

LAND ADJACENT TO BARTON CLOSE FILLEIGH NORTH DEVON DEVON

Results of a Historical Visual Impact Assessment



South West Archaeology Ltd. report no. 170314



www.swarch.net Tel. 01769 573555

Land adjacent to Barton Close, Filleigh, Devon

Results of a Historical Visual Impact Assessment

By S. Walls and E. Wapshott
Report Version: FINAL
14th March 2017

Work undertaken by SWARCH for James Windsor
of Mazzard Investments

SUMMARY

This report presents the results of a historic visual impact assessment (HVIA) carried out by South West Archaeology Ltd. on land adjacent to Barton Close, Filleigh, Devon, as part of the pre-planning submission for a proposed residential development.

The proposed development would take place within the grounds of the largely 18th century Castle Hill Estate, and within its Grade I Listed Registered Park and Garden. The park contains a number of designated and undesignated garden structures, with the Grade II Listed Palladian mansion at its centre. The site itself is situated on the boundary of the estate village of Filleigh which flanks the road between Swimbridge and South Molton.*

The estate has continued to evolve and change with each generation, and it is a living landscape, that has, and will continue to evolve. It is not a static entity but something that is, and should continue, to be cherished and allowed to thrive with significant communal as well as aesthetic and historic value.

Most of the individual designated heritage assets in the area (three Grade II, 23 Grade II Listed buildings/structures and two scheduled monuments) are also located at such a distance to minimise the impact of the proposed development, or else the contribution of setting to overall significance is less important than other factors. The landscape context of those monuments or buildings which would be important is such that they would be partly or wholly insulated from the effects of the proposed development by a combination of local blocking, and the topography. Other modern intrusions already impinge upon the settings of most of the assets, most notably in the audible presence of the North Devon Link Road. However, the construction and presence of a new, modern development would impinge in some way on eight of these assets (**negligible** or **negative/minor**). The impact on the historic landscape and in particular on the Registered Park and Garden is assessed as **negative minor** as the proposals will add an additional modern element into the historic parkland but not intrude upon any of the key views or significantly alter its character and significance.*

*With this in mind, the overall impact of the proposed development can be assessed as **negligible** to **negative/minor**.*



South West Archaeology Ltd. shall retain the copyright of any commissioned reports, tender documents or other project documents, under the Copyright, Designs and Patents Act 1988 with all rights reserved, excepting that it hereby provides an exclusive licence to the client for the use of such documents by the client in all matters directly relating to the project as described in the Project Design.

CONTENTS

SUMMARY	2
CONTENTS	3
LIST OF FIGURES	4
LIST OF TABLES	4
LIST OF APPENDICES	4
ACKNOWLEDGEMENTS	4
PROJECT CREDITS	4
1.0 INTRODUCTION	5
1.1 PROJECT BACKGROUND	5
1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND	5
1.3 HISTORICAL BACKGROUND	5
1.4 METHODOLOGY	6
2.0 HISTORICAL AND ARCHAEOLOGICAL BACKGROUND	7
2.1 SUMMARY	7
2.2 BASELINE DATA	9
3.0 HISTORIC VISUAL IMPACT ASSESSMENT	12
3.1 HERITAGE IMPACT ASSESSMENT - OVERVIEW	12
3.2 NATIONAL POLICY	12
3.3 CULTURAL VALUE – DESIGNATED HERITAGE ASSETS	13
3.4 CONCEPTS – CONSERVATION PRINCIPLES	15
3.5 SETTING – THE SETTING OF HERITAGE ASSETS	17
3.6 METHODOLOGY	20
3.7 THE STRUCTURE OF ASSESSMENT	22
3.8 TYPE AND SCALE OF IMPACT	22
3.9 SENSITIVITY OF CLASS OF MONUMENT OR STRUCTURE	25
4.0 DESIGN PRINCIPLES/COMMENTS	39
5.0 CONCLUSION	40
6.0 BIBLIOGRAPHY & REFERENCES	41

LIST OF FIGURES

COVER PLATE: VIEW ACROSS THE PROPOSED SITE; VIEWED FROM THE SOUTH-WEST.

FIGURE 1: SITE LOCATION.	6
FIGURE 2: THE 1763 MAP OF EARL CLINTON'S PARK.	8
FIGURE 3: NEARBY DESIGNATED HERITAGE ASSETS.	10

LIST OF TABLES

TABLE 1: TABLE OF NEARBY DESIGNATED HERITAGE ASSETS.	10
TABLE 2: THE HIERARCHY OF VALUE/IMPORTANCE.	14
TABLE 3: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT.	21
TABLE 4: MAGNITUDE OF IMPACT.	23
TABLE 5: SIGNIFICANCE OF EFFECTS MATRIX.	24
TABLE 6: SCALE OF IMPACT.	24

LIST OF APPENDICES

APPENDIX 1: LISTING TEXT	42
APPENDIX 2: SUPPORTING PHOTOGRAPHS	46

ACKNOWLEDGEMENTS

JOHN BAYNES-REID
 HELEN SMITH OF MARIA BAILEY PLANNING
 JAMES WINDSOR OF MAZZARD INVESTMENTS
 THE CASTLE HILL ESTATE FOR UNRESTRICTED ACCESS

PROJECT CREDITS

PROJECT DIRECTOR: DR. SAMUEL WALLS
 PROJECT OFFICER: DR. SAMUEL WALLS
 DESK-BASED RESEARCH: DR. SAMUEL WALLS
 HISTORIC VISUAL IMPACT ASSESSMENT: EMILY WAPSHOTT; DR. SAMUEL WALLS
 REPORT: EMILY WAPSHOTT; DR. SAMUEL WALLS
 EDITING: NATALIE BOYD; DR. BRYN MORRIS
 GRAPHICS: NATALIE BOYD

1.0 INTRODUCTION

LOCATION:	LAND ADJACENT TO BARTON CLOSE
PARISH:	FILLEIGH
DISTRICT:	NORTH DEVON
COUNTY:	DEVON
NGR:	SS 6640 2796
SWARCH REF:	FBC17

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 adjacent to Barton Close, Filleigh, in North Devon (Figure 1). The work was commissioned by Helen Smith of Maria Bailey Planning on behalf of James Windsor of Mazzard Investments in order to establish the historic background for the site and assess the potential impact of a proposed housing development on the wider landscape and heritage assets within it.

