

# BOVEY TRACEY PRIMARY SCHOOL

## BOVEY TRACEY

## DEVON

Results of a Desk-Based Assessment & Heritage Impact Assessment



South West Archaeology Ltd. report no. 170322



[www.swarch.net](http://www.swarch.net) Tel. 01769 573555

## Bovey Tracey Primary School, Bovey Tracey, Devon

### Results of a Desk-Based Assessment & Heritage Impact Assessment

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By B.Morris  
Report Version DRAFT01  
22<sup>nd</sup> March 2017

Work undertaken by SWARCH for Lucy Wigginton of NPS Group

#### Summary

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*The School that opened in June 1911 had been built within a 19<sup>th</sup> century orchard. The original school buildings are still in use but are now surrounded or encased by later structures. The site is terraced into the gentle south-south-west facing slope, and this has clear implications for the preservation of archaeological features and deposits.*

*The key issue for this site is the likelihood that a medieval ecclesiastical building stood on or close to the site of the Baptist Church. An article written in the later 19<sup>th</sup> century by William Ellis, a native of Bovey Tracey living in West Toledo, Ohio, contains a detailed account of this structure that implies it was a fragment of a larger building that extended to the west. However, William Ellis is not a credible source and it is tempting to dismiss his account entirely. The two 15<sup>th</sup> century arches close to the site provide some corroboration, but one – if not both – are re-set.*

*The Baptist Church, Cromwell's Arch, and the Arch into the Church Graveyard are all Listed; the two arches are also protected by Scheduling. Provided the scale and massing of any proposed development on the School site does not exceed that of the current structures, harm to the setting of these assets will be minimal.*

*If intrusive groundworks are to take place close to the Baptist Church, these should be monitored in case structural remains are present that might corroborate the account of William Ellis.*

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March 2017

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## ACKNOWLEDGEMENTS

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## 1.0 INTRODUCTION

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<b>Location:</b>	Bovey Tracey Primary School
<b>Parish:</b>	Bovey Tracey
<b>County:</b>	Devon
<b>NGR:</b>	SX 81454 78553
<b>Planning no.</b>	n/a
<b>SWARCH ref.</b>	BTS17

### 1.1 PROJECT BACKGROUND

South West Archaeology Ltd. (SWARCH) was commissioned by Lucy Wigginton of NPS Group (the Client) to undertake a desk-based assessment and heritage impact assessment of land at Bovey Tracey Primary School, Bovey Tracey, Devon as part of the preparatory works for development at the site. This work was undertaken in accordance with best practice and ClfA guidelines.

### 1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

The site in question is located off of Abbey Road, west of the town centre. The Primary School site is roughly rectangular and covers an area of c.0.35ha on a south-facing slope at an altitude of c.35m to

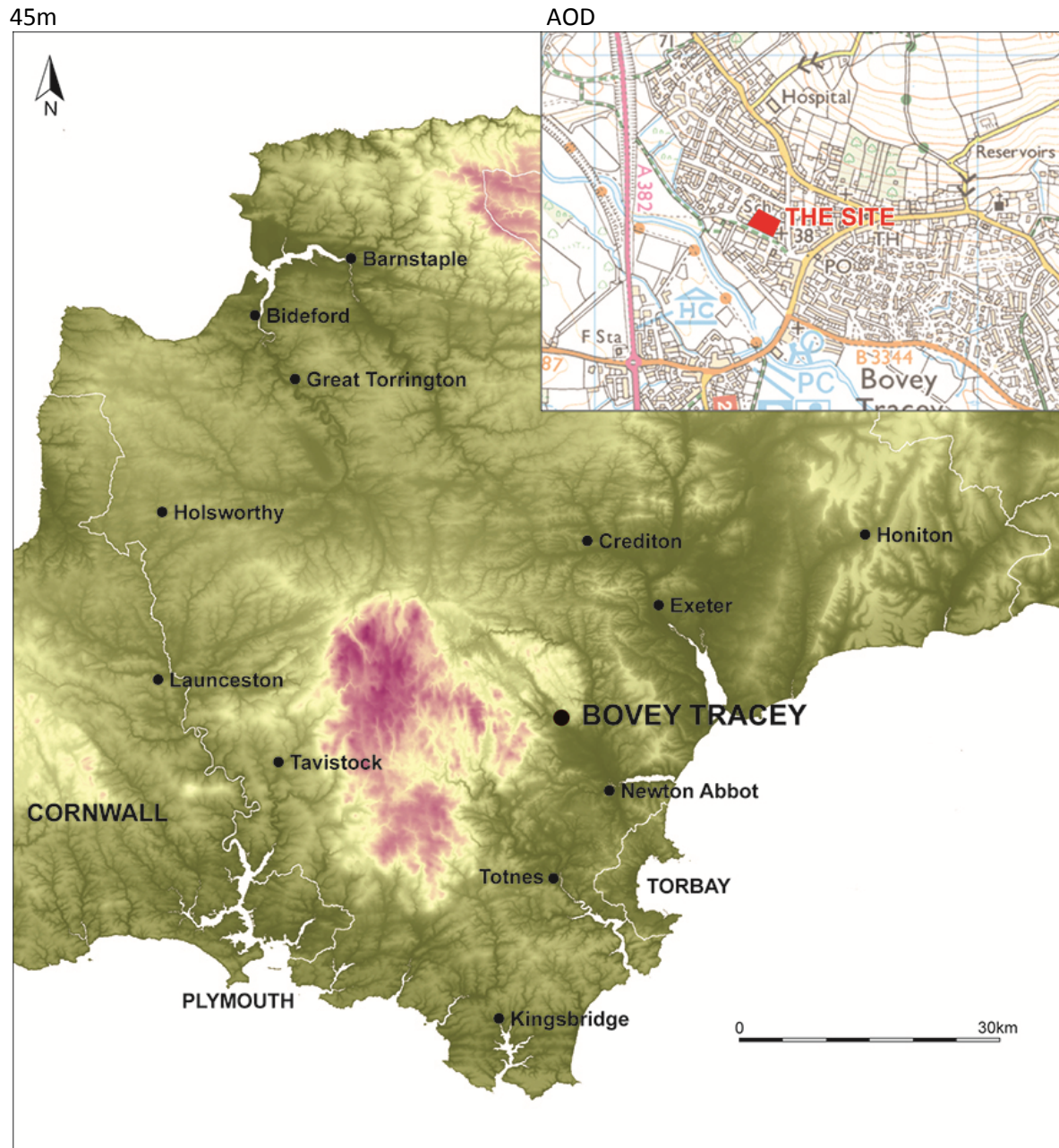


Figure 1). This area lies on the border between the slowly permeable clayey soils of the Halstow Association to the base of the valley, and the well-drained fine loamy or silty soils of the Manod Association on the higher slopes (SSEW 1983). These soils overlie a complex geological substratum, with mudstones of the Ashton Mudstone Member, metachert of the Teign Chert Formation, and mudstones and sandstones of the Crackington Formation, all found in close proximity (BGS 2017).

### 1.3 HISTORICAL BACKGROUND

Bovey Tracey was held by the thane Edric in 1066 and by the Bishop of Countances in 1086, descending with the Barony of Barnstaple thereafter. The settlement of *Bovi* picked up its manorial suffix from the de Tracy family, who held the Barony during the 12<sup>th</sup> and 13<sup>th</sup> centuries. However, despite local tradition, this branch of the de Tracy family is unconnected with the murderer of Thomas á Becket, William de Tracy of Bradninch. Similarly, there is a persistent but erroneous belief in the existence of a priory on Hind Street, partly arising from the fact Indio House was a grange/outfarm belonging to the Hospital of St John in Bridgewater. The Battle of Bovey Heath in 1646 saw troops commanded by Oliver Cromwell rout the Royalist garrison of the town; Cromwell supposedly infiltrated the town and stayed at the 'chapel' on Hind Street while collecting intelligence



on the garrison. These two stories are likely to be the work of William Ellis, a late 19<sup>th</sup> century writer noted for his historical embroidery, and whose description of the 'ancient house' on Hind Street has consistently misled subsequent authors.

#### 1.4 ARCHAEOLOGICAL BACKGROUND

Relatively little archaeological fieldwork has been undertaken in Bovey Tracey, and the work that has taken place has not produced any startling results. The most notable find was made in 1934, when a later 18<sup>th</sup> century pottery kiln was discovered behind one of the properties flanking Fore Street. More recently, a community-led test-pitting project has excavated 28 test pits in the gardens of the town that have produced a range of material of medieval date. This work would suggest the town spread from east street (as indicated by the presence of Upper Greensand-derived wares) to Fore Street and Mary Street (Billinge 2016).

