purlins, the upper tier with 4 straight windbraces meeting and lapjointed at the centre of the purlins between each truss, the soffits of the windbraces and purlins are chamfered with run out stops. The single truss over the lower end has heavy principals, threaded purlins and side-pegged collars. Interior of Chapel C19 doorcases to each side of lobby entry with old staircase backing onto the lobby. Ground floor room to right side has brick steps at right gable end to plank door. Infilled fireplace on rear wall with heavy timber lintel and stone jambs. Room to left has panelled surround to window seat. Upper storey divided into 3 rooms with landing, 2 rooms to right side. Virtually continuous unceiled waggon roof with every fourth rib moulded with carved bosses at the intersections of single tier of side and ridge purl in runs almost the length of the building except at right gable end where there are 2 heavy trusses with straight principals and 2 tiers of threaded purlins, the innermost truss being closed. The rooms to each side of landing have late C16/early C17 plasterwork, that towards right gable end has similar devices echoed on each tympanum composed of a moulded cornice and frieze of interlocking 'S' and foliated scrolls with central heraldic device above with scrolled surround and roundels above and below flanked by foliated swags. Room towards left gable end has a plainer plaster cornice on its inner wall only with similar heraldic device above flanked by larger foliated devices. All 4 doorways with timber surrounds to upper storey are late C16 or early C17, that to inner room towards right gable end has slightly cranked head and chamfered surround, reached by short corridor which has slightly shouldered and cranked head to end doorway. Straight-headed door at head of stairs to principal room and cranked head and chamfered surround to doorway to room at left end which also has original ledged 2 plank door.

SS5941232534

Church of St Paul

98605

Parish church. C13 fabric to chancel. Nave, tower and north aisle C15 north and south transepts early C16. Chancel restored 1870. Rubble stone with ashlar dressings. Slate roof with coped gable ends and apex crosses. West tower, nave, north aisle, south and north transepts and chancel. Tower of 3 stages with set back buttresses with offset wing to top of second stage only. Embattled parapet with corner gargoyles. Polygonal stair turret also with battlements rising above the tower on north-east side, with 7 slit windows lighting the spiral staircase and surmounted by weathercock. Square-headed bell openings on each side with 2 pointed arched lights with louvres, stone voussoirs to the relieving arches and hoodmoulds. Square-headed single light window with stanchions and saddle bars to each side except to east, situated just below plat band. Pointed arched window to west side of 3-lights with hoodmould and Perpendicular tracery, above pointed arched doorway with hoodmould and large pyramid stops to the jambs. Casement-and-ogee moulded surround. Square-headed window near to base of tower on south side. Nave south side has 3-light pointed arched window with Perpendicular tracery and human head corbels to the hoodmould. To right embattled parapet to south porch with gargoyle to south-west corner. Pointed arch C15 doorway with hoodmould corbelled out with human heads and paterae around the hollow chamfer of the Pevsner 'A' type moulded surround. Similar decoration to inner porch door on smaller scale and with no hoodmould. Fine ceiled waggon roof to south porch 2-panels wide with heavy carved bosses at each intersection of the central moulded rib and end ribs and purlins. South transept with short gable ended slate roof set parallel to the nave with embattled parapet and gargoyles at the corner. 3-light Perpendicular windows to south and east sides the hoodmoulds corbelled out with human heads. Slate sundial to right dated 1768. Pointed arch to priest doorway with hoodmould and plank door. Squat 3-light Perpendicular window to right. East chancel window of 3-lights with Perpendicular tracery and plain hoodmould. Small lancet window to north side deeply splayed on its inner face. Vestry has round ashlar shaft to stack with offsets. Square-headed window on north side of 2 ogee-headed lights with

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hoodmould. 3-light Perpendicular window to east end of north aisle with hoodmould. Buttress to right with offsets. Embattled parapet to north transept which has a 3-light late Perpendicular window on north side with hoodmould. Two 3-light Perpendicular windows on north side of north aisle and large 4-light Perpendicular window at west end. Interior: fine ceiled waggon roofs to nave and north aisle both with heavy carved bosses at the intersections of the ribs and longitudinal members. North aisle roof has richly carved foliated wall plates. Nave ribs are corbelled out with stone carved human heads. Chancel roof possibly reuses some early timber in the moulded arch-braces to the single central truss. Tall pointed unmoulded tower arch flanked by buttresses with offsets. 3 bay Perpendicular arcade to north aisle with Pevsner 'B' type piers, but with capitals only to the main arches. Perpendicular arches to the south and north transepts, that to south transept has foliated capitals. C19 pointed chancel arch. Squint from south transept into chancel which has a 4-centred arch with double hollow moulded surround. C19/C20 nave furniture. C15 font. Tall octagonal stem with mouchette traceried panels and octagonal lead lined bowl with blind quatrefoil decorations to each facet. Traces of ancient colour. Monuments South transept. Impressive standing wall monument to west side to Acland family. Central achievement in scrolled broken pediment with acroteria composed of shields with grotesque heads to each facet of the plinths that support them. Pilasters flank 2 round-arched plaques divided by central pilasters. Semi-reclining male and female figures to each of the spandrels with central cherubs head. Plaque to left side records death of Elynor daughter and coheir of Robert Malet of Wolleigh, Devon, wife of Sir Arthur Acland of Acland and afterwards married Sir Francis Vincent of Stoke Daubernon Surrey. She died 1645. That to right side has Latin inscription to Arthur Acland who died 1610. Marble table top has Lady Acland recumbent with small male and female figures praying at her head and feet respectively. Behind her and a little higher up is the figure of Sir Arthur semi-reclining with bird of prey clutching a gauntlet in his feet. 3 shields to side of the chest with corner pilasters carved with various emblems of death. Beside the south transept altar is a C14 stone effigy of a lady. At east end of north aisle are recumbent effigies of a cross-legged knight with the upper part of his body turned, said to represent Sir Robert de Beaupel, c. 1320 and his wife wearing wimple. Stone wall monument on north wall of north aisle. Pediment swept up to classical urn flanked by torches. Cherubs head to scalloped base with plaque above to members of the Squier family erected by Richard Squier in 1729. Tablet on south wall of nave. Broken pediment with central lozenge containing shield. Moulded stone surround to plaque to Elya Estmond died 1695. Charity boards and table of burial fees to north wall of tower. Stained glass. Stained glass to chancel chapel east window.

SS5906131141

Exeter Inn

485666

Public house. Probably C17 or earlier, remodelled early C19; right-hand section probably an early C19 addition. Solid roughcast walls. Slated roof, hipped to right. Red brick chimneys on right end walls of original building and addition. 2 storeys. 6-window range. Main building 4-window range with side doorway off-centre to right. Windows have 8-paned sashes, except for 3rd upper-storey window from left, which is blind. Addition has cart-entrance with double plank doors to left; window with 2-paned sashes in centre, 6-panelled door to right, the top 2 panels now glazed, the bottom panels replaced by vertical planking. Upper storey has 2-light C20 metal casements with 8 panes per light. INTERIOR not inspected.

SS5602632870

Long Bridge

485438

Road bridge over the River Taw, including causeways. C13 in origin except for the 3 arches on the town side, replaced in 1589 (Pevsner). Widened 3 times at least, once by James Green in 1834, most recently in the 1960s, using concrete faced with rubble. Grey rubble with ashlar arch rings to one of the later phases; rubble parapet. Approx 159m long. 16 arches with the pointed medieval arches of the 3m (10 ft) wide original visible behind the later segmental arches; cutwaters; platband at road level; plain parapet. This is an important medieval bridge on a very large scale. Scheduled Ancient Monument.

SS5577832921

Royal and Fortescue Hotel

485501

House, converted to hotel. Early C18 with later alterations. Plastered mass wall, hipped slate roof; stacks with yellow and red brick shafts, some with old yellow and red terracotta pots; cast-iron rainwater goods. Main block double-depth, 2 rooms wide, raised from 3 storeys to 4; 2-phase C19 rear wing. 4 storeys. Symmetrical 3-bay front, the outer bays with shallow projecting 3-storey bows. Moulded projecting cornices at eaves and at 4th-floor ground level. Late C19 ground floor with chamfered rusticated pilasters to left and right and flanking doorway with moulded projecting cornice with guttae and cast-iron anthemion cresting. Low parapet above doorway carved with Prince of Wales feathers. Tripartite 12-pane sashes, probably early C19, similar sashes to first floor with eared architraves. Second-floor windows paired 6-pane horned sashes with eared architraves 12-pane hornless sashes to third floor with eared architraves. A fine late C19 lamp holder with coloured glass, iron cresting and Prince of Wales' feathers is attached to the ground floor. The left return of the building is

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mostly glazed with double-hung small-pane C19 sashes. The service wing has 5 tall round-headed recesses on the ground floor. INTERIOR: not inspected but may retain features of interest.

SS5591033069

27, Castle St.

485559

Sunday school, now used as offices. 1894. By Lindley C Bridgman of Brayford. Cream-coloured brick with relieving arches of blue brick; dressings of stone and patterned tiles. Slated roof with pierced red ridge-tiles. 3 storeys with garret. 6-window Gothic-style front to Castle Street, 3 windows to Cross Street. Ground and 2nd storeys (except in the altered ground storey to Cross Street) have windows with pointed or round arches, the heads of the openings being filled with solid panels; the windows themselves are flat-headed and divided into 2 lights by columns with pink shafts (probably of sandstone) and foliated limestone capitals. Third storey has small paired windows, also with pointed arches, each window flanked by attached columns matching those below. Cross Street front has a similar window in the gable, but with a round light in the head of the arch. Castle Street front has a dormer gable, centrally placed, with 5 stepped, flat-headed openings containing louvres. Panel of yellow patterned tiles in apex of gable. Return front to left, facing N down Castle Street, is 3-window range with a 4th window on the splayed corner. Window pattern is similar to that in the other 2 fronts, except that in the 2nd storey the lights have round arches; patterned glazing with coloured glass. Doorway on corner has short attached columns and a round arch, within which is a trefoiled fanlight. Above the door is a stone plaque inscribed: THE FEAR OF THE LORD IS THE BEGINNING OF WISDOM. HISTORICAL NOTE: these were built as the Jubilee Schools belonging to the Congregational Chapel in Cross Street. They replaced a slightly smaller building designed in similar style and for the same purpose by RD Gould in 1858. In 1905 the schools had 16 teachers, 211 scholars and 164 members of bible classes.

SS5570433143

45, Boutport St.

485495

Shop with accommodation over. Probably late C18 with later alterations, including late C19 or early C20 shop front. Plastered; slate roof, gabled at ends; right end stack and rear left stack with brick shafts with corbelled cornices; cast-iron rainwater goods. Double-depth plan, one room wide. 3 storeys. Symmetrical 3-bay front. Modillion eaves cornice. Shop front with left and right pilasters with sunk panels, moulded timber brackets to fascia and projecting moulded cornice above bracketed frieze. Plate-glass canted shop windows. Windows to first and second floor have moulded architraves, second-floor windows with cill blocks. Outer windows glazed with 12-pane hornless sashes, centre bay has identical blind recesses. INTERIOR: late Victorian marbled tiled fireplace on first floor, stick baluster stair with handrail partly replaced.

SS5593633181

Abbey Cottage

485538

Cottage next to, and N of, Abbey House (qv). Probably late C17 in origin, but with later alterations. Stone rubble and brick construction, front elevation rendered, right end wall handmade brick; slate roof, gabled at ends; right end and axial stacks with brick shafts. Sited fronting directly onto Bull Hill and at the entrance of Pilton Abbey (qv). Single-depth plan with a single-storey outshut at the right end. Concave front wall suggests that left end may have been built at different date from remainder. 2 storeys. Asymmetrical 4-window range. Recessed C20 front door to left of centre. 3 ground- and 4 first-floor 6 over one-pane sash windows. Door on front into right-hand outshut has 6 flush panels. INTERIOR: not inspected but may retain features of interest.