1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

The site consists of an L-shaped area that forms part of a large pasture field to the south and west of Barton Close. The site fronts onto the former turnpike road that runs through the village of Filleigh, formerly the main road to Barnstaple. The core of the Castle Hill estate is located on the south side of a ridge of steep and shapely hills: Pugsley's Hill, High Down, Oxford Down, Castle Bluff (below which the Mansion stands), Deer Park Hill and Bremridge Hill. A gentle green vale with extensive and mixed tree planting spreads out before the Mansion, rising southerly to the crest of a ridge that is dotted with eye-catchers, including the triumphal arch and rebuilt sham church tower. The Mansion is situated between the River Bray and its tributary the Filleigh Brook; these waters drain to the south-east and it is their flowing and carefully-manipulated waters that function as one of the most visually attractive elements of the estate.

The soils of this area are variable and include the permeable loamy and acid reddish soils of the Larkbarrow Association, the clayey fine loamy and fine silty soils of the Hallsworth 2 Association and the well-drained fine loamy and fine silty soils of the Neath Association (SSEW 1983). These overlie mudstones of the Pilton Mudstone Formation (BGS 2017).

1.3 HISTORICAL BACKGROUND

The site is located within the parish of Filleigh, c.3km north-west of the town of South Molton. The site lies adjacent to a minor road, formerly the A361, which runs from South Molton to Barnstaple; its replacement (the North Devon Link Road) follows the line of the mid 19th century railway c.1km north of the site. The core of the Castle Hill Estate lies immediately north of the site and comprises some 20ha of gardens and pleasure grounds, 225ha of parkland, and a further c .1300ha of agricultural land and ornamental plantations, generally enclosed by traditional hedges and banks. The River Bray flows south along a valley c.0.5km to the east, while a tributary stream flows though a broad shallow valley south of Castle Hill; the land rises to Oxford Down to the west, and north to the Castle. South of the former A361 the land rises to a wooded ridge which forms the horizon from Castle Hill and its park. The early 18th century formal plan for the Registered Park and Garden, from which the later landscape has evolved, is evident in a complex series of interrelated vistas, particularly to the south, east and west of the house, while from the Sham Castle there are extensive views in all directions, including views across the proposed site.

1.4 METHODOLOGY

The desk-based appraisal follows the guidance as outlined in: *Standard and Guidance for Archaeological Desk-Based Assessment* (ClfA 2014) and *Understanding Place: historic area assessments in a planning and development context* (English Heritage 2012).

The historic visual impact assessment follows the guidance outlined in *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning: 3* (Historic England 2015). But also takes account of 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), *Guidelines for Landscape and Visual Impact Assessment* 3rd edition (Landscape Institute 2013), *Photography and Photomontage in Landscape and Visual Impact Assessment* (Landscape Institute 2011).

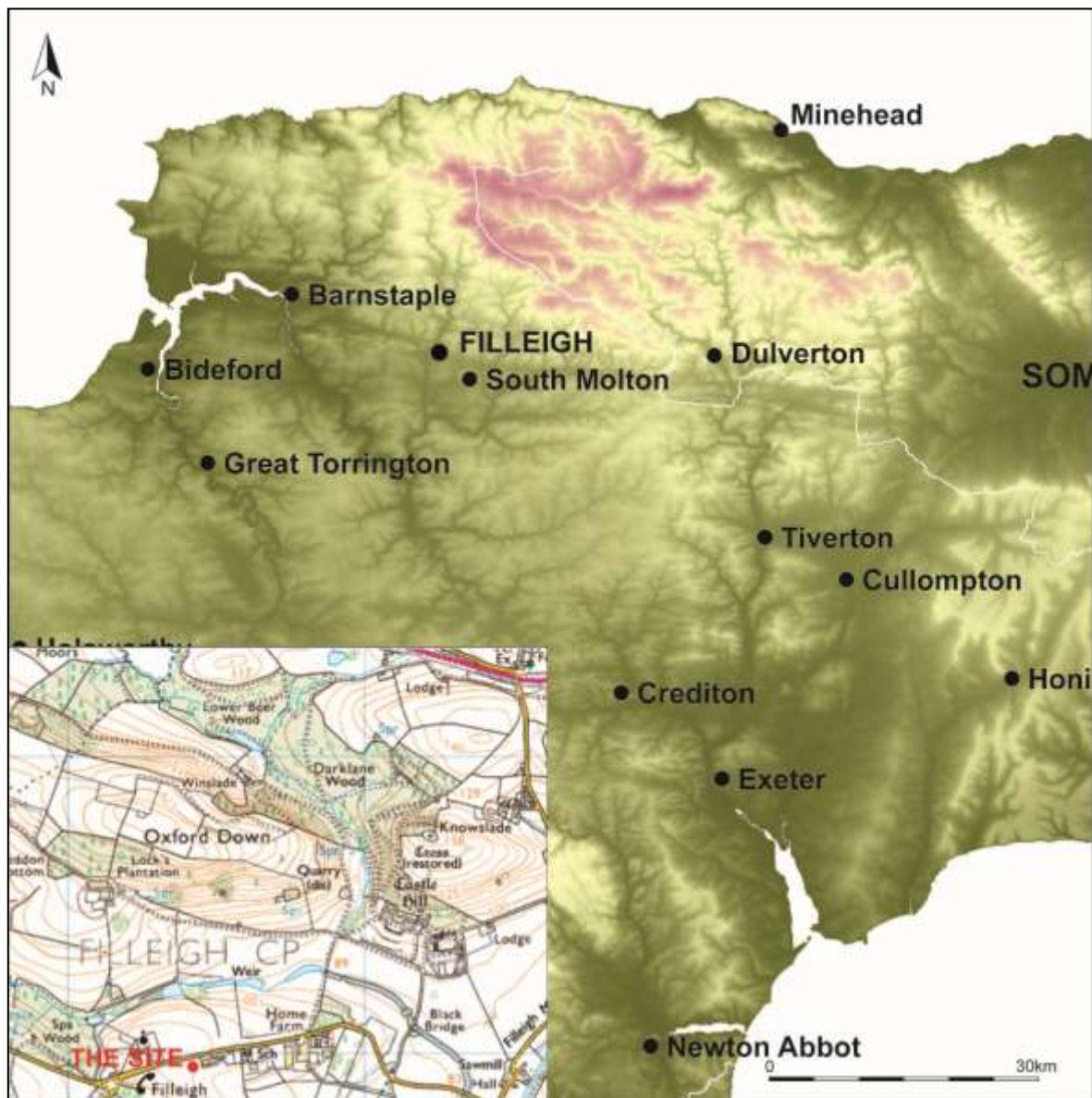


FIGURE 1: SITE LOCATION (THE PROPOSED SITE IS INDICATED).