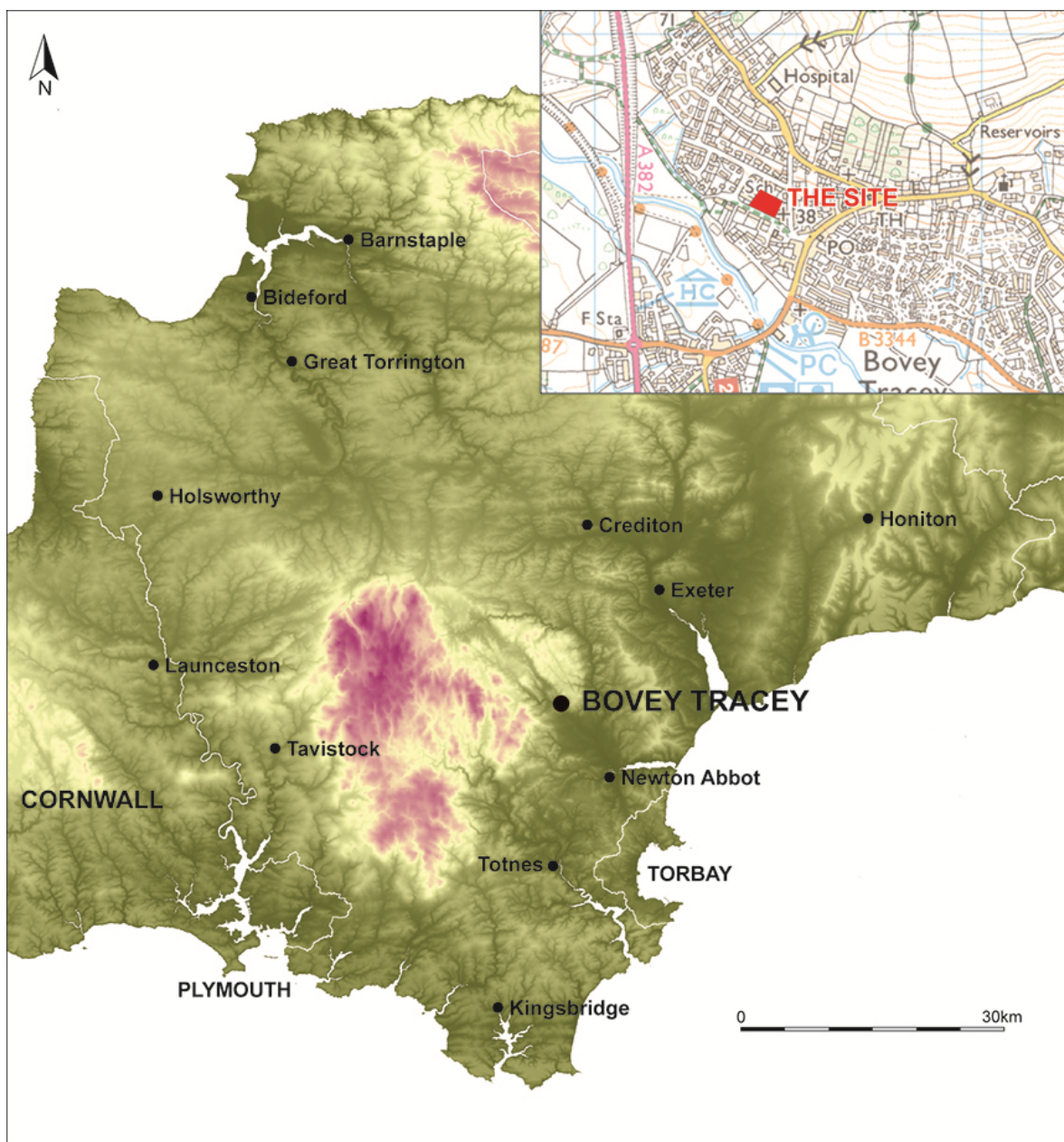


Figure 1: Site location (the site is indicated).

## 2.0 DESK-BASED ASSESSMENT

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### 2.1 DOCUMENTARY HISTORY

Bovey Tracey lies in the Hundred of Teignbridge and the Deanery of Moreton. The place-name is a compound of the river name (*Bovi*) with a manorial suffix (*de Tracy*) (Watts 2010, 74), first attested in its simplex form in 1086, and as *Bovitracy* in 1309. The manor was held by the thane Edric in 1066, and Geoffrey de Mowbray the Bishop of Coutances in 1086; there was land for 10 ploughs but it was only taxed for 2 hides (Thorn & Thorn 1985). It then descended with the Barony of Barnstaple, which was granted to Juhel de Totnes (d.1139) before 1100 and descended via coheiresses to the de Braose and de Tracy families. The two moieties of the Barony were reunited under Henry de Tracy in 1213, and the town was granted chartered (borough) status in 1219. Henry granted the rectory and patronage of the church to the Hospital of St John at Bridgewater before 1258.

Following the death of Henry de Tracy in 1272 the manor passed via his granddaughter Matilda to Geoffrey de Camville (Reichel 1897), and was thereafter granted and reclaimed by the Crown on a semi-regular basis subject to the varying fortunes of both noble families and the Crown. The Barony was granted to John Holland, the first Duke of Exeter, in the late 14<sup>th</sup> century, and escheated back to the Crown on the death of the last Duke of Exeter in c.1475; Margaret, Countess of Richmond had a grant of it for life in 1487. Sir Thomas Putt died seised of the Manor of Bovey Tracy in 1686, and it was acquired by John Langdon of Park in the 18<sup>th</sup> century. He bequeathed to his brother-in-law Sir William Courtney in 1747 (Lysons 1822), and in the mid 19<sup>th</sup> century the manor passed to the Anglo-Dutch Bentinck family who had their seat at Indio House (Tregoning 1983).

The history of Bovey Tracy is notable for a series of embroidered half-truths. The first of these is the link between the town and William de Tracy, one of the four knights who murdered Thomas á Becket in 1170. This asserts that the church, dedicated to SS Peter, Paul and Thomas á Becket, was rebuilt 1170×80 in penance for the deed.

However, this William de Tracy was the grandson of Henry I and son of John de Sudeley, and inherited the Barony of Bradninch and his patronymic from his mother Grace de Tracy. He forfeited his lands and went into exile following the murder but his son, born in Normady and another Henry de Tracy (known as *le Bozu* – the hunchback), recovered his inheritance but sold it in 1219 to Henry FitzCount for 1200 marks (Reichel 1910). The descent of these manors is complex, but it would seem this William de Tracy is not directly related to Bovey Tracy at all. The dedication of the church is of interest, but there is no physical evidence of a rebuild in 1170×80 as the fabric of the current building is largely 14<sup>th</sup> and 15<sup>th</sup> century in date. The church underwent fairly extensive Victorian restoration, and rededications could and did follow such work; the choice of a new saint could readily be influenced by a prevailing, spurious attribution.

The second half-truth is the existence of a priory or nunnery in the parish, either located on Hind Street or at Indio House south of the town. It is true that Indio House was an outfarm or grange belonging to the Hospital of St John in Bridgewater, but despite the persistent local tradition there is no documentary evidence to support the existence of a monastic establishment here. There are no medieval references to a priory: the first reference appears in Pole (1561×1635), who states 'Indio was once a Priory now the seat of Southcott, Knight, where is built a fair house'. This statement is refuted by later historians (e.g. George Oliver in his *Monasticon*), and more recent scholarly forays into the debate have concluded the evidence is tenuous at best (Billinge 2016; Laithwaite 1987). The place-name itself was wilfully interpreted in the 19<sup>th</sup> century as being derived from the Latin *in deo*, when it is instead derived from '(place) beyond the river' *Yondeyeo* (first attested in 1544, i.e. *after* the Dissolution of the Monasteries) (Gover *et al.* 1931, 467).



The monastic link to the chapel on Hind Street is perpetuated by two factors: the two Listed arches on Abbey Road, and the later 19<sup>th</sup> century description of a building demolished in 1822 by William Ellis. This description was republished by the Rev. Hyde, vicar of Bovey Tracey 1908×23, and has been picked up and republished uncritically by various authors (e.g. in Hargreaves 1968) as proof positive of an ancient place of worship. 'There once stood an ancient house, manifestly for the worship of God, where the present Baptist Chapel now stands, or nearly so... This old house was of early Saxon origin' (Hyde 1928). The building is described as being 30'×20' and aligned east-west, with a porch on the south side with seats to either side. There was an arched inner doorway with a 'grotesque carving' to the centre and chevron mouldings like Bishopsteignton but 'more rude'. It had narrow round-headed windows, a slightly concave ceiling with three or four plain bosses, and was slated externally with ornaments like greek crosses at the middle and east end of the ridge. Inside, a little gallery was supported on four pillars and the porch had stone seats to either side. During demolition a 'walled up door of Norman type' was revealed in the west wall, and the rough ends of the north and south walls showed the west wall of the 'chapel' was part of another building. Old inhabitants told Ellis that the original buildings covered an acre with 12 acres attached. A letter dated 1821 and reproduced by Hyde from the record books of the Baptist Church appears to support the identification: 'The date of our very ancient place of worship gives us much concern. It is a building of Popish origin & still bears some vestiges of the superstition of those remote ages. It is supposed to have stood several hundred years, but having undergone frequent repairs, is at length so completely decayed, that it is thought absolutely necessary to rebuild it'.

It is hard to escape the conclusion that such a building would be of some antiquity and ecclesiastical in origin. However, it is almost entirely reliant on the veracity of the William Ellis, a native of Bovey Tracey living in West Toledo, Ohio, and writing for The Saturday American newspaper, whose articles were republished in The East & South Devon Advertiser in the late 19<sup>th</sup> century. His newspaper column 'spun an interesting picture of his native town in the style of the gothic novels popular at the time' (Billinge 2016), stories which were given greater credence when republished by Hole (1930). Without embarking on further detailed research into the reliability of the account of this 'ancient house', we may note that while the Baptist community in Bovey Tracey dates back to the 1770s, prior to 1824 their meeting house is recorded as being at Pludda, to the west of the town, and not on Hind Street (Tregoning 1983).

The third half-truth relates to the Civil War. The Battle of Bovey Heath took place on the 9<sup>th</sup> January 1646, when Parliamentary troops under Oliver Cromwell routed Royalist forces and drove them out of the town. 'There are various stories connected with Oliver Cromwell's arrival in Bovey Tracey... but the only story which seems at all probable is related by William Ellis...' (Hargreaves 1968). In this story, Oliver Cromwell entered the town alone and incognito and went to the 'old chapel' at the bottom of Hind Street. He heard psalm-singing and knew it to be a meeting house, entered, and obtained intelligence from sympathetic Independants on the disposition of Royalist forces in the town. He spent the night at the chapel and departed the following day.