SS5561134097

Parish Church of St Mary the Virgin

485778

Large parish church, formerly part of a Benedictine Priory. Founded 925-940 as a cell of Malmesbury, dissolved in 1533 (church guide) when it was acquired by the Chichester family of Raleigh. Present church partly C13 (dedicated 1259), partly C15 with some conservative repair and rebuilding of the C17. Local purple, grey and brown slatestone, sandstone dressings; slate roofs. PLAN: nave; chancel; 3-bay Early English N aisle arcade, aisle roof said to date from 1639; 4-bay Perpendicular 5 aisle and 2-bay SE chapel; large Early English NE tower; SE porch. The tower and S aisle date from the Priory, which has buildings on the E and N sides of the tower, which is described as 'rebuilt' (inscription on porch) by Robert Nutting in 1696 following Civil War damage, with later rebuilding 1845-1850 (Pevsner). Most of the window tracery renewed. EXTERIOR: SE chancel chapel extends flush with chancel, both have 4-light E windows with Y-tracery. S side has 4 grand 4-light windows with deeply-moulded architraves and Perpendicular style tracery. Small moulded doorway into SE chapel with old dripstone and carved dripstone terminals; Berry sundial over door dated 1780. Tall castellated porch in first bay from W with moulded outer doorway with C19 carved dripstone terminals and 2-light square-headed Perpendicular window on E return; moulded inner doorway with C16 dripstone terminals. Stone structure on outer doorway appears to be stoup but described in church guide as a Benitier for leaving food in. Porch has C19 timber roof and inscription over outer door recording rebuilding of the tower. W end of S aisle has 4-light

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window with Y-tracery. W window of nave has probably original 4-light Decorated window with reticulated tracery; similar tracery to 3-light W window of N aisle. N aisle has three 3-light high-set Perpendicular windows (above the roofline of former priory buildings) with cusped lights and square-headed embrasures. C19 N doorway into churchyard towards W end. Massive NE tower, 2-stage but with evidence of former octagonal stage or spire (Pevsner), with embattled parapet, corner pinnacles and embattled 3-sided stair turret with stone belcote with crocketed spire. The tower has 3-light louvred belfry windows and evidence for former buildings attached on E and N sides. The E side has a large, blocked Early English arch; the N wall has a probably secondary doorway with a shouldered arch. INTERIOR: plastered walls. Boarded waggon roofs to nave, chancel chapel and aisles with moulded ribs and carved bosses at the intersections. S aisle roof augmented with later, braced crested tie beams. If the N aisle roof is C17 it is an important late example of a roof type which dates from at least the C14 in Devon churches. Chancel roof is an undecorated waggon, presumably intended to take plaster, but of unknown date. One stone-vaulted C13 bay into the tower from the chancel. Plain chancel arch with C19 or C20 masonry. Plain, massive N arcade, the piers chamfered with some diagonal stops and carved corbels. C15 S arcade, extending to from division between chancel and SE chancel chapel, the piers with alternating shafts and hollow chamfers, carved foliage capitals and moulded arches. Steep C13 arch into tower from E end of N aisle, somewhat obscured by the organ. 10-bay crested roof screen, with evidence of reconstruction of parts. Coving missing; Flamboyant tracery fixed in spandrels, some wainscot painting revealed with others likely under existing brown paint. Fine C16 parclose into SE chapel, inscribed with a R for Raleigh and presumably post-1533. Parclose has good carving and mixture of Gothic and Renaissance detail. Perpendicular stone pulpit on stem, the panels decorated with blind arcading - some traces of ancient colour. The pulpit has a Jacobean sounding board and, projecting from the side, an unusual iron hand for an hourglass. Font has plain octagonal Ham Hill bowl on a stem and a fine font cover (Pevsner suggests it was put together in Elizabethan times) with concave sides with crockets and a pinnacle. Font stands below canopied tester made up of fragments of Gothic and Renaissance carving including linenfold, figure panels, applied barley sugar ribs and Gothic fretwork. Late C16 communion table (restored 1985) with pull-out leaves. Late C16 communion rail with bookrest on top, turned balusters and long pendants in each bay supporting arches with carved leaves in the spandrels. Chancel has C14 cinquefoil-headed piscina on S wall. 1880s crested sandstone reredos with blind Gothic arcading, designed as an ensemble with the E window and a wall plaque commemorating the Reverend William Gradoch Hall, d.1889, carved by Bryant and Son of Barnstaple. Plaque sited above very narrow moulded doorway that formerly lead to an E end chapel with adjacent chamber inhabited by a recluse in 1329 (church guide). 1707 Royal Arms, painted on boards, fixed to W end of N wall. Nave seating late C19, choir stalls late C19 or C20 with traceried panels. MONUMENTS: very fine standing sandstone wall monument to Sir John Chichester, d.1569 at W end of SE chapel with columns and strapwork cartouches. On the N wall of the chancel a fine monument with original colour to Sir Robert Chichester, d.1627 with 2 rows of kneeling figures, including children facing a double prie-dieu. The S aisle has a large wall monument to Christopher Lethbridge, d.1713 with elaborate achievement and putto heads. Numerous white marble wall plaques. STAINED GLASS: E window of chancel and SE chapel windows by F Drake and Sons of Exeter; 2 windows in S aisle late work by Heaton, Butler and Bayne (Reginald Norman, notes on the stained glass from the church guide). This is an important church with good fittings and some fine monuments.

SS5565134146

Church of St Michael

98202

Parish Church, C13 fabric to chancel with two lancets to north side (recent) and pointed south doorway. South transept with single lancet in east wall and un moulded pointed arch into nave. Battered plinth in north aisle indicates former north transept and original cruciform plan. Nave, rest of north aisle and upper stages of tower principally C15. Late C19 refenestration and reroofing. Slate roof of late C19 slates with ridge resting on nave chancel. West tower of 3 stages with pentagonal stair turret on north side with 6 small square openings. Embattled parapet set-back buttresses to first stage only with elongated gravestone apparently designed to be fixed onto eastern buttress of south wall. Small square-headed opening on south and east side of second stage and four 2-light cusped bell-openings with quatrefoil tracery in the heads, pierced in east and south wall but blocked to north and west. All have pointed labels with returned ends. Slate louvres below tracery. Mostly recut Perpendicular window at west end and C15 west door with Pevsner 'B-type' moulding and flat-pointed arch. Embattled south porch with flat-pointed arch supported on Pevsner 'A-type' moulded piers. Small unceiled waggon roof of porch with some re-used timber. C14 south doorway with small foliated corbels. International timed sundial dated 1762 by one John Berry. Two square-headed perpendicular style windows of 3-lights with carved leaves in the spandrels to each side of porch. North arcade of 5 bays with 'B-type' piers. Capitals from western respond have 'Green man' foliage and berries then 3 fluerons between plain shields then two piers with interlaced fern and leaf decoration then one with continuous fern pattern and interlaced leaves in eastern respond. Unceiled waggon roofs to chancel, nave, north aisle and south transept. Some inserted timber to nave and chancel roof, but substantially intact. North aisle more complete with carved bosses in the intersections of the ribs. North aisle has 6 bays of straightheaded Perpendicular windows of 3 lights each with slightly curved arches. North door between second and third window from west end with hollow chamfered flat pointed arch with small round-headed niche above. C14 3-light window reset probably in C17, at east end of north aisle has pointed-arch heads under gentle ogee arches. South transept has raised plain wooden pointed

arch door opening to blocked rood loft. Section of very fine early C16 rood screen spanning north aisle only. Pevsner 'A type' tracery and complete ribbed coving of 3 bays, now missing its gallery front but its gallery back remains. Richly carved panels recording the name of 'Sir John Beaupul', Parson of Marwood holding office in 1520. Renaissance influence in carving. Similar to work by the carver of Atherington screen. Large plasterwork Royal Arms at west end of north aisle 1763 datestone on its outside wall may indicate date of its erection. Early rectangular font bowl lies at west end of next to replacement front with cover carved by John Robinson. Some medieval floor tiles remain principally rear of new C17 pulpit. 13 C16 pews in nave 2.5 metres wide, with ornamental carved bench ends and moulded backs. 3 choir stalls on north side with misericords. Monuments. East wall of north aisle. Marble wall tablet with loric colonettes flanking inscription to Anne Chichester of Westcote (died 1664). On north wall of north aisle a monument by J Berry with urn and pedestal over Doric columns and frieze with inscription to an owner of Ley (died 1765). Medallion below has palmettes with hour-glass above north aisle north wall has marble wall monument to William Parminter (died in Panama - 1737). Inquisitor General for the South Sea Company and other members of his family. Inscription "This monument having lost its hold on the wall where it had been fixed-fell on the floor and was much mutilated. A grateful recollection of a respectable Ancestry imposed the necessity of its re-erection on a Surviving Descendant C1821'. Corinthian pillars surmounted by seated figures to each side of armorial shield and urn. Marble wall tablet on south wall of nave dated 1633. Ionic colonettes to each side of tablet with hour glass in pendant. At west end on south wall nave a wall monument to William and Anthony Beard died 1652 aged 16 and 19. Two busts in high relief leaning on table with skull and hour glass. Shields above with plaque below and painted medallions with biblical inscriptions in surround to each side. Some Old Devon Churches by John Stabb 1908. Bells and bell frame not inspected; said to contain 6 bells cast in 1771.
SS5440137561

GRADE II* LISTED

Apiary, 15m south-east of Glebe House
98638

Apiary. Early-mid C19. Stone rubble with conical thatched roof with wrought iron weathervane at apex. Polygonal on plan, Gothick style. Triangular-headed doorway with stone lintel and plank door to south-west with 2 similarly triangular-headed windows with Y bars and transomes to the flanking facets. Above the doorway is a cruciform small stone opening. On each facet are 3 tiers of horizontal timber pieces, set into the stone and pierced as flight holes to and from the hives, which were stacked inside. The top tiers have wooden landings
SS6330935335

The Old Manor
98603

House. Late C15 in part with C17 alterations and additions. Colourpainted rendered stone rubble and cob. Thatch roof with gable ends. Complex plan, the earliest exposed fabric surviving to the central section with gable ends to facade and rear, formerly an open hall. C17 alterations added a stack with tapered cap and drip heightened in brick, also probably the left-hand bay with brick stack at the gable end. The range to the right side may also date from this period and forms virtually a separate single cell wing with 2-storey outshuts to rear with corrugated asbestos roof and to side with slate roof, parallel to the early core with gable end to front and connected to it by porch with a wide entrance hall behind containing the staircase. 2-storeys 3-window range of 3-light casements, that to left side 8-panes per light on each floor, those to each gable have 2-panes per light. Pedimented porch with 6-panelled door, the upper 2 panels glazed flanked by 3-light window 8-panes per light to left and 4-light casement 2-panes per light to right. Slate sundial between the left and centre windows. 3-light timber ovolo mullion window to rear of staircase landing and C17 2-light timber window to east side of right hand range. Stop-chamfered beams and some early joinery to the three principal ground floor rooms. Chamber to central section has fine waggon roof with 3 moulded ribs sitting on ornately carved crenellated wall plate surviving to one side only, with richly carved bosses at the intersection of the ribs with the single tier of purlins and ridge purlin. The waggon roof does not extend the whole length of the central section, towards the stack end there is a lath and plaster partition to a closed raised cruck truss, which has heavier blades than the arch-braced collar rafter couples supporting the ceiled part. Both sides are, however, thoroughly smoke-blackened. A west wing was demolished in late C19.
SS5905031186

Church of the Holy trinity and attached railings and gate
485441

Parish church. Tower 1843-1845 by D Mackintosh and G Abbot, remainder rebuilt 1867 by William White (Pevsner), although the nave rainwater heads are dated 1843. Tower rubble with tooled ashlar dressing; remainder of church snecked stone with ashlar and Bath stone dressings; slate roofs with lead rolls. Free Gothic style, mostly influenced by medieval Perpendicular with French Gothic influences to E end. PLAN: 4-bay nave and aisles; apsidal chancel with pairs of projecting bays on N & S sides; SW tower. EXTERIOR: notably grand,

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tall, Somerset-influenced tower; nave with clerestory; chancel roof lower than nave; aisles with lean-to roofs. Coped parapets to chancel, chancel bays and nave. Exterior includes good carved figures on nave and tower. 3-sided buttressed apsidal E end with five 2-light Decorated style traceried windows, the E window larger. N and S sides have 2 projecting bays with hipped roofs and 2-light traceried windows. Aisles have buttresses with set-offs. N side has moulded N doorway with square-headed hoodmould. S side has similar doorway to W and a doorway at the E, typically William White, with stone-slatted pent roof carried over it from aisle buttress to W side of S chancel bay. S side has flat-roofed vestry with parapet in angle between aisle and tower. Short, 2-light traceried aisle windows. Steeply-pointed, 2-light clerestory windows to nave. W end of nave has 5-light Perpendicular-style traceried window and a moulded W doorway. Fine, tall, 4-stage tower with set-back buttresses with set-offs; string courses and corbelled, embattled, pierced parapet with corner pinnacles with crockets and lower, central pinnacles to each face. Tower has carved frieze below belfry and parapet. Distinctive, very tall pair of 2-light belfry openings to each face with pierced quatrefoils filling each light and ogival hoodmoulds with crockets. 3rd stage has 1-light cinquefoil-headed opening with square-headed hoodmould. INTERIOR: nave with deep arch-braced roof and quatrefoil piers and stained glass of 1875 by Powell. SUBSIDIARY FEATURES: iron railings and gates at west end of tower with an unpierced cast-iron frieze of foliage design. An uncleared graveyard on the S side with a good avenue of horse chestnuts lining the path through the churchyard. Graded for the fine tower, curiously evocative of Somerset tracery and a prominent landmark in the town, and for the forceful exterior composition by White.