2.0 HISTORICAL AND ARCHAEOLOGICAL BACKGROUND

2.1 SUMMARY

The site is located within what is considered to be part of the eastern parkland core, largely laid out by Earl Clinton (1719-51). The surviving parkland and features within this part of the parkland are considered to characterise this phase of estates design, which the restoration plan for the parkland attempted to detail and enhance (Colvin and Moggridge 1991).

The key aspects of this phase are that the present church and house were built, with the turnpike road moved to its present location. The new mansion had a 'new' Parkland laid out around it, with a central formal axis running from the sham castle on the top of the hill running through the mansion, the new viewing platform built in front of the house, down across a cruciform shaped pool, the new road and up an avenue of trees to the Arch, seen against the sky line.

To the sides of this formal axis, more informal and varying pictures were created in a c. 290° sweep from the viewing platform in front of the house. These informal elements include small clumps of ornamental trees, particularly on Oxford Down, the dog kennels (recently rebuilt), Spa Wood Cottage, the Church, the long avenues of trees, the walled gardens, and the linear ponds and waters. Many of the parkland edifices were built in Palladian or gothic styles (Satyr's Temple; Rustic Bridge; Sybils Cave, etc.). The older deer park to the east remained largely unchanged.

It is apparent from the 1765 map of the estate (see Figure 2), that there are a number of significant changes within this eastern part of the Parkland, which have significantly altered the design intentions of Earl Clinton. The most notable is the development of the village of Filleigh itself, along the 'new' turnpike road mostly in the 19th and 20th centuries, much of this is screened from the house and the key views by historic and replacement planting. However, the development of buildings, including the rectory and church cottages around the church in the 19th century, have significantly impacted upon the churches former prominence in views from the House and sham castle. The loss of trees, particularly the avenues running along the roads and former carriage drives is very noticeable, although some of these have been reinstated in the last 15 years. The loss of trees has meant that the 20th century Barton Close, and on the horizon the heavily modified and extended (early 19th century) farm buildings at Outbarton Cottage are no longer screened by mature tree-lined avenues.

A former temple was built during this period across the road from where Paynes Cottages was subsequently constructed (depicted on the 1765 map), this flanked a tree-lined carriage drive, which ran north, across the river. Both have since been lost, although the further tree lined track approaching from the east, is still partially extant and helps screen Home Farm, the village hall and school from much of the estate. Given the location of this temple, it may have also at one time functioned as a lodge. It was demolished in the early 19th century. The site would have likely been completely or largely screened within this landscape in views from the house and the key primary axis.

The tree lined Long Walk Drive, to the south of the site, which led off the main Chittlehampton road towards the Triumphal Arch would have afforded tantalising glimpses of the Castle Hill House and estate, prior to reaching the zenith view afforded through the Triumphal Arch. Much of this avenue has like the others of the estate been partially lost, and has been partially replanted in recent years. A copse of trees was added at the south-western end, probably to screen the farmbuildings at Outbarton Cottage in the late 18th or early 19th century.

8

2.2 BASELINE DATA

The Castle Hill Estate is blessed with a very detailed and extensive documentary archive that includes numerous detailed and accurate estate maps spanning much of its history. Most of these date from after 1751 under Matthew Lord Fortescue's ownership, and therefore post-dating the changes wrought by Earl Clinton. As a result, our understanding of how the estate evolved after 1751 is very good; the nature, extent and form of the earlier estate is much less clear (this information is derived from Colvin and Moggridge 1991; 2000 and Devon County HER).

2.2.1 PREHISTORIC & ROMANO-BRITISH

Evidence for Prehistoric *occupation* in the immediate area is relatively sparse, though the name Castle Hill may reference an earlier earthwork that may once have been present on or near the site. No traces of this have been identified, and no earthworks are visible on recent LiDAR terrain data (SWARCH 2017). A small number of Prehistoric enclosures and barrows are known within 2km of the site, mostly to the south.

2.2.2 EARLY MEDIEVAL

The early medieval history of the area is poorly understood and the archaeological evidence for early medieval settlement is almost entirely lacking.

2.2.3 MEDIEVAL

By 1086 the basic structure of the medieval landscape had already come into being, with a dispersed pattern of farmsteads with isolated churchtown settlements. Filleigh is named in the Domesday survey, as one of numerous manors in the county belonging to the Sherriff of Devon (Baldwin). By the 14th century the manor was held by the *de Filleigh's* who took their name from the manor. The manor subsequently passed to the Densyll (Denzell) family, with the manor passing through marriage to the Fortescue's in 1454. The medieval manor house, church and presumably small churchtown settlement were located in the position of the current house. A small deer park was known at Castle Hill from before 1630.

2.2.4 POST-MEDIEVAL

The most significant development of the area occurred during the post-medieval period, most notably in the rebuilding of the Castle Hill mansion. The 1st rebuild of the medieval/Elizabethan house occurred in 1684; with a further more substantial phase of rebuilding taking place in c.1732 under the direction of Earl Clinton, which resulted in the parkland, gardens and estate which survive today. The most substantive changes were the demolition and re-building of the parish church and the moving of the public turnpike road (from Barnstaple to London) from in front of the house to the its current location. Substantive additions and losses have occurred since Earl Clinton laid out the estate, most notably, at least in relation to the proposals, have been the substantial losses of trees and plantations, the temple to the east of the church. Various additions including the school, village hall, church rectory and cottages and Home Farm have all been constructed.