How likely is it Cromwell would infiltrate a Royalist town to spy on its garrison? If not entirely unlikely the story is, however, entirely unverifiable and once again William Ellis is cited as the authority. It is clear that further detailed research into Ellis may confirm suspicions that even if these stories are not outright fabrications they have been heavily elaborated, and this has clear implications for the veracity of the 'ancient house' on Hind Street. Indeed, it is tempting to dismiss the stories outright were it not for the two 15<sup>th</sup> century arches located at the bottom of Hind Street.

## 2.2 CARTOGRAPHIC DEVELOPMENT

The earliest cartographic depiction is the mid 17<sup>th</sup> century 'Gulielmus' map of several estates within the parish of Bovey Tracey. The quality of this parchment map is excellent (see Figure 2), but while it

shows the buildings flanking Fore Street and East Street, most of this area was not covered in detail and only the roads are shown in outline. That said, especial care is taken in the depiction of the parish church (distinguished by a blue roof), and if a substantial building (ecclesiastical or otherwise) had been present on Hind Street, we might expect it to have been shown.

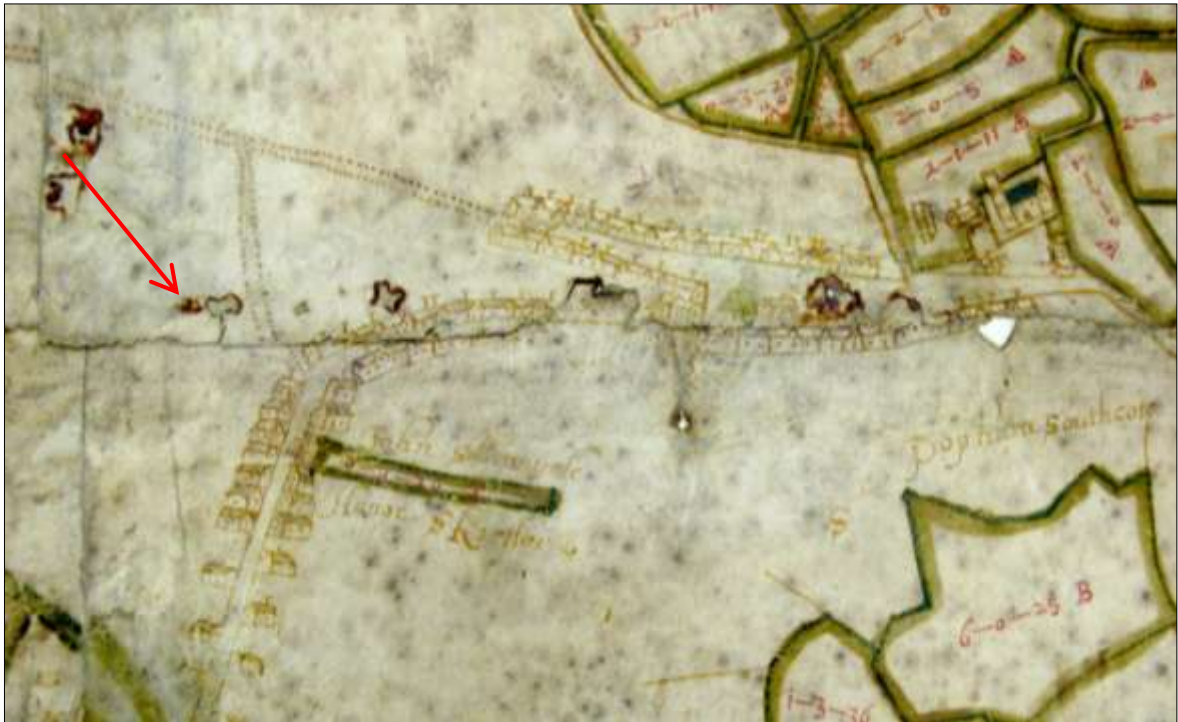


FIGURE 2: EXTRACT FROM THE 1641 GULIELMUS MAP OF BOVEY TRACEY (DHC REF: 2892Z/Z1) (THE SITE IS INDICATED).

The next cartographic source available to this study is the Ordnance Survey surveyor's draft map of 1803. The scale of the Ordnance Survey draft maps (Figure 3) is too small to be particularly helpful, and the depiction of field boundaries is usually indicative rather than accurate. However, roads and settlements are usually shown with some precision, and it is relevant that while Hind Street is shown, the buildings depicted on later maps are absent. Similarly, a map dated 1817 (private collection, not illustrated), does not show Hind Street or any buildings there (M. Billinge *pers. comm.* 17.03.17).



FIGURE 3: EXTRACT FROM THE 1803 ORDNANCE SURVEY SURVEYORS DRAFT MAP, WITH INSET SHOWING THE 1809 'OLD SERIES' OS MAP (THE SITE IS INDICATED) (BL).

The next available source is the Ordnance Survey surveyor's draft map of 1803. The scale of the Ordnance Survey draft maps (Figure 3) is too small to be particularly helpful, and the depiction of field boundaries is usually indicative rather than accurate. However, roads and settlements are usually shown with some precision – as this is what subsequently appeared on the 1" Old Series maps (see inset) – and it is relevant that while Hind Street is shown, no buildings are shown.

The first detailed source available to this study is the tithe map of 1840 (Figure 4). The fields as depicted are identical to those of 1936-7, and settlement has begun to spread along Hind Street and what is now Abbey Road. The Baptist Church (1823x4), Cromwell House (early 19<sup>th</sup> century?), a line of three cottages and a range of farm buildings had seemingly been constructed in the period 1803x1839. There are two named tenements in this area – Henstreet (i.e. Hind Street), which includes the school site, and Bullands – but the multiplicity of landowners and tenants, together with the character of the field boundaries and the repetition of field-name elements, points to an enclosed common open field system associated with the Borough.



FIGURE 4: EXTRACT FROM THE 1840 BOVEY TRACEY TITHE MAP (DHC). THE SCHOOL SITE IS INDICATED.

FIGURE 5: EXTRACT FROM THE 1<sup>ST</sup> EDITION 25" OS MAP SURVEYED 1887, PUBLISHED 1888 (DHC). THE SCHOOL SITE IS INDICATED.



FIGURE 6: EXTRACT FROM THE 2<sup>ND</sup> EDITION 25" OS MAP SURVEYED 1904, PUBLISHED 1905 (DHC). THE SCHOOL SITE IS INDICATED.

FIGURE 7: EXTRACT FROM THE 3<sup>RD</sup> REVISION 25" OS MAP SURVEYED 1936-7, PUBLISHED 1938 (DHC). THE SITE IS INDICATED.



With reference to possible monastic associations, as discussed (above) Indeo Farm was an outfarm belonging to St John's Hospital in Bridgewater, which the tithe apportionment states was 'absolutely exempt' from the payment of Great Tithes (except for hay). The tithe apportionment also records that the owner of Indio House, Joseph Steer, held land in this area (field no.896), so there may be a tenuous link between the Abbey Road area and a monastic landlord.

TABLE 1: TRANSCRIPT FROM THE 1839 BOVEY TRACEY TITHE APPORTIONMENT.

No.	Tenement	Landowner	Tenant	Field Name	Cultivation
889	Bullands	Joseph Harris	William Loveys	Inner Bullands	Pasture
890	Bullands	Joseph Harris	William Loveys	Roads & Waste	-
891	Henstreet Meadow	Joseph Harris	William Hamlyn	Henstreet Meadow	Pasture
892	-	John Burd	Hugh Collender	Henstreet Orchard	Orchard
893	-	Earl of Devon & Others	Themselves	Barn, Courtlage & Other	-
894	-	John Burd	James Cade	Lower Orchard	Orchard
895	-	Jonas Steer	Himself	Orchard	Orchard
896	-	Joseph Steer*	James Bartlett	Howards Orchard	Orchard
Nb. Joseph Steer also owns 'Indeo' (234 acres and 1 rood) which is noted as 'absolutely exempt from payment of all Great Tithes except the tithes of hay, but are subject to payment of all manner of small tithes to the vicar'					
1465	-	Earl of Devon & Others	Themselves	Garden	-
1466	-	Earl of Devon & Others	Themselves	Dwelling House & Court	-
1467	-	Earl of Devon & Others	Themselves	Cottage	-
1468	-	Earl of Devon & Others	Themselves	Cottage	-
1469	-	Earl of Devon & Others	Themselves	Cottage	-
1470	-	Earl of Devon & Others	Themselves	Cottage	-
1471	-	Earl of Devon & Others	Themselves	Chapel and Yard	-
1472	-	Earl of Devon & Others	Themselves	Spot of Land	-

Historic OS maps allow subsequent developments to be traced with some certainty. The tithe map shows the Baptist Church (constructed 1823×4), Cromwell Cottage, and a range of farmbuildings around a courtyard with three small cottages attached; the apportionment lists all the adjoining fields as orchards. Notably, the lane leading to Cromwell Cottage and on into the fields is accessed via Cromwell's Arch.

The 1<sup>st</sup> and 2<sup>nd</sup> edition OS maps of 1888 and 1905 (Figure 5 and Figure 6) register very few changes to the layout of the mid 19<sup>th</sup> century settlement. The three cottages had disappeared by 1888, and the courtyard of farm buildings was roofless by 1905. In addition, some new buildings had been constructed behind Fore Street. Otherwise, the settlement is largely unchanged and most of the fields are still shown as orchards. By 1938 (Figure 7), most of the orchards have been lost, and the first terrace of houses and the school had been constructed flanking what is now labelled Abbey Road. The School opened in June 1911 (The Cottage Online 2011).