SS5620632778

Old School Coffee House, Formerly Horwoods School

485567

School, now in use as restaurant. 1659, restored 1917 (date plaque). Local stone rubble; slate gable-ended roof; left end stack with old brick corner shaft. C17 plan intact. Single schoolroom on the ground floor, heated at left end, with cross passage entrance to right. Stair in rear projection rises from end of passage. First floor divided into 2 rooms, the left one heated from the same stack, the right one unheated. EXTERIOR: 2 storeys. Asymmetrical 2-window range, one window to the ground floor. Fine doorway to right with original moulded frame with elaborate carved stops and original panelled studded door. 4-light window to left, probably 1917, with ovolo-moulded timber mullions, original chamfered stone cill and the remnants of the original stone hoodmould. 2 first-floor original 3-light ovolo-moulded mullioned windows, all windows glazed with C20 diamond-leaded panes. Slate plaque over door carved "A H 1659" with coat of arms and inscription: "this school was founded and built for 20 poor maids by Alice Horwood, restored 1917". INTERIOR: schoolroom divided from passage by original screen with moulded planks. Original moulded doorway with elaborate stops blocked and replaced with new doorway. Schoolroom has fine moulded segmental-headed stone fireplace with plaster decoration above: the initials AH, Tudor Rose and Prince of Wales' feathers. 3-light mullioned window on rear wall (now internal) is probably 1917. Narrow moulded plaster cornice breaks forward slightly on rear wall. Heavy moulded timber attached to screen retains some large pegs for coats and hats and may be original. Stair with turned newels, probably 1917. Ovolo-moulded doorway with bar stops to doorway at top of stairs. Larger upper room has apparently original internal porch. Upper rooms divided by original moulded plank screen with original moulded stopped doorway and plank door with strap hinges, similar door with closet adjacent to fireplace. Coved plaster ceiling over both rooms with slender moulded cornice to match the one downstairs. Recess next to stack may have contained original cupboard. HISTORICAL NOTE: the building stands adjacent to Horwood's almshouses in Church Lane (qv). The school was founded by Alice Horwood's will of 1652 in buildings erected together with the almshouses. A new building was erected for this school and the Blue Coat Boy's School in 1844 at North Walk, and the two schools were amalgamated. In 1882 the girls were moved to the new National School (Bovett). This is an exceptionally well-preserved small C17 charity school.

SS5586233151

Horwoods Almshouses

485564

Almshouses. 1674 (old list description). Started under the patronage of Thomas Horwood, completed for his wife, Alice: thoroughly renovated. Painted stone rubble, elevation to Church Lane roughcast; natural slate roof with terracotta ridge tiles; stacks mostly dismantled; cast-iron rainwater goods; pitched stone paving to courtyard. Originally 8 dwellings for 16 inmates. L-plan range, the longer block backing onto Church lane, with an entrance through it to a courtyard. Smaller, 2-unit block behind, also parallel to Church Lane. 2 storeys. Street elevation blind except for courtyard entrance which has moulded timber doorway with elaborate ramshead stops with carved foliage detail. Slate plaque, a copy of a more worn plaque inside the courtyard records 'This Alms Hous was founded & endowed by y worll Thomas Horwood merchant twice mayor of this towne who was a worthy benefactor and began it in his life, finished by his wife Mrs Alice Horwood after his death who of her owne accord added the adioying free school and endowed it for 20 poore children forever 1659 abi et tu fac similiter'. Inside the courtyard the main block has a regular 4-window range with 4 double ovolo-moulded door frames with blind scroll stops and stud and cover strip doors, mostly renewed, 2 on either side of the courtyard entrance, which has a similar door frame. Doors and windows have timber lintels. 3-light ovolo-moulded mullioned timber windows, glazed with diamond leaded panes, the opening casement hung on cockshead hinges. Ground-floor windows have lead drip ledges on moulded brackets. The shorter block of the

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L-shaped range has 2 doorways and one 2- and one 3-light window on the ground floor and two 3-light windows, with a very worn inscription tablet, copied on the exterior. The smaller, detached block has a brick stack at the right end and a symmetrical 2-window range with a central doorway matching the others and 2 ground- and 2 first-floor windows, also matching the others. INTERIOR: not inspected but said to be modernised. Bench with turned legs mentioned in 1973 list description said not to be on site. The almshouses are adjacent to Horwood's School (qv) of 1659.

SS5587233171

Paiges Almshouses

485568

Range of 4 almshouses. 1656, C20 additions to left and rear. Founded by Elizabeth Paige. Painted brick front roughly in English bond; small painted stone rubble section at left-hand end. Slated roof. Originally 4 dwellings for 8 inmates. 2 storeys. Main building has 4 windows per storey plus 4 doorways. Section to left has one upper-storey window. Doorways have double ovolo-moulded, square-headed wood frames with elaborately carved stops; ribbed and studded plank doors, The second from left a near-replica of the original. Slated wood canopy above each door. Windows (restored) are of 4 lights in ground storey, 3 above; ovolo-moulded wood mullions with diamond-shaped leaded panes, each window having a casement with ornate iron hinges. Window in section to left has a 2-light wood casement with pegged joists; probably late C17 or later. Left gable wall has 2 mullioned windows in the style of those in the main range. These almshouses make an important contribution to the C17 character of Church Lane, being adjacent to Horwood's Almshouses (qv).

SS5586133181

Church of St Peter and St Paul/Church of St Peter including the Doddridge Library

485713

Parish church. Probably late C12 or early C13, enlarged 1318. Spire added 1388-9; Doddridge Library 1667. Restored by Gilbert Scott from 1866 onwards, and by JO Scott in the 1880s. Tower, nave and chancel of random stone rubble; aisles, chancel chapels and Doddridge Library of coursed rubble. Limestone details. Slated roofs. Ribbed leaded spire. PLAN: nave: N and S aisles; N transept with tower in place of S transept; chancel; N and S chancel chapels; Doddridge Library adjoining N chancel chapel with entrance from Church Walk. Mostly Perpendicular windows restored in C19. EXTERIOR: Tudor-arched windows in N aisle. C19 S door with pointed arch; above it a blank panel in old Perpendicular surround with cinquefoil arch. Smaller S chancel door of similar date; above it an octagonal sundial with gilt lettering, including date 1732. Twisted broach spire with louvred belfry openings; these have triangular pediments with ball finials, 2 of the pediments dated 1636. Higher up on the E and W side are small gabled canopies, that to E with 2 bells. Doddridge Library has Tudor-arched doorway and 3-light stone-mullioned window with cinquefoiled heads to the lights, both probably C19. Upper storey has 2 windows, each of 3 lights with restored ovolo-moulded wood mullions. Between them is a moulded plaque inscribed BIBLIOTHECA DODDRIDGIANA 1667. The front is finished with a pair of moulded string courses having ashlar masonry between them and above them a crenellated parapet carved with quatrefoils and the town arms. INTERIOR: has C14-style nave and chancel arcades designed by Scott (carving by Harry Hems). Tower has two C14 pointed arches with quarter-round mouldings. Waggon roofs throughout, that to chancel boarded and with angels. Chancel and S chancel chapel have medieval niches with trefoiled heads, presumably piscinas originally; the second of these is unusual in having small side-niches with pointed heads. FITTINGS: C19 Gothic pulpit and font, the former with re-set medieval Barnstaple tiles beneath it. Organ with Gothic case and painted pipes, 1882 by JO Scott. Stained-glass tower window by Clayton & Bell; W window by WF Dixon. MONUMENTS: numerous C17 wall monuments, mostly to Barnstaple merchants; many have busts or whole figures in high relief. These include in N transept Thomas Horwood (d.1658), founder of the almshouses in Church Lane (qv). BELLS: 6 by John Briant, 1803; 2 Barwell trebles added in 1897. Restored 1980. Doddridge Library has part of a double-rib ceiling upstairs.

SS558333223

29, High St

485611

Shop and workrooms. 1902. By WC Oliver of Barnstaple. Built for Nr N Liverton, ironmonger and china dealer. Limestone ashlar front with bands of dark brown stone. Slated roof, hipped at the front. 3 storeys. Narrow front, 2-window range in 3rd storey. Later C20 shop front in ground storey, but original flanking pilasters survive, together with the cornice above the fascia; latter has carved block with pointed head at each end, supported by an enriched console. 2nd storey has an arcade of 3 round arches springing from square fluted columns, the windows recessed behind. Flanking these are a pair of Corinthian pilasters with bands of brown stone on the shafts, these supporting an entablature at 2nd-floor level. Similar pilasters and entablature in 3rd storey with a third pilaster in the centre; 3-light stone mullioned-and-transomed windows. INTERIOR not inspected. HISTORICAL NOTE: in 1902 Mr Liverton had shops at both Nos 29 & 31 High Street (No.31 is listed separately). The building occupies an important position between the Guildhall (qv) and one of the best early C19 fronts in the High Street, No.30

SS 55787 33266

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Three Tuns Inn
485627

House and shop, now public house. c1600. Thoroughly renovated by Bruce Oliver in 1946 (Pevsner). Timber-framed front above stone rubble base; natural slate roof, hipped at end; right end stack with handmade brick shaft. Gallery and back block plan with entrance to the left and gallery over the right; courtyard filled in. 3 storeys and attic. Front elevation mostly 1946 by Oliver, in a C17 manner, the second floor jettied; windows glazed with leaded panes. 5-light oak mullioned ground-floor window with Tudor arched lights; chamfered doorway to left appears to be partly original. First-floor oriel on timber brackets with a hipped slate roof and oak moulded mullioned and transomed windows, 4 lights to the centre and one to each return. Two 2-light shallow second-floor oriels on brackets. Roof hipped to front with over-sized gabled dormer, the gable and sides slate-hung; 4-light casement window. INTERIOR: mixture of original and 1946 features. Several door frames and doors are probably Oliver's, as well as the simple C17-style stair to the first floor, which rises rear of the courtyard from the back block. Ground floor has 4 step-stopped chamfered cross beams and exposed joists. Front fireplace on right-hand wall is C20; rear fireplace has a chamfered step-stopped lintel and bread oven. Joisting of passage survives on ground floor. First-floor front room has 4 moulded cross beams, probably 1940s, with scroll stops with carved leaves. Front fireplace appears to be original with a cranked lintel. Rear fireplace renovated but preserves one hollow-chamfered jamb and a moulded corbel, moulded timber lintel with carved leaf stops. C17 wall panelling with evidence of re-cycling. Gallery timber-framed to the courtyard. The trusses supporting gallery roof have been altered, with one collar removed; restored 6-light ovolo-moulded mullioned window overlooking courtyard from gallery. Small section of C17 timber balustrade to stair up to second-floor room, which was not seen on survey. Roof not seen on survey but likely to be of interest. In spite of the extensive reconstruction work, this is a fine example of a C17 urban house where the gallery and back block arrangement is still legible.

SS5576933243

6, Cross St
485574

House, now shop with living accommodation. Early or mid C17; rear section probably C18 or C19. Rendered walls, probably of brick, although there may be some timber-framing. Slated roofs, hipped towards Cross Street. Front section has old red brick chimneys on left side wall and rear gable. Original plan of front section remains largely intact on second floor; 2 rooms, front and back (now combined into one), the smaller back room with a stair compartment on its right side. Rear section has 1-room plan. 3 storeys in front section; 2 storeys in rear section. Front section to Cross Street is 2-window range in 3rd storey. Ground storey and lower half of original 2nd storey has tall, good quality early C20 shop front, extending on to the Paige's Lane front. This has display windows with curved corners and leaded transom-lights, together with panelled pilasters and console at right-hand end. 2nd storey to Cross Street has low, 6-light window of early C20. In 3rd storey the windows have moulded architraves and sashes with margin-panes. Front to Paige's Lane has 3 windows with moulded architraves in 2nd storey. Only one window in 3rd storey at left-hand, (north) end: an early or mid C17 wooden window of 3 lights, the mullions ovolo-moulded, the lights with an upright bar in the centre, except for middle light, which has an old iron casement. Rear section, also fronting Paige's Lane, has in ground storey a centre door with 2 moulded panels below and a glazed panel above; 8-pane sash window to right, window with 3-pane fixed sash to left, this having an ornate iron grille in front. In 2nd storey, plank loading door to left, sash window with margin-panes to right. INTERIOR: (as in 1988 list description) ground and 2nd storeys wholly altered, the ceiling of ground-floor room having been considerably raised. Joists and beams supporting second floor survive, together with old roof trusses and purlins. Doorways from second-floor landing to front and back rooms have chamfered wood frames with scroll-stops. Both have original plank doors with wrought-iron strap hinges, the latter having fleur-de-lys terminals; door to front room has partly restored hollow-moulded ribs, applied vertically and across the top and bottom. C19 stair; there would have been space for a dogleg originally. Cupboard with C17 panelled door in side wall over staircase. Fireplaces and possibly windows of interest may be concealed under the plaster.