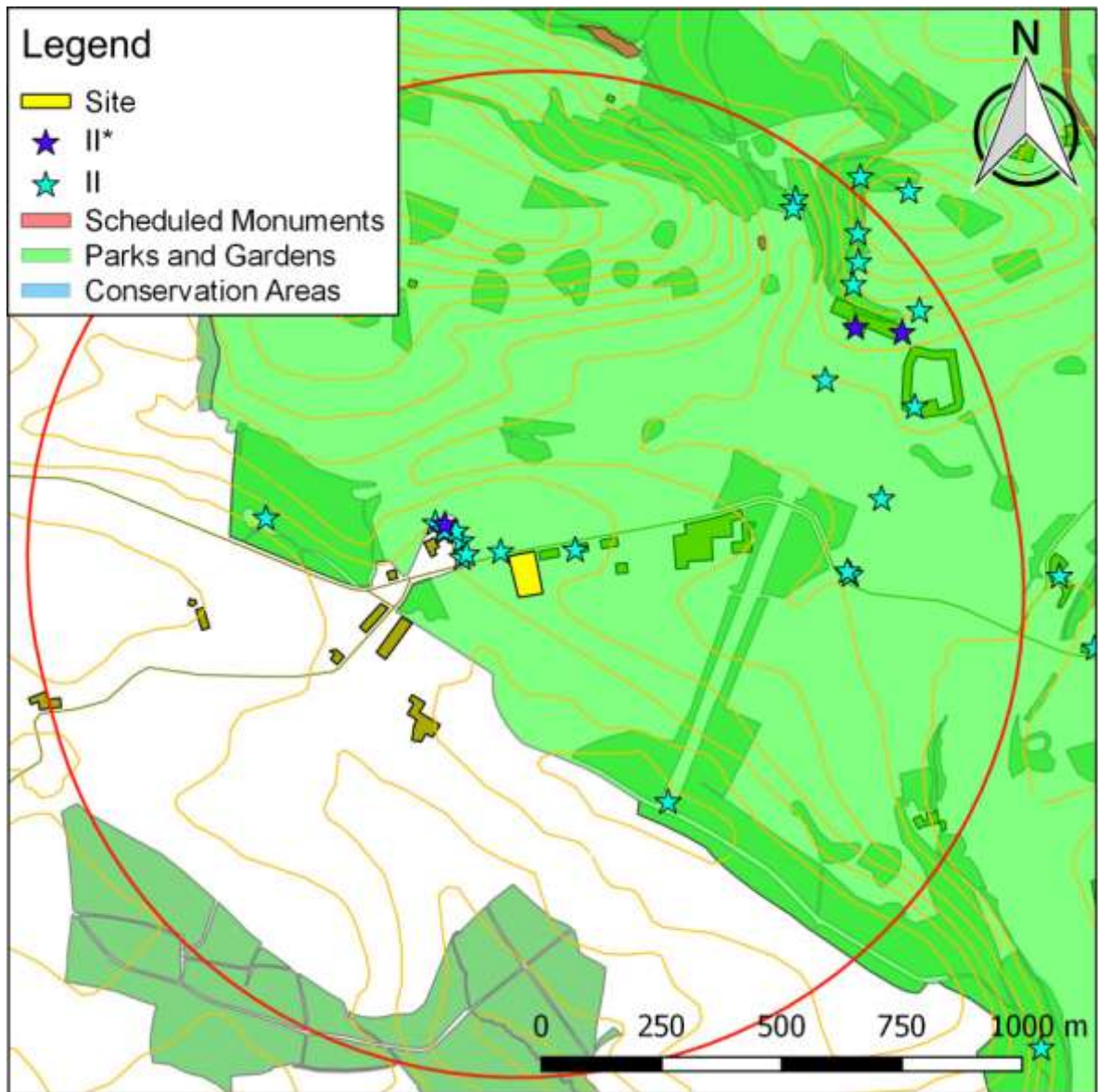


FIGURE 3: NEARBY DESIGNATED HERITAGE ASSETS (SOURCE: HISTORIC ENGLAND AND DEVON HER).

TABLE 1: TABLE OF NEARBY DESIGNATED HERITAGE ASSETS (SOURCE: DEVON HER).

No	Mon ID.	NGR	Name	Record
1	28624	SS 66916 28632	Icehouse 260m north west of Castle Hill	Scheduled Monument
2	28627	SS 66598 29059	Fishpond in Lower Beer Wood, Castle Hill	Scheduled Monument
3	98965	SS 66256 28045	Church Of St Paul	II* Listed Building
4	98946	SS 67110 28455	Castle Hill House	II* Listed Building
5	98948	SS 67207 28444	Stable Block Approximately 5 Metres North East Of Castle Hill House Including 2 Pairs Of Gatepiers Flanking Its Western End	II* Listed Building
6	98961	SS 66372 27988	Front Railings To Castle Hill Grounds To East And West Of Meadow Park Lodge	II Listed
7	98970	SS 66301 27983	Ching Slate Slab Approximately 9 Metres South Of South Aisle Of Church Of St Paul	II Listed
8	98971	SS 66292 27975	Chest Tomb With Railings Approximately 15 Metres South Of South Porch Of Church Of St Paul	II Listed
9	98969	SS 66290 28010	Group Of 9 Headstones Approximately 10 Metres South Of South Porch Of Church Of St Paul	II Listed
10	487890	SS 66279 28030	War Memorial At St Pauls Church	II Listed
11	98968	SS 66255 28028	Pair Of Chest Tombs And 4 Gravestones To Brayley And Barrow Families Approximately 5 Metres South West Of South Porch Of Church Of St Paul	II Listed

12	98967	SS 66254 28032	Gould Slate Slab Approximately 2 Metres South West Of South Porch Of Church Of St Paul.	II Listed
13	98966	SS 66236 28047	Pair Of Gravestones To Head And Feet Of Bright Grave Approximately 2 Metres Of West Of South West Corner Of Tower Of Church Of St Paul	II Listed
14	98972	SS 66527 27992	Paynes Cottages	II Listed
15	98960	SS 67099 27940	Gatepiers, Railings And Gates At Meadow Park Lodge	II Listed
16	98959	SS 67093 27947	Meadow Park Lodge	II Listed
17	98958	SS 67164 28098	Black Bridge Approximately 330 Metres South Of Castle Hill House	II Listed
18	98951	SS 67233 28290	Garden Walls, Gatepiers And Gates To Kitchen Garden Approximately 35 Metres South East Of Castle Hill House	II Listed
19	98947	SS 67047 28345	Garden Structures Including Terraces, Balustrades, Urns And Statues To Front Garden To Castle Hill House	II Listed
20	98949	SS 67243 28490	Sunrise Temple Approximately 30 Metres North East Of Castle Hill House	II Listed
21	98950	SS 67105 28544	Urn Approximately 30 Metres North Of Castle Hill House	II Listed
22	98952	SS 67116 28591	Bust Approximately 35 Metres North Of Castle Hill House	II Listed
23	98953	SS 67115 28651	Cross Approximately 120 Metres North Of Castle Hill House	II Listed
24	98954	SS 66980 28703	Temple Approximately 230 Metres North West Of Castle Hill House	II Listed
25	98955	SS 66985 28723	Ugly Bridge Approximately 230 Metres North West Of Castle Hill House	II Listed
26	98956	SS 67221 28738	Sham Castle Ruin And Surrounding Boundary Retaining Wall Approximately 260 Metres North Of Castle Hill House	II Listed
27	98957	SS 67120 28768	Sunset Temple Approximately 230 Metres North Of Castle Hill House	II Listed
28	98963	SS 66720 27467	Triumphal Arch At Approximately 1060 Metres South East Of Castle Hill House	II Listed

3.0 HISTORIC VISUAL IMPACT ASSESSMENT

3.1 HERITAGE IMPACT ASSESSMENT - OVERVIEW

The purpose of heritage impact assessment is twofold: Firstly, to understand – insofar as is reasonably practicable and in proportion to the importance of the asset – the significance of a historic building, complex, area or archaeological monument (the ‘heritage asset’); secondly, to assess the likely effect of a proposed development on these heritage assets (direct impact) and their setting (indirect impact). The 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 3.2-3.6 discuss policy, concepts and approach; section 3.7 covers the methodology, and section 3.8 individual assessments.