Later OS maps (not illustrated) indicate that by 1957 Cromwell's Way and Priory Road had been laid out and the houses built, by 1980 the Library had been built, and by 1991 the school had been expanded to the west, with three portacabins situated where the car park/play areas are now located.

### 3.0 ARCHAEOLOGICAL BACKGROUND

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Relatively little formal archaeological investigation has taken place in Bovey Tracey. Monitoring works have taken place to the rear of 75 Fore Street (Passmore 2009), with a historic building appraisal at the King of Prussia Inn (de-Villiers 2015); Exeter Archaeology undertook work in 2001 and 2002 on Fore Street (EA 2001; 2002). More recently, a community test-pitting project has opened 28 test pits within the borough boundary, the closest excavation being in a garden on the north-east side of Hind Street. Here medieval and post-medieval Totnes-type and post-medieval North Devon wares were recovered (M Billinge *pers comm.* 2017).

#### 3.1.1 PREHISTORIC 4000BC - AD43

While the upland mass of Dartmoor is well known for its extensive Prehistoric remains, no finds or features have been reported from the immediate vicinity of Bovey Tracey. Given the location of the town on a south-facing slope overlooking a river, it is likely this represents an absence of evidence rather than providing evidence of absence.

#### 3.1.2 EARLY MEDIEVAL AD410 – AD1065

The archaeology of the early medieval period is poorly represented, but the evidence from elsewhere in Devon would suggest the pattern of settlements and estates listed in the Domesday Book dates back to the 8<sup>th</sup> or 9<sup>th</sup> century AD, and took place during the shift to convertible husbandry during than period as indicated by the changing palaeoenvironmental record (Rippon *et al.* 2006).

#### 3.1.3 MEDIEVAL AD1066 - AD1540

The medieval borough was established in 1219 by charter, and the basic structure of the town (i.e. layout of burgage plots etc.) probably dates to this period. The physical remains of that period are fairly sparse – a medieval cross built into a cottage wall (MDV8933) and another adapted as the town war memorial (MDV8934). The main body of the church dates to the 14<sup>th</sup> and 15<sup>th</sup> century, reflecting the agricultural wealth of the County during that period. A second medieval structure (noted above) may have existed on Hind Street (MDV8959), which would have been associated with the two 15<sup>th</sup> century arches here (MDV8960; MDV86390), and which was demolished in 1822. A possible holy well is located north-east of the site (MDV8972), and a possibly medieval sword was reported from an old cottage near the bridge (MDV19341). Test pits in the town would suggest the core of the settlement lay along East Street (as indicated by the presence of Upper Greensand-derived wares) and spread along Fore Street and Mary Street later in the medieval period (Billinge 2016).

#### 3.1.4 POST-MEDIEVAL AND MODERN AD1540 - PRESENT

Most of the structures Listed in the town date to the post-medieval period, although a number of late medieval or early post-medieval buildings have been identified (e.g. MDV37406; MDV37362; MDV28424). One of the more notable finds is a mid 18<sup>th</sup> century kiln excavated in 1934 to the rear of Fore Street (MDV8956); Exeter Archaeology encountered waste material in 2002 to the north of the site (Whitton 2002). The build of the brick and stone kiln included porcelain, indicating construction or repair after 1750, and it contained salt-glazed wasters. The kiln was moved and rebuilt on the Candy Tiles site on Heathfield, and moved again to its current location at the Heritage Centre at the railway station west of the town.

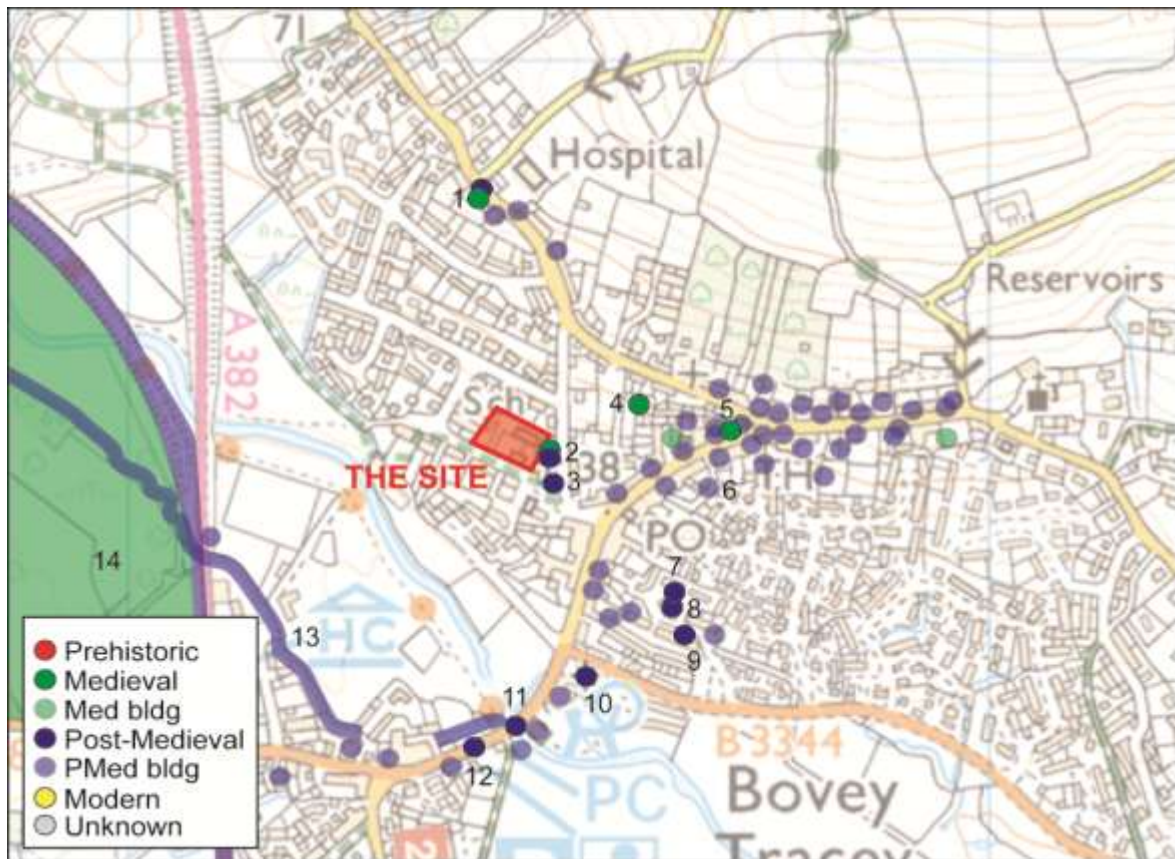


FIGURE 8: MAP OF NEARBY HERITAGE ASSETS (SOURCE: DEVON HER).

Table 2: Nearby heritage assets; map numbers correspond to the numbers in Figure 8 (Source: Devon HER).

No.	Mon ID	Name	Record	Description
1	MDV91664	Bovey Stone	Monument	Embedded in the wall of Cross Cottage in 1815 when the road was widened. Type c(?) octagonal socket stone with the remnant of a shaft with chamfered edges
2	MDV8959 MDV20679	Chapel, Hind Street Baptist Church	Documentary Building	Site of a medieval chapel demolished in 822 for the present Baptist Church, built 1823x4
3	MDV112285 MDV8960 MDV86390	Baptist Church burial ground Arch at entrance to graveyard Cromwell's Arch	Monument Monument Monument	The lower graveyard associated with the Baptist Church Medieval granite archway, reset Medieval granite archway
4	MDV8972	St Mary's Well	Monument	Medieval holy well associated with the Legend of the Golden Frogs
5	MDV8934	Bovey Tracey war memorial	Monument	Former market cross, Type b, socket stone square at base and octagonal above with shaft, surmounted by restored head and arms. Bronze plaques with memorial for the dead of WWI-II
6	EDV5009 EDV6756	Watching Brief, rear of 75 Fore St; Historic Building Appraisal, King of Prussia	Fieldwork Fieldwork	The watching brief retrieved a small assemblage of post-medieval pottery; the building appraisal indicated a late 16 <sup>th</sup> century lobby-entry house
7	MDV65694	Boundary of former burgage plot	Documentary	Burgage boundary removed between 1841-1887
8	MDV65699 MDV113980	Watching Brief; Evaluation	Fieldwork	A series of truncated ditches, a single pit and the base of a wall were exposed; pottery of post-medieval date was recovered, including wasters and kiln furniture, presumably associated with the kiln discovered in 1934
9	MDV65698	Bucks Lane passage	Monument	An overgrown passage
10	MDV8956	Kiln in Fore Street	Monument	A mid 18 <sup>th</sup> century pottery kiln excavated in 1934, reconstructed at the Candy Tiles site on Heathfield, then moved to the Old Railway Station. Built of brick and stone, with porcelain incorporated into the build. Salt-glazed products and saggars recovered from within the kiln
11	MDV8962	Bovey Bridge	Building	A bridge built in 1642, widened in 1852



12	MDV19341	Sword	Findspot	Sword found under the floor of a cottage
13	MDV30563	Leat to Town Mills	Monument	Shown on the 1641 map of the town and a feature of the park (see below)
14	MDV56665	Park at Parke	Documentary Fieldwork	Referred to as 'the Parke' in 1596 Field survey undertaken by the NT in 1984

### 3.2 SITE INSPECTION

A rapid assessment of the area was undertaken on the 12<sup>th</sup> March 2017 by B. Morris. The site lies on a fairly gentle south-south-west facing slope, and the car park, playground and School buildings appear to be terraced into that slope. The School consists of several older brick structures – one flanking Abbey Road and the other, larger, building towards the rear of the site – surrounded or encased by more modern brick buildings. The older buildings have pitched gabled slate roofs, the roof of the larger building surmounted by a small cupola; the later buildings are a mixture of brick and other materials with hipped composite slate roofs. Approximately 70% of the site is covered by buildings; the haphazard rooflines shown on modern aerial photographs would indicate a relatively complex history of development and expansion over the course of the last 80 years. The survival of the cupola would hint that period fixtures may survive within the older buildings, but the interiors were not inspected as part of this survey.