SS5574433188

38 & 38A, High St.
485615

Originally probably single house, now pair of shops with storage and flat above. C16 or early C17, remodelled C18; rear wing of No.38a probably a C18 or early C19 addition. Rendered, solid walls. Right-hand gable is of stone rubble, left-hand gable (probably belonging structurally to No.39 (qv)) of brick; rear wall of wing is of stone rubble with timber-bonded brick at the top. Slated roof; rear wing has lean-to roof. 2 red-brick chimneys of C18 or early C19 on left wall of wing; large chimney at front end, smaller one at rear surmounted by a good C19 chimney-pot with pockets. Single-depth front range, now 3 rooms wide on first floor; rear wing, probably 2 rooms deep originally, on left side. 3 storeys. 3-window range. Ground storey has C20 shop fronts. Upper storeys have sashes in recessed box-frame; mid or late C19 sashes with horns, each sash now having 2 upright glazing bars, ground-floor window right boarded up in 1993. Wooden eaves cornice; iron gutter decorated with lion-heads. INTERIORS: front part of shop at No.38A has ceiling with old moulded plasterwork; wreath in centre probably early C18, rectangular reed moulding of uncertain date round the edge. Heavy plastered beam running

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from front to back; similar beams in first-floor rooms of both sections of the building. Remains of C18 moulded plaster cornice in first-floor front room of No.38A. Roof has 4 trusses (2 in each section) with short curved feet at the front; wall has been heightened so these now visible in 2nd-floor rooms. Trusses have 2 tiers of through purlins and an angled ridge resting in a slot at the apex; housings remain for former halved collars with shaped ends. Gouged carpenter's marks. Rear feet of trusses buried in wall. It is reported that No.38A formerly contained a stair with an 'acorn' newel post. C16 roof trusses with crucked feet of this kind are rare examples of regional vernacular. Fireplaces, beams and other features of interest are likely to be concealed under the plaster. Partly empty at time of survey.

SS5575833335

125, Boutport St.

485527

House, in use as funeral parlour. Probably C18 in origin but very altered and said to have had a fire. Roughcast stone; slate roof, gabled at ends; right end brick stack (shaft 2 storeys. Asymmetrical 3-window range. Small C20 door in centre with porch hood on brackets with frieze. Wide cartway to right hand. Door flanked by 2-light timber casements, 2 panes per light; 3 similar first-floor windows. INTERIOR: partially inspected. Appears to have been gutted for present use. Included for group value.

SS5575033525

29, Pilton St.

485734

House, at one time a public house. C17 with later alterations. Rendered; slate roof, gabled at ends; rear lateral stack. Somewhat altered but the main block is single depth and was probably 2 rooms wide originally with No.30 (qv) a cross-wing at the right end. 2 storeys. Asymmetrical front with 4 windows on the ground floor and 3 on the first. Eaves board and moulded eaves cornice. Ground floor has narrow recessed front door to left of centre. Tripartite sash to left of centre 12-pane in the centre and 4-pane in the outer lights. To right of the front door a shallow projecting bay window with 32 panes and 4 to each return. 2 ground-floor windows to the right are 4 over 8-pane sashes. 3 first-floor 12-pane hornless sashes. INTERIOR: retains chamfered cross beams but one, at least, is said to have been introduced from elsewhere. Remains of large fireplace to rear lateral stack, narrowed and bricked in. C17 trusses, mortised at the apex, the foot of one cut off to provide an axial corridor on the first floor. HISTORICAL NOTE: recorded as an inn in 1859, named after Sir William Fraser. Sold in 1868 and renamed the New Inn. De-licensed in 1971 and divided into 2 houses, of which this is one.

SS5567334012

Pair of lodges 700m east of Youlston Park

98233

Pair of small gateway lodges with opposing entrance doors. Late C18. Ashlar with pyramidal slate roof and moulded wooden eaves cornice. Square plan with 4 pediments breaking forward on each side. Continuous impost and sill bands. Single niches on east and west faces with keystones of grotesque masks contain oval urns on pedestal. Masks with human heads and rams horns to either side of mythological figures on drum. Low curved stone walls left and right. C20 railings between lodges not included.

SS5909237386

Rigg Side

469737

Private house, also known as THE ANDERTON HOUSE. 1970-1 to the designs of Peter Aldington and John Craig for Mr and Mrs Anderton. Timber frame, forming a two-row grid of double posts and beams with a tent roof, set half proud of 7'2" concrete block walls and glazed clerestory and stained. Tiled gabled roof. Timber linings and ceilings internally, with tiled floors. The house sits low on a sloping site at the end of a village, and is reached down a steep drive. It is rectangular, with entrance to principal living areas set on one side beyond open car port and concealed by round projecting "pod" containing bathroom and lavatory. The exterior is simple, set behind deep projecting eaves. Glazed gables and clerestories, with full-height glazing to living area extended with low lean-to incorporated in the double grid. Aluminium sash windows with tiled sills elsewhere. The entrance door is of solid timber, pivoted, and set between opaque glass panels, and set back behind curved form of bathroom 'pod', with opaque glass to porch roof also. The interior is more complex and may be divided into two halves: an open-plan living room and kitchen/dining area, and a line of three bedrooms reached off one side of a spinal corridor. The car port occupies the remaining space on this side. Central in this design is the circular bathroom and lavatory pod, sited next to the pivoted front door. On entering the house, one turns right into a galley kitchen area, with a timber-hued dining area under a low ceiling beyond. Alternatively, one can go down a few steps into a south-facing living area which is glazed on two sides and open to the roof. But one has to choose, because there is a low barrier between the two areas, formed of an 'office' with shoulder-high walls, so that Mr Anderton could work at his desk but be able to talk to his wife in the kitchen or living room. Aldington describes how this compromise was achieved between an untidy husband and a meticulously tidy wife in *Architecture for People* (1980, p.27). This central square area provides a complement to the circular bathroom, and is fitted with low built-in shelving and a desk. Similarly the kitchen is carefully designed by

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Aidington, with fitted cupboards, work bench and rubbish chute. Elsewhere he based the proportions of the rooms around the Anderton's existing furniture. At the far end of the house is a study bedroom with a long built-in desk designed for the Andertons' student daughter. The timber frame was prefabricated under Aldington's supervision in Oxford, and the house was completed by local builders under the supervision of A M Evans, a local surveyor. This method enabled Aldington to have greater control over the design most distant from his adopted Buckinghamshire. In his early work in Buckinghamshire Aldington had explored traditional vernacular building materials as well as modern concrete and timber construction. At Rigg Side, otherwise known as the Anderton House, there is in addition to an understanding of the Devon landscape and longhouse tradition a classical formalism based on a deep intellectual rigour. The house is also the most successful demonstration of the way in which Craig developed a brief with the clients for over a year before building began, enabling the house to be detailed round their existing furniture and specific requirements. Although they were not then in partnership the methodology of Aldington and Craig's practice was established with this house, which was explained by Craig in his article for 'Architecture for People'. The house won an RIBA Conunendation in 1973.

SS6024034327

Church of St Gregory

98558

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.

SS5984434152

Church of St Michael

98620

Parish church. Possibly C13 fabric to nave and chancel, C15/C16 north aisle and west tower, reported as having been 'recently almost entirely rebuilt' in 1844 and again restored 1882 by Dolby of Abingdon. Rubble stone, roughly coursed to south-side of chancel. Ashlar dressings. Slate roofs with moulded clay ridge tiles to chancel. Apex crosses to south porch and chancel. Nave, chancel, west tower, north aisle and south porch. Tower of 3 stages with embattled parapet. Single buttresses, diagonally set at western corners, square-set to eastern angles on south and north faces. Two 4-centred arched light bell openings with louvres on each side. Single slit opening to east side second stage above weathering of original nave roof line. Damaged slate sundial on south-side. C19 Perpendicular style west window of 3-lights with pointed arch and hoodmould continued round as

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first stage string. Segmental arched west doorway with chamfered surround and pyramid stops. C19 plank door. Two C19 2-cusped-headed-light windows to south-side of nave with mouchette tracery and pointed arched hoodmoulds with label stops. South porch with raised coped parapet. Perp 4-centred arched doorway with moulded surround. Semi-circular arched C18 doorcase with moulded surround and round-headed 6-panelled door with original lock. 2 single light lancets and a 2-light window with label stops to the hoodmoulds on south-side of chancel. Tall 2-light transomed east window with quatrefoil tracery and steeply pointed labelled hoodmould. Weathered oval stone tablet to north chancel wall. 3-light C19 Perpendicular style east window to north has 6 and 2 similar 2-light windows to north side. Interior: Unmoulded pointed tower arch. Arcade of 3 bays to north aisle with octagonal piers unusually of timber with sunk chamfers and ogee mouldings to the alternate faces. Scroll stops to the square capitals and to the base of the piers where some original timber survives otherwise largely C19 timber. Octagonal stone plinths. Straight unmoulded entablature. Perpendicular waggon roof to north aisle, (ceiled in C19 to C20) with moulded ribs and carved bosses at the intersections. Slightly pointed C19 waggon roof to nave with moulded ribs and carved foliated wall plates. Small foliated bosses to chancel roof which tapers to a flat arch. Chancel/nave truss with crenellated tie-beam supported on wall posts from which carved angels figures lean outwards. Pierced tracery design to the soffits of the principals. Large carved cross acts as hinge post. Further crenellated tie-beam over altar rails with crown post. Stained glass to east window. Wide double sedilia with central marble colonette supporting twin pointed arches. Late C19 chancel screen with central archway with foliated spandrels. 5 trefoil headed lights to each side with turned balusters. C19 pulpit polygonal timber drum on stone stem with double ogee-arches separated by squat colonettes to each facet. C19 Fleur de-lis decorated tiles to chancel and 9 medieval Barnstaple tiles new to base of pulpit. Square bowl and cylindrical stem to font without decoration, but with C16 cone cover 4-sided with cable-moulded centre and corner ribs swept up to crocketed finial. Painted Royal Arms to west wall of north aisle. 2 slate stones to floor of north aisle, one to Norwood family dated 1614, the other to Susan Rogers 1711. Wall monuments. Chancel north wall, unusual metal plaque in wooden frame engraved to Richard Carpenter, rector, d.1627 with verses etc in different lettering styles. Similar metal plaque on east wall of north aisle to Mary Weber, wife of the rector d.1671 with incised Corinthian classical pillar to centre dividing etched verses, with engraved canopy and skull and cross bones above. North wall of north aisle from east end: C17 wall monument to Hammond family, including Hester, "famous for her skill in geneology but died childless. Broken pediment flanking classical urn with putti reclining on each raking cornice supported on Tuscan column. Angels bust below and scrolled wing brackets flank slate plaque. Marble tablet recording restoration of reredos 1911 by T. E. Ching of Porthleven. Large monument to Hammond family. Large classical urn with 2 large putti to each side and classical torches outside. Corinthian pilasters flanking columns of same order outside oval medallion with richly carved surround, cherubs heads above drops and skulls in the base and to each side of consoles with scalloped bases and winged plaque between without inscription. Stone tablet on south wall of chancel to Rev. Charles Reave, d.1726. Square plaque with classical porch and scrolling wing brackets and base. SS6168938757

Dean Head, including apple store and coal shed to rear.