3.2 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.

3.3 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.

3.3.1 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 19th century farmhouses are Listed while others are not, and differences may only reflect local government boundaries, policies and individuals.

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

3.3.2 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 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.

3.3.3 REGISTERED PARKS AND GARDENS

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

3.3.4 VALUE AND IMPORTANCE

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

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

Hierarchy of Value/Importance	
Very High	Structures inscribed as of universal importance as World Heritage Sites; Other buildings of recognised international importance; World Heritage Sites (including nominated sites) with archaeological remains; Archaeological assets of acknowledged international importance; Archaeological assets that can contribute significantly to international research objectives; World Heritage Sites inscribed for their historic landscape qualities; Historic landscapes of international value, whether designated or not; Extremely well preserved historic landscapes with exceptional coherence, time-depth, or other critical factor(s).
High	Scheduled Monuments with standing remains; Grade I and Grade II* (Scotland: Category A) Listed Buildings; Other Listed buildings that can be shown to have exceptional qualities in their fabric or historical associations not adequately reflected in the Listing grade; Conservation Areas containing very important buildings; Undesignated structures of clear national importance;

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

3.4 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.

3.4.1 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,

3.4.2 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.

3.4.3 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 proposed developments 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.

3.4.4 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.

3.4.5 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.

3.4.6 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.

3.4.7 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 principle values in contention are aesthetic/designed and, to a lesser degree aesthetic/fortuitous. There are also clear implications for other value elements (particularly historical and associational, communal and spiritual), where views or sensory experience is important. As ever, however, the key element here is not the intrinsic value of the heritage asset, nor the impact on setting, but the relative contribution of setting to the value of the asset.

3.5 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.

3.5.1 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.

3.5.2 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 3), 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).

3.6 METHODOLOGY

The methodology adopted in this document is based on that outlined in *The Setting of Heritage Assets* (English Heritage 2011 and 2015 Guidance Note). 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.

Visibility alone is not a clear guide to 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.

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

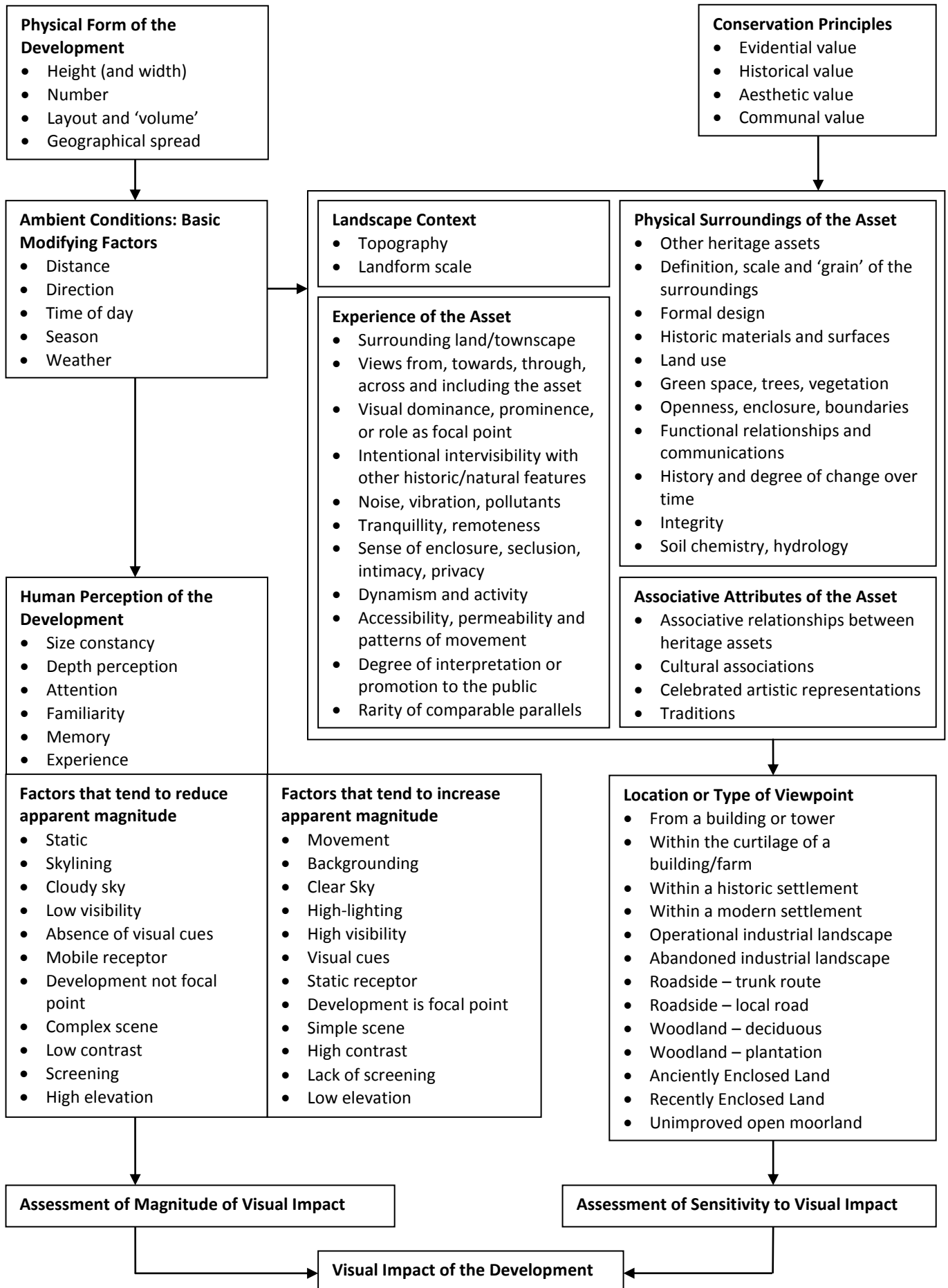


TABLE 3: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF ASSESSMENT STEP 2 FROM THE SETTING OF HERITAGE ASSETS (ENGLISH HERITAGE 2011, 19).