To the west of the School buildings is an area of car parking and playgrounds; these form three broad terraces that step down to Abbey Road, and are revetted by block and brickwork. Immediately to the west of the site are Cromwell Cottage and the Baptist Church, both extant by 1840, associated with the two Listed arches and a series of stone walls. The wall linking Cromwell's Cottage to Cromwell's Arch, and the wall flanking Hind Street above the Baptist Church, differ in detail but may be characterised as being of poorly-coursed heterogeneous stone rubble construction, with the wall above the Church containing large sub-rounded cobbles. The wall linking the Baptist Church and Cromwell's Arch is quite different, being well built, comprised of sub-rectangular granite blocks and featuring a blocked opening or extension. The build of this wall is similar to another section of wall within one of the gardens belonging to a house on Priory Road (see Figure 11). It is possible these represent the fragmentary remains of a curtilage wall coeval with the possible 'ancient house' noted above. Further baseline photographs of the site can be found in Appendix 1.



FIGURE 9: THE FRONT OF THE SCHOOL, VIEWED FROM THE SOUTH-EAST.



FIGURE 10: THE ENTRANCE TO THE CAR PARK AND PLAY AREAS TO THE WEST OF THE SCHOOL BUILDINGS, VIEWED FROM THE SOUTH.



FIGURE 11: THE EAST WALL OF THE GRAVEYARD SHOWING A BREAK IN BUILD (INDICATED), VIEWED FROM THE NORTH , WITH AN INSET SHOWING THE WALL IN THE BACK GARDEN OF A PROPERTY ON ABBEY ROAD (COURTESY OF F BILLINGE).

### 3.3 ARCHAEOLOGICAL POTENTIAL

The key issue for this site is the 'ancient house' reported by William Ellis that was demolished prior to the construction of the Baptist Church. As the discussion (above) should make clear, the testimony of William Ellis is suspect and cannot be relied upon. Furthermore, Hind Street is located to the rear of the burgage plots addressing Fore Street, an unlikely location for a building(s) of elevated status. Cromwell's Arch is difficult to explain in the absence of some earlier building, but if it is accepted that the smaller arch is re-set, might it be possible the larger arch is also re-set? After all, only a single iron hinge survives, and one might have expected all of them to be present if it was *in situ*. With this in mind, note that the 16<sup>th</sup> century Southcott House at Indio was demolished in c.1850, and illustrations of the 'Indio Chapel' feature a two-storey porch with an arch not dissimilar to Cromwell's Arch (Figure 12).

With regard to its location, it is possible the triangular area defined by Hind Street, Fore Street and Mary Street preserves in outline a large open market area or green, subsequently infilled during the later medieval period; if so, structures facing onto that area along Hind Street would need to have earlier medieval antecedence.

The archaeological potential of the site is likely to be fairly low due to disturbance arising from the construction and functioning of the School buildings. If, however, we take the presence of the Listed arches and fragments of earlier stone wall to provide some corroboration of the William Ellis accounts, then the potential will be significantly raised.



FIGURE 12: 'INDIO CHAPEL' AS DEPICTED BY LOCAL ARTIST ELIZABETH CROKER IN 1844 (DHC: 2160 A-T/PZ4).

## 4.0 HERITAGE IMPACT ASSESSMENT

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### 4.1 HERITAGE IMPACT ASSESSMENT - OVERVIEW

The purpose of heritage impact assessment is twofold: Firstly, to understand – insofar as is reasonable practicable and in proportion to the importance of the asset – the significance of a historic building, complex, area or archaeological monument (the ‘heritage asset’). Secondly, to assess the likely effect of a proposed development on the heritage asset (direct impact) and its setting (indirect impact). In this instance the latter part is limited to generalities; this report has been drawn up to comment on the heritage constraints of the site – not specific proposals.

This methodology employed in this assessment is based on the staged approach advocated in *The Setting of Heritage Assets* (GPA3 Historic England 2015), used in conjunction with the ICOMOS (2011) and DoT (DMRB vol.11; WEBTAG) guidance. Sections 4.2-4.6 discuss policy, concepts and approach; section 4.7 covers the methodology, and section 4.8 individual assessments.

### 4.2 NATIONAL POLICY

General policy and guidance for the conservation of the historic environment are now contained within the *National Planning Policy Framework* (Department for Communities and Local Government 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.*

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

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



## 4.3 CULTURAL VALUE – DESIGNATED HERITAGE ASSETS

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

### 4.3.1 LISTED BUILDINGS

A Listed building is an occupied dwelling or standing structure which is of special architectural or historical interest. These structures are found on the *Statutory List of Buildings of Special Architectural or Historic Interest*. The status of Listed buildings is applied to 300,000-400,000 buildings across the United Kingdom. Recognition of the need to protect historic buildings began after the Second World War, where significant numbers of buildings had been damaged in the county towns and capitals of the United Kingdom. Buildings that were considered to be of 'architectural merit' were included. The Inspectorate of Ancient Monuments supervised the collation of the list, drawn up by members of two societies: The Royal Institute of British Architects and the Society for the Protection of Ancient Buildings. Initially the lists were only used to assess which buildings should receive government grants to be repaired and conserved if damaged by bombing. The *Town and Country Planning Act 1947* formalised the process within England and Wales, Scotland and Ireland following different procedures. Under the 1979 *Ancient Monuments and Archaeological Areas Act* a structure cannot be considered a Scheduled Monument if it is occupied as a dwelling, making a clear distinction in the treatment of the two forms of heritage asset. Any alterations or works intended to a Listed Building must first acquire Listed Building Consent, as well as planning permission. Further phases of 'listing' were rolled out in the 1960s, 1980s and 2000s; English Heritage advise on the listing process and administer the procedure, in England, as with the Scheduled Monuments.

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

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

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

### 4.3.2 SCHEDULED MONUMENTS

In the United Kingdom, a Scheduled Monument is considered an historic building, structure (ruin) or archaeological site of '**national importance**'. Various pieces of legislation, under planning, conservation, etc., are used for legally protecting heritage assets given this title from damage and destruction; such legislation is grouped together under the term 'designation', that is, having statutory protection under the *Ancient Monuments and Archaeological Areas Act 1979*. A heritage

asset is a part of the historic environment that is valued because of its historic, archaeological, architectural or artistic interest; those of national importance have extra legal protection through designation.

Important sites have been recognised as requiring protection since the late 19<sup>th</sup> century, when the first 'schedule' or list of monuments was compiled in 1882. The conservation and preservation of these monuments was given statutory priority over other land uses under this first schedule. County Lists of the monuments are kept and updated by the Department for Culture, Media and Sport. In the later 20<sup>th</sup> century sites are identified by English Heritage (one of the Government's advisory bodies, now Historic England) 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.

#### 4.3.3 VALUE AND IMPORTANCE

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

TABLE 3: THE HIERARCHY OF VALUE/IMPORTANCE (BASED ON THE DMRB VOL.11 TABLES 5.1, 6.1 & 7.1).

Hierarchy of Value/Importance	
Very High	Structures inscribed as of universal importance as World Heritage Sites; Other buildings of recognised international importance; World Heritage Sites (including nominated sites) with archaeological remains; Archaeological assets of acknowledged international importance; Archaeological assets that can contribute significantly to international research objectives; World Heritage Sites inscribed for their historic landscape qualities; Historic landscapes of international value, whether designated or not; Extremely well preserved historic landscapes with exceptional coherence, time-depth, or other critical factor(s).
High	Scheduled Monuments with standing remains; Grade I and Grade II* (Scotland: Category A) Listed Buildings; Other Listed buildings that can be shown to have exceptional qualities in their fabric or historical associations not adequately reflected in the Listing grade; Conservation Areas containing very important buildings; Undesignated structures of clear national importance; Undesignated assets of Schedulable quality and importance; Assets that can contribute significantly to national research objectives. Designated historic landscapes of outstanding interest; Undesignated landscapes of outstanding interest; Undesignated landscapes of high quality and importance, demonstrable national value; Well-preserved historic landscapes, exhibiting considerable coherence, time-depth or other critical factor(s).
Medium	Grade II (Scotland: Category B) Listed Buildings; Historic (unlisted) buildings that can be shown to have exceptional qualities in their fabric or historical associations; Conservation Areas containing buildings that contribute significantly to its historic character; Historic Townscape or built-up areas with important historic integrity in their buildings, or built settings (e.g. including street furniture and other structures);



Hierarchy of Value/Importance	
	Designated or undesignated archaeological assets that contribute to regional research objectives; Designated special historic landscapes; Undesignated historic landscapes that would justify special historic landscape designation, landscapes of regional value; Averagely well-preserved historic landscapes with reasonable coherence, time-depth or other critical factor(s).
Low	Locally Listed buildings (Scotland Category C(S) Listed Buildings); Historic (unlisted) buildings of modest quality in their fabric or historical association; Historic Townscape or built-up areas of limited historic integrity in their buildings, or built settings (e.g. including street furniture and other structures); Designated and undesignated archaeological assets of local importance; Archaeological assets compromised by poor preservation and/or poor survival of contextual associations; Archaeological assets of limited value, but with potential to contribute to local research objectives; Robust undesignated historic landscapes; Historic landscapes with importance to local interest groups; Historic landscapes whose value is limited by poor preservation and/or poor survival of contextual associations.
Negligible	Buildings of no architectural or historical note; buildings of an intrusive character; Assets with very little or no surviving archaeological interest; Landscapes with little or no significant historical interest.
Unknown	Buildings with some hidden (i.e. inaccessible) potential for historic significance; The importance of the archaeological resource has not been ascertained.