98645

Farmhouse, now house, probably early C16, remodelled early C17 and with C19 alterations. Whitewashed stone rubble and cob, some slate hanging at left gable end. Pair of diagonally set brick shafts to stone stack at left gable end and tall rendered lateral stack to rear with tapered cap. Through-passage, formerly open hall plan, with a dairy with slated lean-to roof beyond the hall. In the early C17, floors were inserted and a wide gable-ended stair turret projection added to rear of through passage. Possibly at some time a long right-angled extension was added at rear of upper end of hall, presumably a kitchen wing with large ridge stack with brick shaft and beyond it cider apple store with rear access to first floor loft. In the C19 a lower row of coal sheds was added in line with the stair turret to form a rear 3-sided courtyard plan with a length of cob wall with pantiled capping enclosing the courtyard on the fourth side. 2 storeys. 3 window range of C19 casements, 3-, 4- and 2-lights, from left to right, 6 panes per light with original glass. Two 3-light casement to ground floor, 6 panes per light flanking wide through-passage doorway with plank door and slated gabled roof to timber porch with a small 2-light ovolo timber mullion window to its right with square-leded cames. Plank door to dairy at right end. 2-light window with stone hoodmould to outer face of rear right-angled projection to right side with a small chamfered mullion window to its right. Slated lean-to roof to outshut along courtyard side. Stair turret has 2 pigeon holes to right of 2-light casement 6 panes per light and 3-light casement with old L-hinges to left, 6 panes per light over a timber ovolo mullion window of 4 lights with square-leded cames, the light second from left has old iron casement. Interior: many features of the early C17 remodelling survive. These include a fine plank-and-muntin screen to parlour to lower side of through passage. The muntins have thin lateral ovolo-mouldings, 6 planks to right and 5 to left of parlour doorway, square-headed with chamfered and scroll-stopped surround. Original 3 plank door framed and ledged with old lock. Ovolo-moulded beam above the headrail. Rear through-passage doorway has chamfered and scroll-stopped surround. Parlour contains nice C17 ornamental plasterwork. The ceiling divided into 3 sections by 2 beams with plasterwork mouldings and each with 2 floriated devices flanking winged horse on the soffits. Section nearest to stack no longer survives, but the other 2 sections have interlaced geometric ribwork between 4 different paterae in line. Above the screen are 6 plaster panels depicting identical demi-figure with outstretched hands holding swags at base of torso. Above the chamfered and scroll stopped lintel to chimneypiece with stone jambs is a plasterwork overmantel in

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triptych form, the wide central panel with large central lozenge with intertwined foliage. Pairs of figures above and below flank the diamond identical to the demi-figures above the screen. Each side panel has human head in high relief with strapwork designs above and below. Hall to right of through-passage probably originally had plaster ceiling but this has not survived. Stop-chamfered fireplace lintel. Stair turret to rear has chamfered and scroll-stopped doorway surrounds at foot and head of staircase both with old ledged plank doors with moulded cover strips. 3 further chamfered door surrounds to upper floor rooms, with scroll stops, that to bedroom at upper end is partly cased in. 2-panelled door to central bedroom. Main bedroom above parlour has fine ornamental plasterwork overmantel, probably by the Abbots of Frithelstock/Langree. Central panel depicting "the seasons" in strapwork cartouche with 2 mythical beasts heads to the top corners and human heads to the lower corners. Floriated emblems to each side and rosette to bottom centre (T.D.A. Vol. 89, p.138-139 and Plate 19). Single raised jointed cruck truss survives over hall, with collar morticed into soffits of the blades, smoke blackened in roof space. C17 roof structure superimposed above original roof with 3 original trusses with straight principals, 2 tiers of threaded purlins and diagonally threaded ridge purlin, the other 2 trusses are later replacements with trenched purlins, some of the purlins being reused and smoke blackened. The stair turret has a single truss and single tier of threaded purlins. Rear extension has 3 rough trusses with purlins partly trenched, partly resting on backs of the principals.

SS6245833668

Harford Barton (includes adjoining outbuildings to the north)

98598

Barton. Early C17 with late C17 additions. Painted rendered stone and cob. Slate roof with gable end to right side with brick shaft to stone rubble stack, hipped at left end. Corrugated asbestos roof to rear right-angled projection. Lateral hall stack to front with offset, tall brick shaft, and projecting bread oven with slate canopy. Main range 3-cell through-passage plan with two C17 right-angled gabled projections forming rear 3-sided courtyard plan with length of cob wall with pantiled capping enclosing the cobbled courtyard on the fourth side. 2-storeys 4- window range of C19 casements, two 2-lights to left of lateral stack and two 3- light casements on each floor to right, all 6-panes per light. 2-light casement to left of through-passage doorway with plank door. The rear right-angled projection to rear right side is lofted with plank door reached by external slate slab steps to its gable end. Upper storey has C17 timber cavetto mullion window of 3-lights on inner face of courtyard. Part of the upper storey forms part of dwelling, the remainder is storage loft above coal store. The other projection to rear left side has external steps to old door of 4 planks at the gable end. 3-light timber ovolo mullion window on outer face above square opening and small opening with chamfered timber surround to left. Pantiled roof to lean-to on inner courtyard side enclosing 3-light chamfered mullion window complete with timber grilles dividing each light, the whole later covered over on outer side by lath and plaster. To its left, a C17 doorway straight-headed with chamfered surround and jambs hollowed out to admit cider-barrels. Originally with a collar rafter roof with side-pegged collars but with some of the couples removed, this rear wing is only partially lofted as an apple store, the open section at the main range end houses a fine massive cider press with timber threaded screw. Small 2-light timber mullion window with chamfered surround in stair turret to rear of main range to right of rear through-passage doorway of 3 planks. Interior There has been little alteration to the interior since the C19 and many C17 features survive, including the majority of doorways with scroll-stopped chamfered surrounds, complete with old doors to all the upper storey rooms. Hall has original settle at dais end with integral oak panelled back, 2 panels high with fluted top rail. The ceilings originally had ornamental plasterwork decoration but only the moulded cornices survive to the beam end above the settle. 2 plasterwork panels, that to left is a lozenge with floriated centre, that to right is an enlarged circular representation of a flower head. Elaborate striated design above scroll-stop to staircase doorway to rear of hall. C17 staircase balusters survive to upper flight of winder staircase with bar stops to the chamfered sides. Principal chamber over hall has moulded plasterwork cornices with 3 plant designs above at each end. Foliated plasterwork cluster to reverse of lower wall in adjoining chamber. 2 probably C17 trusses with straight principals and formerly trenched purlins survive with C20 roof structure superimposed. Inner room contains moulded plasterwork cornices in 2 large fields with central dividing beam.

SS6026831849

Rosehill

98527

House, one time Marist Convent, presently unoccupied (December 1984). c.1835. Stucco-faced with scantle slate roofs. Central courtyard plan with 2-storey bows to full height with conical roofs and deep eaves at each corner and additional projecting bow forming centre north side. Gable-end extension to left side. 2 storeys with basement to north range. 3 bay central range to west side of C19 2- light casements with margin glazing bars, 4 panes per light. The 2-storey bows with sashes on each floor 6 over 6 panes with original glass. Slated verandah roof across centre with crenellated wall plate supported on timber posts, the 2 central ones of square section, those at each end circular in section and with arched spandrels. The verandah encloses a 2-light casement 6 panes per light with margin glazing bars to left and 1/2-glazed panelled door to right with margin glazing bars both set in wider reveals with slightly cambered arches and fluted keystones. Bows have plat-bands running out to quoins and wrought iron railings to ground floor sill height with spear shafts. Symmetrical north side has round ends (right-hand end is bow to front) and has central bow. 4 over 4 paned sash on each floor to central

bow, and a single sash 6 over 6 panes to left and right side bows, other openings being blocked. 3 similar sashes to south side above 2 French windows with margin glazing bars. Garden boundary wall of stone rubble with brick capping extends south from front right side with pointed arched Gothick doorway with quatrefoil window to left. Internal joinery and fittings virtually intact including marble chimneypieces, panelled doors and shutters, geometrical staircase with stick balusters and wreathed handrail. Moulded plasterwork ceiling roundels and enriched floriated plasterwork cornices to principal room. This is a remarkably complete Regency style house, certainly inspired by Nash's Cronkhill.
SS5709631439

GRADE II LISTED

Gatepiers and archway to Stoke Rivers churchyard, approx. 10m to south porch of Stoke Rivers church
98634

Gatepiers and archway. Gatepiers probably C18, archway C19. Piers of stone rubble with dressed stone cappings. Wrought iron archway. Gatepiers square in section with wider plinth and overhanging stone cappings with chamfered soffits. Scrolled wrought iron arch overthrow with central lamp bracket.
SS6332835457

Baptist Chapel
98635

Baptist Chapel, 1856. Roughly squared stone rubble rendered on all sides except facade with ashlar quoins, kneelers and plinth. Slate roof with gabled ends. Rectangular on plan. Single storey. Two 2 trefoil-headed light windows to right of pointed arched doorway with moulded surround and hoodmould with label stops. Small quatrefoil stone inset above inscribed 18 BAPTIST CHAPEL 56

2 single trefoil-headed lights at each gable end. Plastered interior walls and gambrel roof. C20 furniture with tiered seating to rear.
SS6330235403

Dutch barn approx. 85m north of Higher Davis Farmhouse
98636

Dutch barn. Mid C19. Stone rubble with corrugated asbestos roof with weatherboarded gable ends. Rectangular on plan, open-sided with each truss carried on 5 pairs of tall circular piers. Short side walls to each end with cambered stone arch to doorway at right end, north side. Loft opening at left gable end.
SS6322435427

Glebe House
98637

House formerly Rectory. C17, partly rebuilt and greatly extended 1855. Stone rubble with slate roofs. Brick stack at each gable end. Main Gothic style C19 range facing south, asymmetrical facade with off-centre 2-storey porch. C17 right-angled projection to rear, heightened and mostly refenestrated and again extended to north in C19. 2-storeys 4-window range, 3 gabled dormers with carved bargeboards and 2-storey porch window with hoodmould each with heraldic shields in the gables, that over porch dated 1855, and initials HPA. All timber sashes with large single panes to each light and thick meeting rails. Ground floor windows have stone hoodmoulds. Segmental arched porch doorway with plank door of 2 leaves and stone hoodmould with returned ends. 1/2-glazed 2-panelled inner door with shallow pointed arch. The C17 range retains a 2-light chamfered mullion window on the north side and C17 plank door with moulded cover strips under slated lean-to canopy on the west side. Interior: C19 interior fittings intact, the principal room to left of entrance hall has foliated plaster cornice and C19 naturalistic painted scenes on the 4-panelled door. Barley sugar balusters to geometrical staircase.
SS6329635353

Newhouse
98639

Farmhouse, now unoccupied (Jan 1985). C17, refenestrated and some rebuilding in C19. Stone rubble and cob. Slate roofs with clay ridge tiles. Gable ends to west range, hipped to range to south, and double Roman tiles to east range. The range to south forms a 3 cell through-passage but with the inner room at right end partially demolished and now covered by a lean-to roof. 2 long right-angled added wings complete the C17 3-sided rear courtyard plan. In the early C19 the west facade was emphasised with the insertion of a central doorway, rebuilding at left end and refenestration throughout. Part of the rear right-hand wing also converted to form outbuilding and stack on inner face removed. Tall rubble stacks with tapered caps and drips to rear of original hall in south range and to ridge of left side rear wing heightened with brick shaft. Rebuilt brick stack to exposed front gable end of rear right-hand wing. 2-storeys, south-side has 3-window range of a 3-light and two 2-light C19 casements 2-panes per light. Rubble outshut with slated lean-to roof to left of through-passage doorway with C17 straight-headed ovolo-and-hollow chamfered door surround with weathered jambs and C19 plank

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doors: 2-light window to right 8- panes per light with hoodmould. West facade has 3-window range of two 2-light casements 2-panes per light above twin 12-paned hornless sashes to right and 4-paned sash on each floor to left of brick porch with slate gabled roof with timber bargeboard. 6-panelled inner door. 6-paned fixed light immediately to its right inserted in blocked doorway. East side has a 4-light window to left under the lean-to roof with H hinges to the opening light. A 2-light window 6-panes per light and a small 2-light mullion window to left of wide plank door. 2 tall C19 2-light windows 3-panes per light to inner face of rear left side wing and a 3-light window 2-panes per light to its gable end. Overhanging slate roof to courtyard side of rear right-hand projection with plank door flanked by 2-window openings that to left retains C17 chamfered timber surround. Interior: the majority of C17 door surrounds surviving to the rear through-passage door with old plank door to hall entrance from through-passage to each end of the ground floor corridor in the left-hand wing and 3 to the chambers above on this side, 2 of them paired and all 3 with original plank doors with moulded cover strips. All the door surrounds have straight-headed ovolo-and-hollow chamfered surrounds with ornate bulbous carved stops to the jambs, except that at head of stairs which has scroll stops. Main staircase has C17 moulded handrail and heavily turned newels with renewed stick balusters. Bolection moulded timber chimney piece with C19 decorative wrought iron canopy to grate with tiled surround. C19 chimney pieces intact to other principal rooms. Kitchen and dairy fittings intact with slate shelving skirting the walls of the latter.

SS6326235309

Lower Davis Farmhouse

98640

Farmhouse. Probably 1630. Much altered and extended in C19. Whitewashed rendered stone and cob. Gable ended slate roofs, some brick to rear. Possibly originally 3 cells in line, but at an early date the lower end must have been demolished and rebuilt to rear to form rough T-shaped plan with rendered lateral front stack to hall with slated offsets and stack at right gable end heating inner room with oversailing brick courses to the cap. To the rear at right angles to these 2 principal rooms is the service range with a gable end rendered rubble stack and also heats the stable block, rebuilt in brick projecting to the left to rear of the service wing. 2 back-to-back outshuts with slated lean-to roofs to central valley in the angle of inner room and service wing. 2-storeys. 2 sashes to facade with marginal glazing bars above C19 window of 3-lights 8-panes per light. Interior: C17 ovolo-moulded beams and fireplace lintel to hall and scroll-stopped beam to inner room. Plank door to rear carved 1855. C17 plasterwork to chamber (now bathroom) above inner room comprising a T-shaped plasterwork tablet with triangular base. Single central palmette with "James and Marie Joce" across the shoulders and "1630" with "R & M" in the base.