3.6.1 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.

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.

3.7 THE STRUCTURE OF ASSESSMENT

The proposed development concerns the construction of 12 residential dwellings within an area of land forming part of the Castle Hill estate, at the western end of the existing village at Filleigh. The scale of the works and their location in close proximity to other houses and cottages mean that the visual impact of the works will be restricted primarily to the immediate neighbourhood. However, being located within a Grade I Listed Registered Park and Garden, and with over a dozen Listed buildings/scheduled structures which may be impacted necessitated the need for this assessment.

The majority of these structures are, or appear to be, in good or excellent condition, though some show external signs of slight deterioration.

The initial discussion (below) establishes the baseline sensitivity of the categories of assets to the projected change within their visual environment, followed by a site-specific narrative. It is essential the individual assessments are read in conjunction with the overall discussion, as the impact assessment is a reflection of both.

3.8 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.

3.8.1 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 5). This provides a useful balance between rigid logic and nebulous subjectivity (e.g. the significance of effect on a Grade II Listed building can never be greater than moderate/large; an impact of negative/substantial is almost never achieved). This is in adherence with GPA3 (2015, 7).

TABLE 4: MAGNITUDE OF IMPACT (BASED ON DMRB VOL.11 TABLES 5.3, 6.3 AND 7.3).

Factors in the Assessment of Magnitude of Impact – Buildings and Archaeology	
Major	Change to key historic building elements, such that the resource is totally altered; Change to most or all key archaeological materials, so that the resource is totally altered; Comprehensive changes to the setting.
Moderate	Change to many key historic building elements, the resource is significantly modified; Changes to many key archaeological materials, so that the resource is clearly modified; Changes to the setting of an historic building or asset, such that it is significantly modified.
Minor	Change to key historic building elements, such that the asset is slightly different;

	Changes to key archaeological materials, such that the asset is slightly altered; Change to setting of an historic building, such that it is noticeably changed.
Negligible	Slight changes to elements of a heritage asset or setting that hardly affects it.
No Change	No change to fabric or setting.
Factors in the Assessment of Magnitude of Impact – Historic Landscapes	
Major	Change to most or all key historic landscape elements, parcels or components; extreme visual effects; gross change of noise or change to sound quality; fundamental changes to use or access; resulting in total change to historic landscape character unit.
Moderate	Changes to many key historic landscape elements, parcels or components, visual change to many key aspects of the historic landscape, noticeable differences in noise or sound quality, considerable changes to use or access; resulting in moderate changes to historic landscape character.
Minor	Changes to few key historic landscape elements, parcels 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 limited 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 5: SIGNIFICANCE OF EFFECTS MATRIX (BASED ON DRMB VOL.11 TABLES 5.4, 6.4 AND 7.4; ICOMOS 2011, 9-10).

Value of Heritage 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 6: 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. This is, as is stressed in planning guidance and case law, a very high bar and is almost never achieved.
--	---

3.9 SENSITIVITY OF CLASS OF MONUMENT OR STRUCTURE

3.9.1 GRAND RESIDENCES

Large and/or surviving gentry houses, in public or private hands, often incorporating multi-period elements of landscape planning

The larger stately homes and lesser and surviving gentry seats were the homes of the manorial and lordly elite. Some may still be occupied by the descendants of medieval owners; others are in public ownership or held by the National Trust. Wealth derived from agriculture holdings, mineral exploitation and political office was invested on these structures as fashionable expressions of power and prestige. In addition, some homes will have been adapted in the post-Dissolution era from monastic centres (e.g. Buckland Abbey), and thus incorporate earlier buildings and hold further historical associations.

They are often Grade II* or Grade I Listed buildings on account of their condition and age, architecture features, internal fixtures and furniture, and historical and cultural associations. In addition, they are often associated with ancillary structures – chapels, stables, kitchen gardens etc. – that may be included within the curtilage of the House or be Listed in their own right. In addition, there is often a high degree of public amenity.

As such, these dwellings and associated structures were visual expressions of the wealth and aspirations of the owners, and were designed to be impressive. They were frequently located within a landscape manipulated to display them to best effect, and views to and from the structures were very important. In earlier periods this might be restricted to the immediate vicinity of the House – i.e. geometric formal gardens – but even these would have incorporated long prospects and might be associated with deer parks. From the 18th century, designed landscapes associated with the House laid out in a naturalistic style and incorporating multiple geographically disparate associated secondary structures became fashionable. The surviving examples usually contain many mature trees and thus local blocking is common. However, such is the sensitivity of these Houses, and in particular their associated designed landscapes, that the visual impact of a wind turbine is likely to be severe.

What is important and why

The great houses are examples of regional if not national architectural value, and may be located on sites with a long history of high-status occupation (evidential). They may conform to a particular style (e.g. Gothic, Palladian) and some were highly influential locally or nationally; surviving examples are often well-maintained and preserved (historical/illustrative). They were typically built by gentry or noble families, could stage historically important events, and were often depicted in art and painting; they are typically associated with a range of other ancillary structures and gardens/parks (historical/associational). The epitome of design, they have clear aesthetic/design value, arising from their intrinsic architectural style, but also the extensive grounds they were usually associated with, and within which they were designed to be seen and appreciated. The aesthetic/design value can improve with time (the ‘patina of age’), but it can also be degraded through unsympathetic development. As large structures built for the use of a single family, communal value is typically low, although an argument can be made the 19th and early 20th century great house was a community in its own right, with its family, servants and extended client base. Not all survive as country houses; some are schools, nursing homes or

subdivided into flats, and this has a severe impact on their original historical/associational value, but provides new/different associational and also communal/social value.