#### 4.4 CONCEPTS – CONSERVATION PRINCIPLES

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

##### 4.4.1 EVIDENTIAL VALUE

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

##### 4.4.2 HISTORICAL VALUE

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

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

*Associative value* arises from a connection to a notable person, family, event or historical movement. It can intensify understanding by linking the historical past to the physical present, always assuming the place bears any resemblance to its appearance at the time. Associational value can also be

derived from known or suspected links with other monuments (e.g. barrow cemeteries, church towers) or cultural affiliations (e.g. Methodism).

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

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

#### 4.4.3 AESTHETIC VALUE

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

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

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

#### 4.4.4 COMMUNAL VALUE

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

*Commemorative and symbolic value* reflects the meanings of a place to those who draw part of their identity from it, or who have emotional links to it e.g. war memorials. Some buildings or places (e.g. the Palace of Westminster) can symbolise wider values. Other places (e.g. Porton Down Chemical Testing Facility) have negative or uncomfortable associations that nonetheless have meaning and significance to some and should not be forgotten. *Social value* need not have any relationship to surviving fabric, as it is the continuity of function that is important. *Spiritual value* is attached to places and can arise from the beliefs of a particular religion or past or contemporary perceptions of the spirit of place. Spiritual value can be ascribed to places sanctified by hundreds of years of veneration or worship, or wild places with few signs of modern life. Value is dependent on the perceived survival of historic fabric or character, and can be very sensitive to change. The key aspect of communal value is that it brings specific groups of people together in a meaningful way.

#### 4.4.5 AUTHENTICITY

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

#### 4.4.6 INTEGRITY

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

#### 4.4.7 SUMMARY

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

### 4.5 SETTING – THE SETTING OF HERITAGE ASSETS

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

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

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

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

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

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

#### 4.5.1 LANDSCAPE CONTEXT

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

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

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

#### 4.5.2 VIEWS

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

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

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

- Views where relationships between the asset and other historic assets or places or natural features are particularly relevant;
- Views with historical associations, including viewing points and the topography of battlefields;
- Views where the composition within the view was a fundamental aspect of the design or function of the heritage asset;

- Views between heritage assets and natural or topographic features, or phenomena such as solar and lunar events;
- Views between heritage assets which were intended to be seen from one another for aesthetic, functional, ceremonial or religious reasons, such as military or defensive sites, telegraphs or beacons, Prehistoric funerary and ceremonial sites.

On a landscape scale, views, taken in the broadest sense, are possible from anywhere to anything, and each may be accorded an aesthetic value according to subjective taste. Given that terrain, the biological and built environment, and public access restrict our theoretical ability to see anything from anywhere, in this assessment the term *principal view* is employed to denote both the deliberate views created within designed landscapes, and those fortuitous views that may be considered of aesthetic value and worth preserving. It should be noted, however, that there are distance thresholds beyond which perception and recognition fail, and this is directly related to the scale, height, massing and nature of the heritage asset in question. For instance, beyond 2km the Grade II cottage comprises a single indistinct component within the wider historic landscape, whereas at 5km or even 10km a large stately home or castle may still be recognisable. By extension, where assets cannot be seen or recognised i.e. entirely concealed within woodland, or too distant to be distinguished, then visual harm to setting is moot. To reflect this emphasis on recognition, the term *landmark asset* is employed to denote those sites where the structure (e.g. church tower), remains (e.g. earthwork ramparts) or – in some instances – the physical character of the immediate landscape (e.g. a distinctive landform like a tall domed hill) make them visible on a landscape scale. In some cases, these landmark assets may exert landscape *primacy*, where they are the tallest or most obvious man-made structure within line-of-sight. However, this is not always the case, typically where there are numerous similar monuments (multiple engine houses in mining areas, for instance) or where modern developments have overtaken the heritage asset in height and/or massing.

Yet visibility alone is not a clear guide to visual impact. People perceive size, shape and distance using many cues, so context is critically important. For instance, research on electricity pylons (Hull & Bishop 1988) has indicated scenic impact is influenced by landscape complexity: the visual impact of pylons is less pronounced within complex scenes, especially at longer distances, presumably because they are less of a focal point and the attention of the observer is diverted. There are many qualifiers that serve to increase or decrease the visual impact of a proposed development (see Table 4), some of which are seasonal or weather-related.

Thus the principal consideration of assessment of indirect effects cannot be visual impact *per se*. It is an assessment of the likely magnitude of effect, the importance of setting to the significance of the heritage asset, and the sensitivity of that setting to the visual or aural intrusion of the proposed development. The schema used to guide assessments is shown in Table 4 (below).

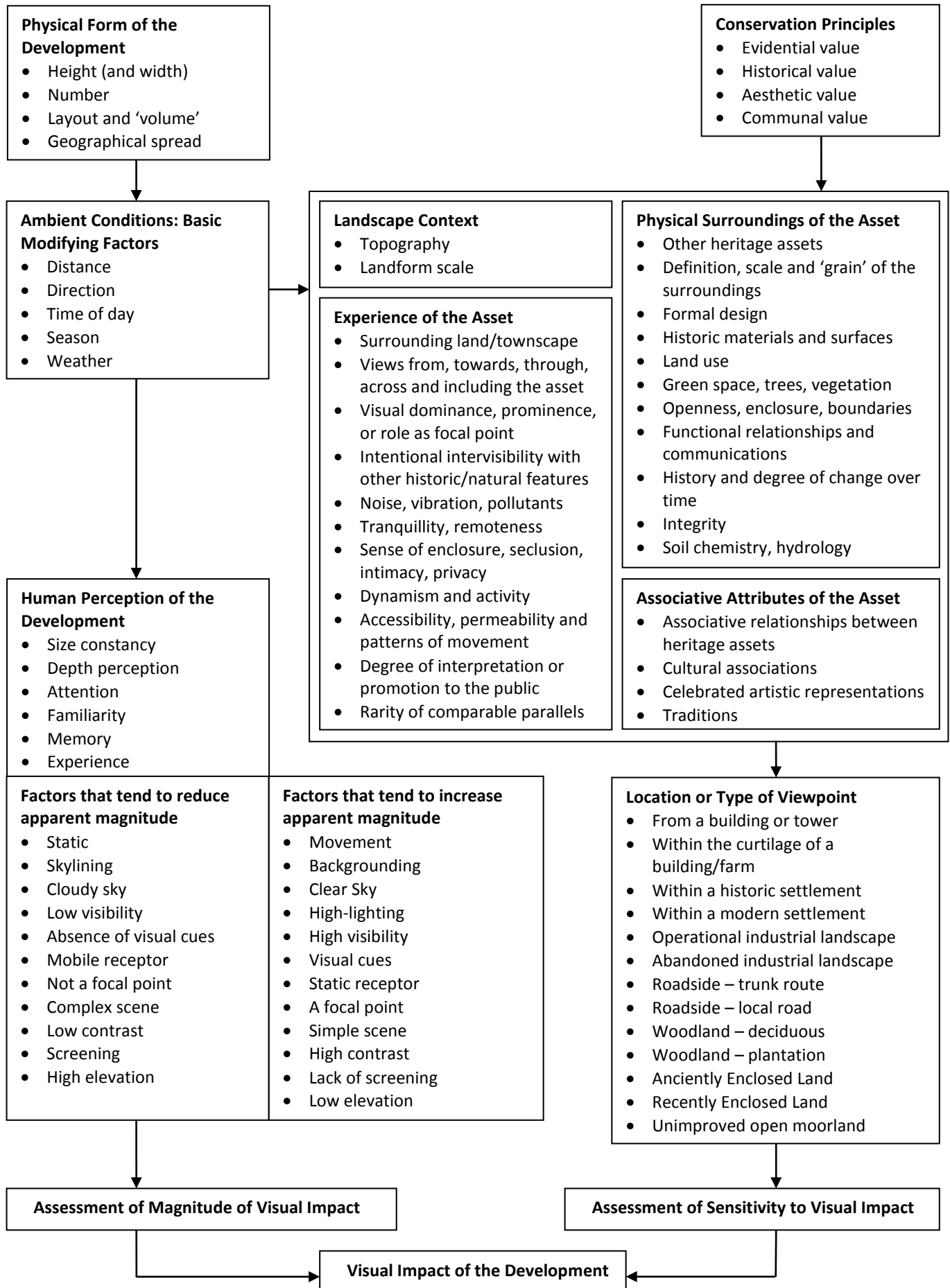


TABLE 4: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF ASSESSMENT STEP 2 FROM THE SETTING OF HERITAGE ASSETS (HISTORIC ENGLAND 2015, 9).



## 4.6 TYPE AND SCALE OF IMPACT

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

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

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

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

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

### 4.6.1 SCALE OF IMPACT

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

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

TABLE 5: MAGNITUDE OF IMPACT (BASED ON DMRB VOL.11 TABLES 5.3, 6.3 AND 7.3).

Factors in the Assessment of Magnitude of Impact – Buildings and Archaeology	
Major	Change to key historic building elements, such that the resource is totally altered; Change to most or all key archaeological materials, so that the resource is totally altered; Comprehensive changes to the setting.