SS6319835309

Orchard Cottage

485777

House. c1840s. Cement-rendered; natural slate roof, gabled at ends with crested ridge tiles; stacks with rendered shafts and old pots. Single-depth main range, 2 rooms wide. 2 storeys. Eaves board and moulded cornice on paired brackets. Symmetrical 3-window range. Panelled front door, upper panels glazed; lean-to porch with slated roof. 2 ground- and 3 first-floor 12-pane hornless sashes with louvred sun shutters. INTERIOR not inspected.

SS5677531844

Brightlycott Farmhouse

98224

Farmhouse. C17 fenestrated late C18, rendered cob and stone rubble with slate roof, hipped to left and gable end to right. 2 storeys with large outshut to rear with axial brick stack and large off-set brick stack near to gable end. 3 cell plan. Fenestration attempting symmetry to left with sashes with glazing bars 8 panes per sash to each side of C20 brick porch. 3 similar sashes above. To right of slight projection in upper wall surface is a sash with glazing bars above inserted casement. The room at this end has fine moulded C17 panelling on 1 wall. Dairy extending at right angles not included.

SS5804735372

Bank barn approx 10m north-west of Brightlycott farmhouse

98225

Bank Barn, C19 stone rubble with slate roof. Shippon has 3 stone segmental-arched openings, that to left is partially blocked. Above and just to right of this arch is bipartite wooden winnowing door. Right-hand arch has inserted winches above. Included for group value.

SS5798935418

Chelfham Viaduct

98532

BRATTON FLEMING SS 63 NW 4/53 Chelfham Viaduct 25.2.65 II Viaduct, serving the dismantled Lynton-Barnstaple railway, 1896-7. Engineer, F. W. Chanter. Yellow brick with rock-faced plinths to the piers. 400 feet long and 70 feet high. 8 tall arches with semicircular heads springing from unmoulded impost bands. 2 shallow

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pilasters flank the 4 principal arches on the west side, and a single pilaster to centre on east side, all with un moulded capitals of 8 oversailing brick courses. "More than a quarter of a million bricks were used in its construction, and the cost was about £6,500". L T Catchpole The Lynton and Barnstaple Railway. The narrow gauge line was closed in 1935. The largest bridge structure on a narrow gauge line.
SS6096035619

Northleigh hill
98568

Farmhouse. Now house with former barn and stables attached, converted to form part of dwelling. Early C16 or possibly earlier fabric concealed, remodelled in C17. Whitewashed rendered rubble and cob. Slate roofs with gable end stacks, that to left side is massive and heightened in brick. Originally an open-hall house with floors and stack inserted in C17, the latter unusually creating a lobby entry although it is possible that the present narrow lower end may have once formed a cross-passage. The converted barn and stables adjoin to left end. 2 storeys. North side has 2-window range, C20 single light to left and 2-light to right, 2- panes per light. 3-window ground floor range of C19 2-light casements with inserted fixed light at right end. 2 storey extension with lean-to slate roof to south side projecting slightly at right end. Recessed C17 doorway to left with ovolo-moulded surround with weathered stops. C17 3-plank ledged door to left of lobby entry with cover strips and ovolo-moulded surround with scroll-stopped jambs. Chamfered beams to hall and fireplace lintel. Twin scroll-stopped door surrounds at head of stairs which enter the hall by a similar door surround with the durns facing the stairs. Foliated plasterwork boss to inner wall of chamber above inner room. Heavy smoke- blackening to rafters and part of purlins, but 3 trusses replaced.
SS6017734659

Willesleigh House and Upper Willesleigh
98595

House, now divided into 2 occupations. Late C18. Extended probably in mid C19. Colour painted stone. Hipped slate roof with shaped brackets to eaves soffit. Main range rectangular on plan with central projecting stair turret to rear serving staircase to rear of central entrance hall with single rooms to each side. Hipped slate roof to right angled projection to rear right hand side adjoining stair turret, but extending beyond it. In the mid C19 a gable ended L-shaped extension was added to rear backing onto the main range and completing the rectangular layout of the rear portion of 2-storeys. Main range 3-storeys. Symmetrical facade of 3 bays, the central bay breaking forward slightly. Quoin pilasters. Tripartite sashes to the upper storeys with 4-paned sidelights. Venetian style windows to ground floor with intersecting glazing bars to the central sashes and 4-paned sliding sidelight sashes. Central Doric porch with detached columns supporting pediment and pilasters flanking 1/2-glazed door of 9-panes with 3-panes to each side light. Tripartite sashes on each floor at left gable end above flat roofed extension. All principal windows have moulded stone architraves. Curved bay window to right side with dentilled cornice, and much of the original glass surviving to the 3 sashes. Interior: geometrical staircase with moulded wreathed handrails ramped up to slender turned newels with stick balusters, lit by oval stairwell light with paterae around the base of the dome. Plaster cornices to the room to left of entrance hall and to former dining room in the rear right-hand extension which also has dado rail and doorways with fluted architraves. Much of the internal joinery is intact including doors, some of which are 2-panelled, and shuttering to the windows. Wine cellar fittings also intact. Original roof trusses survive, formerly with threaded purlins.
SS5996833431

Westacott House and barns attached
98609

Farmhouse with barn attached. House probably C16 remodelled in late C17 when the barn was added. House extended in late C18/early C19. Colour painted rendered stone and cob. Slate roofs, hipped at left end, roof level raised towards right end. Barn is stone-fronted, cob to rear. Slate roof with gable end. Overall L- shaped plan with barn extending at right angles to front right side of farmhouse. Farmhouse originally 3-cell plan, with hall and upper end heated by rear lateral stacks both with brick shafts. Ridge stack with brick shaft formerly at lower gable end now enclosed by C18/C19 extensions with further brick stack at left end and small 2-storied extension to rear of this addition. House has 2-storeys, 5- window range. C20 fenestration. Barn has slated canopy with projecting piers to full height each side of wide threshing door of 2 leaves. with opposing doors to rear. Double plank doors to right. Buttress to full height at right end. Plank door to left end near the angle of the farmhouse with ovolo mullion timber window of 2-lights to right. 3-light C19 window above. 2-light chamfered timber mullion window to rear. Interior: ovolo moulded timber lintel to chimneypiece at upper end of farmhouse, formerly with plasterwork overmantel said to have been the Acland Crest and dated 1690. 3 raised cruck trusses survive over hall and lower end, 1 with cranked collar tenoned into soffit mortices to principals. No sign of smoke-blackening. 2 tiers of threaded purlins and diagonally set ridge purlin. Straight principals to 2 trusses over right hand end, with superimposed C17 roof structure above these of 2 trusses with lap-jointed collars.
SS5859232850

Barns and stables approx 50m south of Westacott House

South West Archaeology Ltd.

98610

Barn and stables with loft over. C17. Stone rubble plinth to unrendered cob walls. Corrugated asbestos roof with gable ends. Rectangular on plan. Stables at lower end of barn with stable plank door to front and 2-light chamfered timber mullion window to rear to left of loft plank door. Square loft opening at gable end above pantiled roof to lean-to. Barn has wide opening to rear. Lofted over at each end. Roof structure of 4 raised cruck trusses each foot sitting on individual well-bedded short wall plates. 2 tiers of trenched purlins, formerly with collars tenoned into soffits of blades, replaced with side-pegged collars. One blade to lower end of barn replaced with straight principal.

SS5858432806

Ivy Lodge

485592

Lodge, later farmhouse and now private house. Probably c1806 with substantial late C19 additions. Stone rubble. Slated roofs entirely concealed by parapets, except in late C19 farm building to right. Red brick chimneys at rear. 2 storeys. The original lodge takes the form of a Gothic gatehouse, its slightly recessed centre with a wide carriage-gate having a moulded, almost 4-centred arch; the latter is unusual in that the sides are straight. Within the opening are cast-iron gates hanging from open-work gateposts, all of them decorated with quatrefoils and trefoils. Inside, the arch has ribbed vault and at either side is a moulded doorway with pointed arch and studded panelled door. At rear, 4-centred arch matching that at the front. To left of the front arch is a slit window and to right a small wood casement. In the upper storey are 3 slits in the form of crosses, the ends of the arms developed as small circles. Tall battlemented parapet on top, front and back. To left is a square tower, apparently added in late C19 along with substantial living accommodation at rear. Front is battlemented to match the gatehouse. 2-storeyed canted bay window also battlemented; sashes throughout, those in centre lights with margin-panes. Long plain former farm building to right; a single wood casement window with glazing bars at left-hand end of upper storey. HISTORICAL NOTE: the lodge is said to have belonged to Yeotown House, built by RN Incedon in 1806. Drawing of Yeotown House, but not the lodge, in North Devon Athenaeum.

SS568833321

East Cemetery Chapel

485457

Cemetery chapel, one of an identical pair. 1856. To the designs of Richard Davie Gould. Snecked local slatestone; natural slate roof with crested ridge tiles. Decorated Gothic style. Close to the entrance and on the same alignment as the other chapel of the pair (qv). Shown on the OS map as the Nonconformist chapel of the pair. small 3-bay chapel with gabled porch in the centre on the south side. Clasping battered buttresses at ends with low buttress in the centre below the E window cill. Coped gables with kneelers; coped plinth. E and W ends identical with 3-light window with hoodmould, carved corbel heads and cusped roundels in the head tracery. Moulded string across E and W ends rises to form cill below window. S side has coped gabled porch with chamfered 2-centred arched doorway. Windows, 2 to S side, 3 to N, are 2-light traceried windows. W end has later doorway knocked in and conversion to toilet at west end. INTERIOR: not inspected but may retain features of interest. HISTORICAL NOTE: the cemetery was founded by the Barnstaple Burial Board in 1856 (Brooks). RD Gould was the town surveyor.

SS5669233360

Cemetery Lodge

485455

Cemetery lodge. 1856. To the designs of Richard Davie Gould (Brooks). For the Barnstaple Burial Board. Snecked local stone rubble with bathstone dressings; slate roof with some surviving crested ridge tiles; stacks with stone shafts with ashlar quoins. Tudor style. L-plan lodge, fronting Bear Street and built within the cemetery walls. C20 bathroom addition to rear in angle between the 2 blocks. 2 storeys. Picturesque roofscape with coped gables; stone copings to chimney shafts. Stone mullioned windows with chamfered mullions, mostly with transoms. Asymmetrical 3-window range, gabled to the front at the right with a tall, gabled bellcote in the centre and a gabled half-dormer to the left. Central plank front door with big strap hinges in stone shouldered doorway with pyramid stops. Square 3-light bay window to left with hipped slate roof. Canted bay window to right of front door. 2-light windows to first floor with slit window below bellcote. Other elevations preserve some original windows. INTERIOR: not inspected. HISTORICAL NOTE: the cemetery was founded by the Barnstaple Burial Board in 1856. RD Gould was the town surveyor. An unusually tall and ambitious adaptation of the Tudor style for a cemetery chapel.

SS5668133336

Gate piers and Gates to Barnstaple Cemetery

485459

Gate piers and gates. 1856. To the designs of RD Gould (Brooks). Piers local stone with granite ashlar dressings. Cast-iron gates and one cast-iron pier. Gothic Revival style. Pedestrian gate to the left with carriage gates to the right. Square section piers with battered bases below a stout granite string, chamfered corners and 4 gables, each with a blind trefoil. Pedestrian gate to the left. Pair of carriage gates to the right, the left hand

gate hung off a square section cast-iron piers (stamped 'P & Petters, Barnstaple founders') with a shallow pyramidal cap and sunk panels on each side. The matching gates have intersecting Gothic arches above and below the dog rail, which is a frieze of quatrefoils. curved top rail with fleur-de-lys finials. HISTORICAL NOTE: Barnstaple cemetery was established by the Barnstaple Burial Board in 1856. RD Gould was the town surveyor. SS566633328

West Cemetery Chapel
485458

Cemetery chapel, one of an identical pair. 1856. To the designs of Richard Davie Gould. Sneaked local slatestone; natural slate roof with crested ridge tiles. Decorated Gothic style. Close to the entrance and on the same alignment as the other chapel of the pair (qv). Shown on the OS map as the Anglican chapel of the pair. Small 3-bay chapel with gabled porch in the centre on the S side. clasping battered buttresses at ends with low buttress in the centre below the E window cill. Coped gables with kneelers; coped plinth. E and W ends identical with 3-light window with hoodmould, carved corbel heads and cusped roundels in the head tracery. Moulded string across E and W ends rises to form cill below window. S side has coped gabled porch with chamfered 2-centred arched doorway. Windows, 2 to S side, 3 to N, are 2-light traceried windows. W end has later doorway knocked in. INTERIOR: not inspected but may retain features of interest. HISTORICAL NOTE: the cemetery was founded by the Barnstaple Burial Board in 1856. RD Gould was the town surveyor. SS5665033354

REGISTERED PARKS AND GARDENS

Youlston Park
1697
GII

An C18 park, with an early C19 carriage drive and pleasure grounds.