Asset Name: Castle Hill House	
Parish: Filleigh, North Devon	Value: High
Designation: GII*	Distance to Development: 0.8km
<p><i>Summary:</i> Grand 18th century mansion, the central block remodelled/ incorporation fabric from earlier phases of the 17th and Tudor periods. The house is of the spread linear form, with flanking ranges and pavilions, framed to the east by stables, the overall scheme, now Palladian in influence. Much of the interior of the main block was totally reconstructed in the 1930s after a severe fire, the external appearance remains little changed.</p>	
<p><i>Conservation Value:</i> The site is of aesthetic, historical and evidential value. The building is of high aesthetic value, being delightful and exuberant in design, framed by a complimentary landscaped park of extremely high quality and good preservation. There is a 'lost' landscape of c.16th century date, with an earlier house and church, beneath the current parkland and this has inherent evidential value. The estate is of local and regional historical value as it is the seat of the Fortescue family.</p>	
<p><i>Authenticity and Integrity:</i> House with Tudor origins, rebuilt in 1684 and aggrandized and remodelled in the 1730s. The house was further extended in the 1800s and was restored after a devastating fire in the 1930s; a complex multi-phase development. The central block of the house, most affected by the fire is therefore in some ways an example of pastiche. The whole is still a private family home and the heart of a working estate and in that regard is very authentic in character.</p>	
<p><i>Setting:</i> The house sits on the lower south facing slopes of a steep undulating ridge, terraced back into the slope. To the south, east and west the natural slope has been raised to provide wide stepped parterres and terraces for viewing. The house is framed in wider views by the sham castle on the hill behind and by various temples and eye catchers, standing within the centre of an inner landscaped valley, framed by as much as 3200 acres of agricultural land. The estate village of Filleigh and Home Farm lies to the south-west, the church to the west, the mill and further estate cottages to the south-east and east. Many of these are screened or partially obscured from views, most notably the large farm building at Home Farm.</p>	
<p><i>Contribution of Setting to the Significance of the Asset:</i> The landscaped park was designed in the 18th century and altered in the 19th century, focussed around the house at its core, with a north-south axis between the house and triumphal arch, on the hill to the south and sham castle to the north, bisected by the east-west flow of the river. All views are designed to frame or conceal the house or its eye catchers. The high level of survival and good preservation of this park overall and continued occupation by the same family has ensured we experience the house largely as intended. This adds group value to the significance of the site overall.</p>	
<p><i>Magnitude of Effect:</i> The development of some more houses within the village to the south-west will not be visible from much of the terracing around the house, or the ground floor, screened by existing parkland planting. Although glimpsed from the windows on the first floor, it will be softened by existing parkland trees and those intended to be planted. The style and form of the buildings is similar to the long row of 1950s/1960s estate cottages which already exist; this will encourage assimilation. The key view to the south to the triumphal arch is not affected and the key inward views to the house, from the road, from the south-west or south-east, where it is framed by the park would also not be affected. The houses would be more visible from some of the other points within the park, but the existing planting is surprisingly effective at already reducing the impact of the existing village and associated farms, most of which have developed in the 19th and 20th centuries.</p>	
<p><i>Magnitude of Impact:</i> Moderate/Slight</p>	
<p><i>Overall Impact Assessment:</i> Negative/Minor</p>	

Asset Name: Holywell Temple	
Parish: Filleigh, North Devon	Value: Medium
Designation: GII	Distance to Development: 1.4km
<i>Summary:</i> Temple, of the Ionic order, built as an eyecatcher, of c.1770s. The building contains a memorial frieze dedicated to Hugh, Earl Clinton. The asset is of two storeys, with tetrastyle portico, of square three bay plan. Only one fireplace surround has survived in the interior, which has been recently restored and converted to provide holiday accommodation.	
<i>Conservation Value:</i> The building was designed as an eyecatcher for Castle Hill estate, at Filleigh; its main value is its aesthetic value.	
<i>Authenticity and Integrity:</i> Recently restored and cleared of vegetation and converted, the temple is now once more occupying the position of eye catcher, having for many years been in poor condition; its integrity and structure have been assured for the future. It has however, with the intensive restoration and conversion lost the authenticity of being a picturesque picnic spot or parkland feature, now used as holiday accommodation.	
<i>Setting:</i> The temple stands in Temple Wood, the trees to the north and north-west having been cut back to restore the building to its eye catcher function, the woodland having become overgrown and having subsumed it in the past. It is framed by trees to the south and south-east, standing on the west banks of the River Bray, on the break of the upper slopes.	
<i>Contribution of Setting to the Significance of the Asset:</i> The asset is an eyecatcher and to fulfil its function it must be framed by the parkland with open views, each eye catcher framing a specific view but also complimenting each other in the landscape, working as a cohesive whole. The cutting down and opening up of the woodland has restored this temple to being an 'active' part of the landscape again.	
<i>Magnitude of Effect:</i> The key view to the south-east from the house, outwards to the temple will not be affected by the proposed development within the village, which lies to the south-west. Views from the temple itself across the estate are wide but views towards the village are screened by Long Walk Plantation.	
<i>Magnitude of Impact:</i> Medium value asset and No change = Neutral.	
<i>Overall Impact Assessment:</i> Neutral.	

Asset Name: Triumphal Arch	
Parish: Filleigh, North Devon	Value: Medium
Designation: GII	Distance to Development: 0.6km
<i>Summary:</i> 18 th century triumphal arch, part of the wider phase of the designed landscape and remodelled house of c.1730. Rubble build with dressed quoins to sides, cornice and arches, large central semi-circular arch with smaller flanking arches to sides, all with decorative keystones.	
<i>Conservation Value:</i> The structure was designed as an eyecatcher for Castle Hill estate, at Filleigh; its main value is its aesthetic value. It may have an important historic association with Lord Herbert and Lord Burlington, both men potentially being involved in its design.	
<i>Authenticity and Integrity:</i> The arch was significantly repaired and rebuilt in the 1960s after an episode of storm damage, its structural integrity altered but its historic appearance retained. The arch is maintained to a fair standard, but is far from modern looking or pristine, retaining an element of authenticity. The arch is now lit by floodlights at night, sat in timber boxes to the north-east and north-west, which do somewhat affect the character of its immediate setting.	
<i>Setting:</i> The arch stands on a low hill to the south, south-east of the house, on the break of the north facing slope, framed to the east and west by long swathes of parkland wood which run north, focussing the views to the house. The arch is framed on its south side by Long Walk, one of the estate original carriage drives and stands on a mature grass sward.	
<i>Contribution of Setting to the Significance of the Asset:</i> The woodlands form an avenue, which focusses the views to the arch and back to the house, forming the key visual axis of the designed landscape about	

which everything else is focussed.

Magnitude of Effect: The woods will completely screen the small proposed development, on the village site. There will be no effect on the important house-arch views.

Magnitude of Impact: Medium value asset (Very High landscape asset) and No change = Neutral.

Overall Impact Assessment: Neutral.