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

TABLE 6: SIGNIFICANCE OF EFFECTS MATRIX (BASED ON DRMB VOL.11 TABLES 5.4, 6.4 AND 7.4; ICOMOS 2011, 9-10).

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

TABLE 7: SCALE OF IMPACT.

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

#### 4.7 METHODOLOGY

The methodology adopted in this document is based on that outlined in *The Setting of Heritage Assets* (GPA3 Historic England 2015), with reference to ICOMOS (2011) and DoT (DMRB, WEBTAG)

guidance. The assessment of effect at this stage of a development is an essentially subjective one, but one based on the experience and professional judgement of the authors.

#### 4.8 IDENTIFY THE HERITAGE ASSETS

In this instance, only small number of designated heritage assets are considered for assessment: the *East Dartmoor Baptist Church*, *Cromwell's Arch* and the *Arch at the entrance to the graveyard of the Baptist Church*. All three are Listed Grade II, and the two arches are also covered by a single Scheduling. Providing the scale and massing of any development did not exceed that of the current School, its effect is unlikely to extend beyond this area.

##### 4.8.1 NONCONFORMIST CHAPELS

Non-Conformist places of worship, current and former

Non-Conformist chapels are fairly common across the South West. They tend to be fairly modest structures in all but the largest settlements, lacking towers and many of the ostentatious adornments of older Church of England buildings. They are usually Grade II Listed structures, most dating from the 19<sup>th</sup> century, and adjudged significant more for their religious and social associations than necessarily any individual architectural merit. They can be found in isolated locations, but are more often encountered in settlements, where they may be associated with other Listed structures. In these instances, the setting of these structures is very local in character and references the relationship between this structure and other buildings within the settlement.

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

Nonconformist chapels are typically 18<sup>th</sup> century or later in date, and some retain interior period fittings (evidential). Some of the better preserved or disused examples are representative of the particularly ethos of the group in question, and buildings may be linked to the original preachers (e.g. John Wesley) (historical value). Congruent with the ethos of the various movements, the buildings are usually adapted from existing structures (early) or bespoke (later), and similar in overall character to Anglican structures of the same period (aesthetic value). They often have strong communal value, where they survive as places of worship (communal value).



FIGURE 13: THE EAST ELEVATION OF THE BAPTIST CHURCH; VIEWED FROM THE NORTH-EAST.

<b>Asset Name: East Dartmoor Baptist Church</b>	
<i>Parish:</i> Bovey Tracey	<i>Value:</i> Medium
<i>Designation:</i> Grade II Listed	<i>Distance to Development:</i> c.30m
<i>UID:</i> 84475	<i>Date Listed:</i> 03-Jul-1986
<p><i>Listing Description:</i> Baptist Church. Built 1824. Solid walls, probably of stone, covered with roughcast, except for front wall which is rendered. Slated roof, hipped at rear. 3-window front with 4-window side-walls. In front wall the ground storey projects, having a flat roof with simple block-crenellated parapet. Front has cornice and gable in almost pediment form with triangular inset containing a square moulded plaque inscribed A.D. 1824. Windows are doorway are round-headed and set in shallow round-headed recesses. In the ground storey the recesses are themselves set in larger round-headed recesses with stucco mask key-blocks. The windows in the 2 outer bays are blind, the centre bay having a pair of 3-panelled doors; all 3 openings have glazed fanlights with radial bars. In front is an area-railing and gates of cast-iron (included in the listing), each standard having a spear-head with trefoiled open tracery. In the upper storey the 2 outer windows are blind, the centre window having original 8-paned sashes, the glazing-bars in the head curved to match the round arch of the opening. The 4 upper-storey windows in each of the side-walls are of the same pattern. In the lower storey on each side the windows are flat-headed with original wood sashes, the lower sashes of 8 panes and the upper sashes of 4 panes. In the second bay from the right in the left-hand side-wall is a door with 6 flush panels; above it is a flat wooden hood on shaped brackets. Interior: has foyer at front with flight of granite steps on each side leading up to the gallery. Interior of church has galleries on 3 sides; cast-iron Doric columns with plain shafts support gallery having panelled wood front with Grecian decoration. In the galleries a complete set of original, plain panelled seats. At east end a high platform incorporating central pulpit; carved wood in medieval style with panels of decorative ironwork, probably mid or late C19. Behind it a large organ, probably of similar date but said to have been brought from a church in Dawlish; wood casing carved with Gothic detail, painted pipes. Present Minister say the original support for the church came mainly from workers in the Bovey Potteries. White's Directory of Devonshire, 1850, p.470, gives 1823 as the date of building.</p>	
<i>Supplemental Comments:</i> Interior not inspected, but appears to have been renovated/restored.	
<i>Evidential Value:</i> The walls are rendered externally and may retain some evidence of phasing; indeed, it is possible fabric from the 'ancient house' may survive within the structure.	
<i>Historical Value:</i> The Church has some historic value as part of the Nonconformist history of Bovey Tracy and south Dartmoor. The construction of a bespoke church would indicate the Baptists had achieved a reasonable level of material prosperity.	
<i>Aesthetic Value:</i> The elevation onto Hind Street is nicely composed and attractive. However, the side elevations are rather plain, and on the downslope side the vertical elevation is out of proportion to the horizontal. The two graveyards are well maintained but the lower graveyard has the character of a back garden (children's toys etc.) and there is a lack of mature planting.	
<i>Communal Value:</i> The building has some communal value, linked to the Baptist community in the area.	
<i>Authenticity:</i> The exterior of the Church retains a good degree of authenticity; the interior was not inspected but appeared to have been restored.	
<i>Integrity:</i> The Church survives in good condition, its garden setting less so.	
<i>Topographical Location and Landscape Context:</i> The church is located towards the bottom of a south-south-west facing slope.	
<i>Principal Views:</i> Limited. The walls along Hind Street limit views of the Church to the immediate locality; the whitewashed south elevation is quite prominent in views across to the town from the south. Views from the Church are limited to those to and from the Church from the path through the lower graveyard.	
<i>Landscape Presence:</i> Limited. While the south elevation is noticeable, it is one structure amongst many.	
<i>Immediate Setting:</i> The Church is located off a narrow lane (Hind Street) flanked by stone walls and/or buildings. There are two small graveyards to the north and south, also bounded by stone walls, and an early 19 <sup>th</sup> century house to the west. The School site lies immediately to the west. The two graveyards provide some open green space to the building, but the lack of tall vegetation leaves the Church building feeling naked and open. The northern graveyard is small, bare and enclosed. The gravestones in the southern graveyard have been moved to the edges, and the central grassy area is more akin to a back garden (scattered children's toys etc.).	
<i>Wider Setting:</i> The Church is now set within a suburban area on the edge of the older town. The houses to the north date to the 1950s, and the School to the west dates to the 1930s. There are some mature trees	

within the gardens of these 20 <sup>th</sup> century buildings, which soften the overall effect.
<i>Enhancing Elements:</i> The vernacular character of the stone walls around the graveyard.
<i>Detracting Elements:</i> The undistinguished graveyards and lack of some mature vegetation.
<i>Direct Effects:</i> None. The Church lies outside the footprint of the School site.
<i>Indirect Effects:</i> There would be an effect on the setting of the Church during any construction phase; noise and dust from construction works would negatively affect the immediate setting of the Church. There would be some screening provided by Cromwell Cottage, but limited views would be possible.
<i>Contribution of Setting to the Significance of the Asset:</i> The value of the asset lies in its vernacular fabric and, to a lesser extent, its historical associations. Its setting is less relevant to its value.
<i>Comment on Potential Development:</i> Providing the scale and massing of any development was similar to, or less than, the current School building, any harm caused to the setting of the Church would be limited to negligible or negative/minor [slight].

#### 4.8.2 EX MISCELLANEA



FIGURE 14: CROMWELL'S ARCH, VIEWED FROM THE EAST.

<b>Asset Name: Cromwell's Arch</b>	
<i>Parish:</i> Bovey Tracey	<i>Value:</i> Medium
<i>Designation:</i> Grade II Listed, SAM	<i>Distance to Development:</i> c.60m
<i>UID:</i> 84477	<i>Date Listed:</i> 23-Aug-1955
<p><i>Description:</i> Listing: Arch, built across part of entrance to Abbey Road. Believed to be in original position. Medieval. Granite. Consists of a large 2-centred arch with 2 sets of ogee mouldings; moulded convex stops at foot. Rebates for gates on Abbey Road side, with one large iron hinge surviving. Believed locally to be the remnant of a monastery, but no such institution is known to have existed in the town.</p>	
<p><i>Scheduling Description:</i> The arches in Abbey Road, Bovey Tracey are probably the only remains of an ecclesiastical institution which had been established here during the medieval period. Such institutions were suppressed in 1539 as part of the Dissolution of the Monasteries, although some smaller institutions did survive until 1547 when they were dissolved by Edward VI. The Priory which existed here possibly had links to a hospital.</p> <p>This monument, which falls into two areas, includes two medieval arches situated at the eastern end of Abbey Road in Bovey Tracey. The eastern arch survives as a high, wide pointed arch up to 2.6m high and 2.6m wide made from moulded granite. The west face has a rebate for a door and holes for</p>	