In 1086 land in the parish of Shirwell was held by Gilbert and Robert of Beaumont. By the early C12, Roceline de Beaumont had his chief dwelling at Youlston (Risdon 1640), and by the early C15 there was a substantial dwelling on the site of the present house. Youlston passed by marriage to John Chichester of Raleigh, Devon in 1490, and during the C16 and C17 the Chichesters consolidated their position as one of the leading families in Devon, serving as Members of Parliament and supporting the Crown in the Civil War. Another branch of the family was established at neighbouring Arlington Court (qv) in the early C16. Sir John Chichester of Youlston (d 1680) was created a baronet in 1641. Youlston remained a secondary estate until Sir Arthur Chichester, third baronet, sold Raleigh in 1690. Sir Arthur (d 1718) rebuilt much of the house at Youlston (Cherry and Pevsner 1989). Donn's Map of Devon (1765) shows that the present park around the house was established by the mid C18, perhaps as part of Sir Arthur's early C18 improvements. Sir John, fifth baronet, who succeeded in 1740, made further improvements. From his succession in 1784 the sixth baronet, a man of literary tastes, spent much time in London (CL 1961). At his death in 1808 the property passed to a cousin, and changes were made to both the house and pleasure grounds in the early C19. The park remained stocked with deer in 1822 (Lysons), and in the early C19 a picturesque carriage drive was developed through a valley to the south-west of the house. This feature is similar to the contemporary Woolley Drive at Arlington Court which joins the A39 Lynton road c 2km north of Youlston Park. Sir Arthur, the eighth baronet, succeeded in 1842 but suffered financial difficulties which led to his bankruptcy c 1870. As a result much of the park was let from 1879. Sir Arthur married Lady Rosalie Chichester, widow of his distant cousin Sir Bruce Chichester of Arlington Court, in 1883. Admiral Sir Edward Chichester succeeded as ninth baronet in 1898, and was followed in 1907 by his son, Captain Sir Edward Chichester. The property was sold in 1920 to J C Fanshawe-Royle, and subsequently in 1953 to Major Cavan. Youlston has passed through several hands in the mid C20, and today (1999) remains in private occupation.

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING Youlston is situated 0.5km north-west of Shirwell Cross and c 1km west of the village of Shirwell, to the west of the A39 road which leads north-east from Barnstaple to Lynton. The c 60ha site comprises some 53ha of parkland, and some 7ha of pleasure grounds and walled gardens around the house. The site is bounded to the south and east by the A39 Lynton road, and to the north by a minor road leading west from Toll Bar Cross towards Muddiford. To the south-west and west the site adjoins agricultural land and is enclosed by traditional banks and hedges, and by fences. The house stands towards the east end of a west-facing combe, from which the park rises north, east and south towards the site boundaries. There are predominantly westerly views across agricultural land and woodland outside the site from the pleasure grounds, and higher points in the park to the north, east and south of the house. ENTRANCES AND APPROACHES Youlston Park is approached from the A39 to the east. A pair of late C18 lodges (listed grade II*) stand c 500m east of the house. Of square plan, the lodges are constructed in ashlar with pediments on each face, and niches on the east and west faces containing oval urns set on pedestals. The lodges support C20 simple iron railings and gates with spear finials. To north and south the lodges are flanked by low concave stone walls, while C20 metal estate fencing on the east side of the A39 allows views from the entrance across farmland towards Shirwell. The tarmac drive passes c 320m west-north-west across the park, partly running through an avenue of limes, before turning south-west for c 160m to approach the carriage court to the south of the house. The east drive is shown on Donn's Map of Devon (1765). A further drive, now a grass

Land at Coxleigh Barton, Shirwell, Devon

track, entered the site from the A39 Lynton road at a point c 530m south-east of the house, passing north across the park for c 500m to join the east drive c 240m east of the house. This drive is shown on the 1804 OS Drawing, but appears to have been abandoned by 1838 (Tithe map). A pair of stone gate piers surmounted by ball finials which formerly supported cast-iron Chichester heraldic herons mark the entrance to the former south drive, which is closed by an early C19 metal gate. The gate piers are flanked by concave stone walls which terminate in square piers surmounted by pyramid caps. A service drive approaches the kitchen garden and late C18 stables (listed grade II) to the north of the house from the minor road forming the northern site boundary. A carriage drive c 3km in length (now, 1999, a track) approached the house from the south-west, passing north along a wooded valley with views to the north and west for c 1.5km, before turning east to follow a stream for c 1.5km to reach the south side of the house. This drive is first shown on the 1838 Tithe map, and formed part of the early C19 improvements to the estate.

PRINCIPAL BUILDING Youlston Park (listed grade I) incorporates a medieval courtyard house with a hall, from which an important timber roof of c 1400 survives above the present hall (Cherry and Pevsner 1989). The medieval house was remodelled by Sir Arthur Chichester, who added the west wing in the late C17. Further extensive alterations in the mid C18 gave the house its present Georgian external details, including sash windows, lunettes in the hall gables, and a Palladian window lighting the staircase. There were further changes c 1800. Constructed to a courtyard plan, with a projecting west wing, the two-storey house is built in random coursed ashlar and rubble stone with slate roofs. The rendered service quarters lie to the north. The house contains important interior elements dating from the late C17 and mid C18, including rare Chinese wallpaper, which indicate the importance of the family and estate in the C18.

GARDENS AND PLEASURE GROUNDS Lying principally to the north and west of the house, the pleasure grounds are separated from the park by metal estate fencing (sale particulars), and comprise mixed ornamental planting and lawns around two lakes which lie c 300m north-west of the house. Nothing is known about the gardens associated with the medieval house, or Sir Arthur Chichester's late C17 remodelling. The lakes are of artificial construction, being retained by dams to the west, and appear to have lain at the head of a series of at least three further ponds in the valley to the west of the site. These further ponds would have been overlooked by the early C19 west carriage drive. Pleasure grounds conforming approximately to those which survive today are shown on the 1804 OS Drawing, but the Tithe map (1838) suggests that the mid C19 pleasure grounds extended further south to include Park Plantation c 150m south-west of the house. The mid C19 pleasure grounds also included a greenhouse east of the house, and kennels to the north of the house in an area of dense shrubbery.

An early C19 square, timber-framed game larder (listed grade II) survives c 10m north of the house, adjacent to the site of the early C19 kennels. By the late C19 the greenhouse had been removed, and new kennels constructed c 400m north-west of the house at the edge of the pleasure grounds. The pleasure grounds today have a late C18 or early C19 character with mixed deciduous trees and C19 conifers, and areas of shrubbery to the north and north-west of the house which relate to those shown on the Tithe map (1838). **PARK** Lying to the east and south of the house and pleasure grounds, the park today (1999) remains pasture with scattered deciduous trees. Boundary plantations on high ground to the south and south-east screen the hamlet of Shirwell Cross. The park is shown on Donn's Map of Devon (1765) with boundaries approximating to those which survive today (1999). The 1804 OS Drawing and 1st edition 1" map (1809) show more extensive parkland planting, with plantations screening the Lynton road on the east boundary. By 1838 the Tithe map shows fenced boundary plantations to the north, east and south of the park. These were considerably reduced by 1889 (OS 1st edition 6"), with the north and north-east boundary plantations and Park Plantation south of the pleasure grounds being felled. This process may have been connected with Sir Arthur Chichester's bankruptcy c 1870. The parkland and plantations remain today (1999) substantially as shown on the late C19 OS maps.

The present park appears to have replaced a detached deer park, now known as Youlston Old Park, which is situated c 2km south-east of the house, and c 0.5km south of Shirwell, beyond the site boundary. Occupying high ground to the west of the River Yeo, the Old Park was divided, with the Little Park forming a smaller, northern compartment. It is uncertain when the Old Park was disparked, but it appears as agricultural land on the Tithe map (1838). The Old Park is not included within the area here registered.

KITCHEN GARDEN Lying c 190m north-north-west of the house, the walled kitchen gardens were established in their present form by 1838 (Tithe map). Surrounded by rubble-stone walls c 3m high, the kitchen gardens are divided into two compartments, with a smaller area lying to the east, and a larger garden to the west with a late C19 glasshouse against the inner face of its north wall. A further area of garden or orchard lay to the west of the kitchen gardens in the late C19, but areas of garden shown to the south of the walled gardens in 1838 (Tithe map) do not survive.

SS5871237274

Arlington Court

1678

GII*

Early and mid C19 pleasure grounds and gardens surrounding an early C19 mansion, set in a late C18 and early C19 parkland landscape with surviving early and mid C19 elements.

HISTORIC

DEVELOPMENT

The manor of Arlington, which is mentioned in Domesday Book (1086), was acquired by John Chichester in 1384

when he married the heiress of John Raleigh. The Chichesters did not take up residence at Arlington until 1534, when Amyas Chichester rebuilt an existing manor house which stood south-east of the parish church, some 200m south-east of the present house. Despite heavy fines for recusancy, the family increased its wealth in the C16 and C17 through a series of marriages with heiresses, which also brought estates in Wales. Woolley Wood south-west of the house and park is known to have existed by the early C16 and is probably the earliest surviving feature of the Arlington landscape (guidebook). Deerpark Wood c 1km south-south-east of the present house and outside the registered site may indicate the existence of a deer park associated with the C16 house. Open fields were gradually enclosed from c 1630 to form a mixed agricultural landscape from which the ornamental landscape evolved in the late C18. A survey by Charles Hassall (1776) shows enclosed gardens south of the house, two areas of woodland north-east and south-east of the house known as Grove Woods which may have been ornamental, and orchards on the site of the present Wilderness.

Colonel John Chichester (1769-1823) rebuilt the C16 manor house on the same site c 1790, employing the London architect John Meadows to produce designs. Lacking proper supervision during its construction, this house had to be demolished c 1820. Late C18 paintings by Maria Pixell, now hung in the house, show Colonel Chichester's house to have been a conventional white-painted three-storey villa with a full-height bow window on the south facade overlooking the wooded valley known as The Wilderness, and canted bays to the east and west. Pixell's suggestion of parkland south and south-west of the 1790 house is confirmed by William Mudge's county map of 1809. This also indicates that the south-west approach from Woolley Lodge was established, and Deerpark Wood planted before 1809. In about 1820 Colonel Chichester built the present house on a new site c 200m west of the church from designs commissioned from the Barnstaple architect Thomas Lee. It is likely that Colonel Chichester was responsible for the layout of the pleasure grounds around the new house, but it was his son, John Palmer Bruce Chichester (1794-1851) who carried out much of the parkland planting and first created the lake to the south of the house. The landscape recorded on the 1844 Tithe map corresponds closely to what survives today with the flower garden, pinery, kitchen garden, Wilderness and areas of park east, south, south-west and west of the house all established. Nurseries c 300m north of the church (now outside the site) were established to produce trees for the park (Gardener's Mag 1838). Sir John's son, Sir Bruce, was a minor when he inherited in 1851. The last of the male line, Sir Bruce added a new service wing and dining room to the house and adapted it for fashionable entertaining. He was also responsible for the introduction of features such as the Monkey Puzzle Avenue, embellishing the early and mid C19 landscape. Spending lavishly on yacht racing, at his death in 1881 he left debts which took fifty years to pay off. Miss Rosalie Chichester assumed control of the Arlington estate, where she lived until her death in 1949. An avid collector, Miss Chichester amassed a diverse collection of artefacts at Arlington, which, together with the house and estate, she bequeathed to the National Trust. The grounds were first opened to the public by Miss Chichester, who had been impressed by National Parks in Australia and New Zealand in the 1920s. The National Trust undertook essential management including a programme of woodland regeneration, and further renovation of the formal garden and pleasure grounds was undertaken during the 1970s and early 1980s.

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING Arlington Court is situated c 8km north-north-east of Barnstaple and c 5km south-south-east of the coastal village of Combe Martin, on the east side of the A39 which runs north-east from Barnstaple to Lynton. The c 145ha site comprises some 20ha of formal gardens and pleasure grounds, and c 125ha of parkland, lake, plantations, and woodland. The house, pleasure grounds and gardens occupy high ground to the north-east of the River Yeo, with parkland running down the south-west-facing slope, and with woodland opposite. The site is partly bounded to the north-west by the A39, and to the north and north-east by a minor lane leading to Arlington village. The parish church and churchyard adjoin the site c 200m east-south-east of the house. Elsewhere the site is enclosed by traditional hedge banks and farm fences which allow the parkland and woodland to merge with the surrounding wooded agricultural landscape. Deerpark Wood c 1km south of the house is significant in framing views from the site up the Yeo valley.

ENTRANCES AND APPROACHES The site is approached from a minor lane which leads from the A39 to the village of Arlington, and which forms the north-east and north boundary of the site. Some 80m south-south-east of the gabled mid C19 Home Farm, convex drystone-faced banks c 1.5m high flank stone gate piers originally surmounted by ball finials and cast-iron herons (missing 1998) which support latticed painted timber gates (listed grade II). The gravelled drive runs c 240m south-south-east between grass verges with mature oaks and other deciduous trees underplanted with rhododendrons and evergreen shrubs to create the effect of woodland glades. Passing the site of a lodge marked on the Tithe map (1844) and the 1904 OS map, the drive turns and runs a further 250m east and south to reach a carriage circle to the north of the house. The central lawn is planted with trees and shrubs, and a service drive leads south-west to the service court, while the main drive continues to the east front of the house where there is a further gravelled forecourt. An approach from Woolley Lodge c 1.5km south-west of the house was completed before 1809, with a farm track carried under the drive through a tunnel. The neo-classical single-storey lodge and gate piers supporting cast-iron herons (all listed grade II) survive, together with the mid C19 supports for a projected suspension bridge to carry the drive over the lake c 800m south-west of the house. The Tithe map (1844) shows that a network of carriage drives through the pleasure grounds and park was already established by that date.

PRINCIPAL BUILDING Arlington Court (listed grade II*) stands on high level ground c 200m west-north-west of the parish church and enjoys wide views within and beyond the site to the east, south and west. Built in 1820 by Thomas Lee of Barnstaple for Colonel John Chichester, the main range is a neo-classical villa showing the influence of Soane (listed building description). The two-storey ashlar building has basement service rooms

concealed by a stone-flagged terrace on the east and south facades, while on the west a late C20 cast-iron pergola has been constructed at basement level. The entrance facade to the east has a Greek Doric porch supported by fluted columns and approached from the carriage court by stone-flagged steps. A wing was built to the north-east of the original house c 1864-5 and has distinctive rusticated arched windows under a pitched slate roof. A corresponding wing to the north-west contained a new dining room, subsequently used by Miss Chichester as a museum. Infested with dry rot, this was demolished in 1949.

GARDENS AND PLEASURE GROUNDS The formal and informal gardens and pleasure grounds lie to the east, south and west of the house. Stone steps lead from the flagged terrace below the south facade of the house to the pleasure grounds which are separated from the park to the south and west by a late C20 ha-ha which replaced C19 metal estate fencing. Groups of trees and ornamental shrubs to the south-east, south-west and north-west of the house frame vistas across the park and surrounding agricultural landscape, and a circuit of gravel and mown grass walks passes through the shrubberies. Within the shrubbery c 100m south-west of the house a stone pedestal on a rusticated base supports a marble carving of a sleeping puppy which commemorates Sir Bruce Chichester's dog Memory (d 1868); beyond this is the C19 pheasantry, restored c 1990. Some 130m north-east of the house the mid C19 formal flower garden is separated from the pleasure grounds by a low metal fence to the south-west, by hedges to the north-west and south-east, and by a brick wall to the north-east which forms the boundary of the kitchen garden. The flower garden is laid out with four terraces descending from a timber and glass conservatory, rebuilt against the north-east wall in the late C20 to the mid C19 plan. The terraces are linked by centrally placed steps flanked by stone urns and cast-iron herons, and by a gravel walk which adjoins perimeter beds which are edged with white quartz. The lower terrace has a rocky retaining wall planted with azaleas, above which the second terrace has a central circular pool surrounded by white quartz and a narrow flower bed. The pool contains a fountain which rises from an urn on a pedestal, while wire lattice arches enclose it to the north and south. The third terrace comprises a wide lawn with two symmetrically placed wire-lattice-edged circular flower beds, and two late C20 monkey puzzles which replace C19 specimens. The upper terrace has a transverse gravel walk which adjoins the low brick plinths for the north-west and south-east wings of the C19 conservatory, which are now ornamentally planted. The walk is terminated at each end by a wisteria arch placed in front of a metal seat. The conservatory has a half-octagonal bay placed on the central axis of the garden, and its roof is ornamented with a further cast-iron heron. Planted with tender climbers and shrubs, a door in the rear wall connects with the kitchen garden. To the south-east the Flower Garden is adjoined by the grounds of Glebe House (listed grade II*), the early C19 former rectory. Lying within the registered site, these have a gravelled carriage circle to the south of the house, and early and mid C19 pleasure grounds with evergreen shrubbery planting and lawns to the west and north-west. Some 370m east-south-east of Arlington Court, and beyond the parish church and mid C19 stables and coachman's house (listed grade II), the late C19 stone and brick Kennel Cottages adjacent to the site of the C19 kennels form the eastern extremity of the pleasure grounds. Some 200m south-east of the house, and concealed from it by late C19 rhododendrons, shrubbery and conifers, the Wilderness Pond (restored 1970s) lies at the head of The Wilderness, a wooded valley and stream which extends c 500m south-south-west into the park from the main area of pleasure grounds around the house. Replacing an area of late C18 orchards (Hassall, 1776) and possibly medieval fishponds, The Wilderness is separated from the parkland to the west by a low stone wall and bank, and is shown as woodland on the Tithe map (1844). A carriage drive on the west side of The Wilderness connects the pleasure grounds to the circuit of drives in the park.

PARK Lying principally to the south and west of the house, the parkland occupies the west- and north-west-facing slopes of the Yeo valley and is characterised by pasture with scattered ornamental trees, mainly beech and sycamore, and by perimeter belts, originally planted in the early and mid C19. To the south and south-west of the house some trees are planted on mounds retained by circular drystone walls which act as cattle guards. In the valley bottom the River Yeo is dammed to form a serpentine lake c 650m south-west of the house. Created for Sir John Chichester in 1837, the lake was extended to its present size in 1851 when the two surviving stone pylon supports for the projected bridge designed by William Dredge of Bath were built on the site of the original dam. Severely silted by the 1930s, it remains significantly silted despite dredging in 1980 (guidebook). The carriage drive runs along the north-east bank of the lake, passing an C18 stone urn and pedestal by Robert Adam c 670m south-west of the house erected in 1949 to commemorate Miss Chichester. The drive passes north through Brockham Plantation, established c 1842, and is flanked by monkey puzzles originally planted in the 1860s and extensively replanted in the late C20. Turning north-east, the carriage drive joins the principal drive adjacent to the entrance gates c 400m north-west of the house. East Park, the focus of the late C18 landscape at Arlington, lies c 400m south-east of the present house and to the south of the site of the C16 and late C18 house south of the parish church. Bounded to the west by The Wilderness, East Park remains pasture with a circular, tapering, random white quartz cairn or rustic obelisk (listed grade II) c 400m south-east of the house commemorating Queen Victoria's Golden Jubilee (1887). Some 300m north of the house Town Meadow was developed as a paddock in the early C19 and adjoins the late C20 visitors' entrance to the site.

KITCHEN GARDEN Immediately north-east of the Flower Garden, the kitchen garden was established in its present form by 1844 (Tithe map). Enclosed by tile- and slate-coped random stone walls c 3m high to the south-west, north-west and south-east, and by a brick-faced stone wall to the north-east, the kitchen garden retains cruciform sand paths, together with a circular central dipping pool surrounded by white quartz stones. Largely laid to grass, there are young wall-trained fruit trees on the south-east wall, together with a rebuilt brick and

Land at Coxleigh Barton, Shirwell, Devon

timber glasshouse in the north corner. Timber doors survive in the south-west and north-east wall, the latter leading to the 'outer garden and pinery' in 1844 (Tithe map). The outer garden is now (1998) a meadow, while c 30m north of the kitchen garden the remains of the pinery designed in 1814 survive under shrubbery. OTHER LAND Woolley Wood c 1km south-west of the house on the north-east-facing slopes of the Yeo valley appears to have existed by the early C16, and remains a plantation principally of oak. A spur of woodland, Woolley Belt, extends c 800m west and south-west from Woolley Wood to the early C19 Woolley Lodge on the Barnstaple road which was built for the early C19 south-west drive. Deerpark Wood c 1km south-east of the house and south of Sir John Chichester's late C18 park may have been the site of a C16 deer park (Colvin and Moggridge 1994), and was developed in the mid C19 by Sir Bruce Chichester with an extended series of walks and carriage drives. The drives extend south through Webber's Wood, which is also included in the registered site.

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Appendix 3
Supporting Photos

Walkover



View across the level pasture, on the site of the proposed turbines; from the east.



View across the site of the proposed turbines; from the east-south-east.

Land at Coxleigh Barton, Shirwell, Devon



View to the south and south-east, across the farmstead and beyond towards Goodleigh Parish and Landkey Parish; from the north-north-west.



View across Barnstaple and the Taw Estuary; from the north-east.



View across to Burrige hillfort, framed by the wooded grounds of Roborough House, on the opposite hilltop summit; from the east.



The mature eastern hedgebank boundary to the field; from the north.



The mature northern hedgebank boundary to the field; from the east.



Large tank, set against the hedgebank to the east of the field, partly embanked for screening; from the west.



View up Queens Street to Boutport Street, Barnstaple, within the town centre Conservation Area; from the south.



Queen Street, Barnstaple, within the town centre Conservation Area; from the north.



Butchers Row, Barnstaple, within the town centre Conservation Area; from the east.



Paternoster Row, Barnstaple, within the town centre Conservation Area, including the Church of St Peter and St Paul and Doddridge Library; from the east-south-east.



Paternoster Row, Barnstaple, within the town centre Conservation Area, including St Anne's Chapel community centre, opposite the church; from the east-north-east.



View along the high street, Barnstaple, within the town centre Conservation Area; from the south-east.



View along the High Street, Barnstaple, within the town centre Conservation Area; from the north-west.



The Royal and Fortescue Hotel, Barnstaple, within the town centre Conservation Area; from the north-west.



View down into The Square, in Barnstaple, within the town centre Conservation Area; from the north.



View of the Longbridge in Barnstaple, spanning the Taw River; from the east, south-east.

Land at Coxleigh Barton, Shirwell, Devon



View of the Longbridge in Barnstaple, spanning the Taw River; from the east.



View along the historic river frontage in Barnstaple; from the west-north-west.



View along Litchdon Street, in Barnstaple, within the town centre Conservation Area; from the north-west.



View along The Strand in Barnstaple, within the town centre Conservation Area; from the south.



View across Queens Walk in Barnstaple, within the town centre Conservation Area; from the south-east



View up Cross Street, in Barnstaple, within the town centre Conservation Area; from the west.



View along Castle Street to North Walk which encloses Barnstaple Castle site to the west, along the riverbank, within the town centre Conservation Area; from the south.



Barnstaple Castle mound, wooded, viewed within the car park and framed by Tuly Street, with several Listed buildings; from the south, south-west.



The Pannier Market, Barnstaple, within the town centre Conservation Area, on the High Street; from the north-west.



Holy Trinity Church, Barnstaple, on the edge of the town centre Conservation Area, where it meets the Newport Conservation Area; from the north-west.



View of one of the sets of Listed almshouses, at the junction of Trinity Street and Salem Street, in Barnstaple; from the south.

Land at Coxleigh Barton, Shirwell, Devon



View down to Blakewell Mill, within the Bradiford Water river valley; from the east-south-east.



View over the small settlement of Raleigh, to Roborough House on the hill behind, totally enclosed by trees; from the south-west.

Land at Coxleigh Barton, Shirwell, Devon



Burridge Hillfort, viewed across the fields, from near Brightlycott Barton, not visible or separately distinguishable from the hedges of the field system; from the east-north-east.



Brightlycott Barton, the closest asset to the proposed turbines, Grade II Listed; from the west.



Chelfham Viaduct, Grade II Listed, where a tributary joins the River Yeo valley; from the west-south-west.



Church of St Bartholomew, Stoke Rivers and archway and gatepiers to churchyard; from the south.



View over the historic settlement of Stoke Rivers, including Glebe House and its walled garden; from the north-east.



The Baptist Chapel in the historic settlement of Stoke Rivers; from the south-south-east.

Land at Coxleigh Barton, Shirwell, Devon



View within the historic settlement of Stoke Rivers, the main road through the village; from the west.



View of various farmhouses at the north end of the village, in the historic settlement of Stoke Rivers; from the south-west.



Lower Davis Farmhouse, within the historic settlement of Stoke Rivers; from the north.



View past Higher Davis Farmhouse to the Listed Barn; from the south-south-west.



Northleigh Hill, in Northleigh; from the north.



Willesleigh House, in Willesleigh; from the east-north-east.



The settlement of Willesleigh, with Willesleigh House and Upper Willesleigh and the cottage all enclosed by trees; from the south-west.



View back across the valley towards Roborough House, showing how it is enclosed by trees above Raleigh settlement; from the south-east.



Westacott House, in Westacott, adjacent to Barnstaple; from the south-south-west.



Barns and stables approx 50m south of Westacott House; from the north-north-west.



Rosehill, in Rumsum, on the edge of Barnstaple; from the north-west.



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