a latch and there is a single hinge pin on the southern side. Both arches date to the 15th century. Both arches are the remnants of a religious foundation on this site which may have been part of Indio Priory connected with St John's Hospital at Bridgwater. The original chapel was demolished in 1822 when the present Baptist Chapel was built.
<i>Supplemental Comments:</i> The references to an ecclesiastical establishment are erroneous (see above). A single iron hinge survives, indicating the 'inside' lay to the west. The visual character of the stonework around the arch would suggest most of it is not contemporary with the arch.
<i>Evidential Value:</i> Limited to below-ground features that might be associated with the structure.
<i>Historical Value:</i> Limited. The association with Cromwell is erroneous.
<i>Aesthetic Value:</i> The arch is of immediate interest, but robbed of aesthetic value by its surroundings: a car park and a wide expanse of tarmac.
<i>Communal Value:</i> None.
<i>Authenticity:</i> Unknown. It seems unlikely to have been erected here for no purpose, but the evidence for an associated 'ancient house' here is equivocal. Most of the stonework is later than the arch.
<i>Integrity:</i> In good repair, but clearly only a fragment of a greater whole.
<i>Topographical Location and Landscape Context:</i> Located at the bottom of a south-south-west facing slope.
<i>Principal Views:</i> Limited. To and from a short section of Hind Street and Abbey Road.
<i>Landscape Presence:</i> None. The surrounding buildings provide comprehensive local blocking.
<i>Immediate Setting:</i> The arch lies at one end of a stone wall flanking Hind Street. It projects into Abbey Road, which has been moved to the south of the arch to facilitate vehicular traffic (between 1904 and 1936-7) leaving the arch rather precariously isolated. Later 20 <sup>th</sup> century buildings stand to the south of the arch.
<i>Wider Setting:</i> The arch is now set within a suburban area on the edge of the older town.
<i>Enhancing Elements:</i> The wall linking the arch to the Baptist Church.
<i>Detracting Elements:</i> Fairly extensive. The arch projects into a modern road, surrounded by modern street furniture and undistinguished modern buildings.
<i>Direct Effects:</i> None. The Church lies outside the footprint of the School site.
<i>Indirect Effects:</i> There would be an effect on the setting of the arch during any construction phase; noise and dust from construction works would negatively affect the immediate setting of the arch. There would be some screening provided by the walls of the graveyard and Cromwell Cottage, but limited views would be possible.
<i>Contribution of Setting to the Significance of the Asset:</i> The value of the asset lies in its vernacular fabric and, to a lesser extent, its historical associations. Its setting is less relevant to its value.
<i>Comment on Potential Development:</i> Providing the scale and massing of any development was similar to, or less than, the current School building, any harm caused to the setting of the arch would be limited to negligible or negative/minor [slight to slight/moderate]. In views through the archway from Hind Street any changes to the front of the School buildings would be visible.

**Asset Name: Arch at entrance to graveyard of Baptist Church**

<i>Parish:</i> Bovey Tracey	<i>Value:</i> Medium
<i>Designation:</i> Grade II Listed, SAM	<i>Distance to Development:</i> c.50m
<i>UID:</i> 84476	<i>Date Listed:</i> 23-Aug-1955
<i>Listing Description:</i> Medieval. Granite. Consists of a 2-centred arch with 2 sets of quarter-round mouldings; convex stops at foot. Protective layer of C18 or C19 red brick on top. C19 iron gate with pointed head, apparently designed for the arch. Patch of granite ashlar walling at either side of arch is surmounted by 2 pieces of re-set granite, one on each side, splayed on the underside, the splay cut to a very slight hollow. Believed locally to be the remnant of a monastery, but no such institution is known to have existed in the town.	
<i>Scheduling Description:</i> The arches in Abbey Road, Bovey Tracey are probably the only remains of an ecclesiastical institution which had been established here during the medieval period. Such institutions were suppressed in 1539 as part of the Dissolution of the Monasteries, although some smaller institutions did survive until 1547 when they were dissolved by Edward VI. The Priory which existed here possibly had links to a hospital. This monument, which falls into two areas, includes two medieval arches situated at the eastern end of Abbey Road in Bovey Tracey. The western arch is of similar construction to Cromwell's Arch and measures up 2.1m high and 1.4m wide and has no evidence for hinges or fastenings. It forms the entrance to a graveyard. Both arches date to the 15th century. The smaller arch bears an inscription of 1823 which probably relates to its re-erection. Both arches are the remnants of a religious	

foundation on this site which may have been part of Indio Priory connected with St John's Hospital at Bridgwater. The original chapel was demolished in 1822 when the present Baptist Chapel was built.
<i>Supplemental Comments:</i> The references to an ecclesiastical establishment are erroneous (see above). A single iron hinge survives, indicating the 'inside' lay to the west. It is suggested the arch has been reset.
<i>Evidential Value:</i> The structure is retains intrinsic architectural information, but if reset (as likely) retains very limited further potential for analysis.
<i>Evidential Value:</i> Limited to below-ground features that might be associated with the structure.
<i>Historical Value:</i> Limited.
<i>Aesthetic Value:</i> The arch is of of some aesthetic value.
<i>Communal Value:</i> Limited.
<i>Authenticity:</i> The granite structural components of the archway are authentic, and its re-use in the 19 <sup>th</sup> century clearly reflects an archaising tendency. Likely moved and re-erected at this site.
<i>Integrity:</i> The arch survives in good condition, but is clearly only a tiny fragment of a larger whole.
<i>Topographical Location and Landscape Context:</i> Located at the bottom of a south-south-west facing slope.
<i>Principal Views:</i> Limited, only visible from Abbey Road and the adjacent car park, and to the reverse from the path through the graveyard.
<i>Landscape Presence:</i> None.
<i>Immediate Setting:</i> The arch is located in the wall flanking Abbey Road, separating the small graveyard of the Baptist Church from a small car park. The graveyard, bounded by stone rubble walls, contains headstones and tall shrubs but no larger trees. The far side of the car park is bounded by single-storey structures, leaving it relatively open on that side with glimpses to Dartmoor beyond.
<i>Wider Setting:</i> The arch is now set within a suburban area on the edge of the older town.
<i>Enhancing Elements:</i> The neatly-maintained graveyard planting.
<i>Detracting Elements:</i> Fairly extensive. Undistinguished modern buildings and street furniture.
<i>Direct Effects:</i> Limited. The arch lies outside the footprint of the proposed development, but construction traffic would track past it and there might be a structural issue.
<i>Indirect Effects:</i> There would be an effect on the setting of the arch house during the construction phase; noise and dust from any construction works would negatively affect its immediate setting.
<i>Contribution of Setting to the Significance of the Asset:</i> The arch has a ritual significance as the threshold of a sanctified space, but the setting is very limited in a real extent.
<i>Comment on Potential Development:</i> Providing the scale and massing of any development was similar to, or less than, the current School building, any harm caused to the setting of the arch would be limited to negligible [slight]. The arch would not be viewed in the same context as the School, with local blocking provided by Cromwell's Cottage.



FIGURE 15: THE LISTED AND SCHEDULED ARCH AT THE ENTRANCE TO THE BAPTIST CHURCH GRAVEYARD; VIEWED FROM THE SOUTH-EAST.

## 5.0 CONCLUSION

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The School that opened in June 1911 had been built within a 19<sup>th</sup> century orchard. The original school buildings are still in use but are now surrounded or encased by later structures. The site is terraced into the gentle south-south-west facing slope, and this has clear implications for the preservation of archaeological features and deposits.

The key issue for this site is the likelihood that a medieval ecclesiastical building stood on or close to the site of the Baptist Church. An article written in the later 19<sup>th</sup> century by William Ellis, a native of Bovey Tracey living in West Toledo, Ohio, contains a detailed account of this structure that implies it was a fragment of a larger building that extended to the west. However, William Ellis is not a credible source and it is tempting to dismiss his account entirely. The two 15<sup>th</sup> century arches close to the site provide some corroboration, but one – if not both – are re-set.

The Baptist Church, Cromwell's Arch, and the Arch into the Church Graveyard are all Listed; the two arches are also protected by Scheduling. Provided the scale and massing of any proposed development on the School site does not exceed that of the current structures, harm to the setting of these assets will be minimal.

If intrusive groundworks are to take place close to the Baptist Church, these should be monitored in case structural remains are present that might corroborate the account of William Ellis.

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*Devon Heritage Centre*

1641 Gulielmus map of Bovey Tracey, 2892Z/Z1

Bovey Tracey tithe map, apportionment 1839×40

OS 1:25" 1<sup>st</sup> edition map 1887, published 1888; Devon Sheet CI.10

OS 1:25" 2<sup>nd</sup> edition map 1904, published 1905; Devon Sheet CI.10

OS 1:25" 3<sup>rd</sup> revision map 1936-7, published 1938; Devon Sheet CI.10

*British Library*

1803 Ordnance Survey surveyor's draft map



## APPENDIX 1: BASELINE PHOTOGRAPHS



Crowell's Arch, viewed from the east-south-east.



Cromwell's Arch, viewed from the north-east.



Cromwell's Arch, viewed from the south-south-east,



Cromwell's Arch, viewed from the west.





Cromwell's Arch, detail of the southern side and surviving iron pintel (indicated); viewed from the north-west.



Cromwell's Arch, viewed from along Abbey Road to the west-north-west. The location of the other Listed arch is indicated.



Cromwell's Arch (indicated), viewed from in front of the primary school. Viewed from the west-north-west.



The Listed arch at the entrance to the graveyard; viewed from the south.





The south elevation of the Listed Baptist chapel; viewed from the south.



The north side of the Baptist Church, showing the raised level of the upper graveyard (right); viewed from the east.





The northern boundary wall of the upper graveyard, viewed from the north-east.



The school (left), Cromwell Cottage (right) and Baptist Church (background), viewed from the south, showing the close proximity of the three buildings.



The southern school building, viewed from the south-west.



The southern side of the school and car park, showing the raised levels. Viewed from the south-west.





The roof of the school with cupola, viewed from the adjoining road to the north; viewed from the north-east.



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