Asset Name: Sunrise Temple	
Parish: Filleigh, North Devon	Value: Medium
Designation: GII	Distance to Development: 0.95km
<i>Summary:</i> Early 19 th century garden temple, of the Corinthian order, an eyecatcher and garden seat, set just above Castle Hill House, within the landscaped gardens.	
<i>Conservation Value:</i> This is a highly aesthetic building, an eyecatcher, designed to draw the eye, within the landscaped park.	
<i>Authenticity and Integrity:</i> The temple sits in the inner gardens at Filleigh, it is well preserved, appears largely complete, authentically still a garden feature.	
<i>Setting:</i> The temple sits on the steeply sloping grassed areas to the north-east of Castle Hill House, just above the stables, framed by decorative shrubs, such as camellias and rhododendrons. The house and grounds are still a privately owned working estate, the landscaped park, of which it is an element, being one of the largest surviving in Devon.	
<i>Contribution of Setting to the Significance of the Asset:</i> The garden and wider parkland setting defines the very form and function of this asset. The setting, as intended survives and this allows us to experience the temple as intended.	
<i>Magnitude of Effect:</i> The proposed development may be glimpsed through the existing parkland planting to the south-west. However cream rendered cottages already stand in these views so the effect of additional houses would be a fairly minimal change. The newly proposed planting, as it matured would slowly screen the development further; impact improving over time. The views over the roof of the house to the south-west are less important than the view south to the triumphal arch or to the immediate gardens and the primary views for this asset are inwards, as an eye-catcher.	
<i>Magnitude of Impact:</i> Medium value asset and Negligible change = Neutral.	
<i>Overall Impact Assessment:</i> Neutral.	

Asset Name: Castle Hill Cross	
Parish: Filleigh, North Devon	Value: Medium
Designation: SAM, GII	Distance to Development: 0.95km
<i>Summary:</i> Medieval wayside cross, 14 th or 15 th century, set into 19 th century stepped octagonal base. The cross was moved from Aller Cross in the 1830s and reset here on the edge of the woodland garden, on the estate, used as a parkland feature.	
<i>Conservation Value:</i> The cross is aesthetically pleasing.	
<i>Authenticity and Integrity:</i> The structure of the cross and shaft has been much restored, the original base lost, its integrity compromised by 19 th century antiquarian collating, it having become a collection piece for the estate and an eye-catcher in the woods. The cross has been moved from its intended setting, which defined its function converted into a parkland feature. It has lost all authenticity.	
<i>Setting:</i> The cross now stands on the steep west-facing slopes of the valley north-west of the main house. It stands on the edge of the woodland valley garden, alongside the track up to the sham castle. It is enclosed by woods to the north, west and south, by steep open grassland to the south-east and east.	
<i>Contribution of Setting to the Significance of the Asset:</i> The setting defined the function of this asset as a way-marker and religious symbol, a preachers cross or important roadside fixture. The setting was	

important to the interpretation for the asset. The current setting frames the cross in an aesthetically pleasing way for garden views but is irrelevant.

Magnitude of Effect: The mature estate woodlands which frame the valley here enclose the cross and there are no views out of its immediate valley setting to the west, with only brief garden and park views to the south and east.

Magnitude of Impact: Medium value asset and No change – Neutral.

Overall Impact Assessment: Neutral.

Asset Name: Sunset Temple	
Parish: Filleigh, North Devon	Value: Medium
Designation: GII	Distance to Development: 1.2km
<i>Summary:</i> Early 19 th century neo-Classical temple, of the Corinthian order. Rebuilt in the 20 th century in concrete blocks, rendered with slate roof, historic timber detailing re-applied.	
<i>Conservation Value:</i> Aesthetically pleasing and an eye-catcher for the wider estate.	
<i>Authenticity and Integrity:</i> The temple has been wholly rebuilt in concrete blocks, the historic timber detailing has been reapplied to the modern structure, it is in effect pastiche 'made to look old', but in close proximity its structure is clear.	
<i>Setting:</i> The temple sits on a steep north-west facing slope, below the sham castle, above a steep east west valley. There is a key view out to the north-west towards Barnstaple, where in the lee of two steep hills a valley is formed into which the sun sets.	
<i>Contribution of Setting to the Significance of the Asset:</i> The temple was sited to catch a specific phenomenon where the sun sets in the v-shape of two distant hills. It also stands in the inner park alongside the sweeping track to the sham castle forming a picturesque seat and giving a wide view of the northern park.	
<i>Magnitude of Effect:</i> The proposed development in the village is screened by the parkland woods and by the topography of the undulating ridge. There are no views or effects on the northern park setting of this small feature.	
<i>Magnitude of Impact:</i> Medium value asset and No change = Neutral.	
<i>Overall Impact Assessment:</i> Neutral.	

Asset Name: Castle Hill Stables	
Parish: Filleigh, North Devon	Value: High
Designation: GII*	Distance to Development: 0.9km
<i>Summary:</i> 19 th century stables, rendered with ashlar dressings and ashlar gateposts, slate roof. Palladian in style – T-shaped in plan, with main symmetrical range, with central cupola and cross wing to east, with pavilion and carriage arch to south and stables and garaging to north. Gate piers and iron railings and gates to west, to main house reception courtyard. The south range has been converted to estate offices, but the exterior remains unaltered and some features have been retained in the interior. The east range has early 20 th century garage conversion with heavy folding doors and the centre and southeast range retains stabling and carriage arch.	
<i>Conservation Value:</i> The buildings are of aesthetic value and of historical interest as part of the important Castle Hill group.	
<i>Authenticity and Integrity:</i> The buildings overall are in excellent condition, preserved little changed and the eastern wing of the stables are still used as such, the original stalls, hay feeders, cobbled floors and doors all intact. The south wing of the stables has had some conversion to estate offices, from which the working estate is run, so the service function has not been lost here, even if providing a different service to the house.	
<i>Setting:</i> The stables stand to the north-east of the house. Iron decorative gates enclose the courtyard to	

the west; the steep terraced slope frames it to the north. Further east an open courtyard, with walls and the garden beyond frame all views. The stables frame the north side of the formal entrance into the main courtyard of the house, flanked by an arched pavilion.
<i>Contribution of Setting to the Significance of the Asset:</i> The house and stables have important inter-dependent functions and the service buildings provide an important cohesive setting to the house. The whole of increased group value and significance.
<i>Magnitude of Effect:</i> The grandiose Castle Hill House will screen all views to the proposed development as it lies to the south-west of the stables and dominates all views in that direction.
<i>Magnitude of Impact:</i> High value asset and No change = Neutral/Slight.
<i>Overall Impact Assessment:</i> Neutral.

Asset Name: Sham Castle and retaining wall to enclosure	
Parish: Filleigh, North Devon	Value: Medium
Designation: GII	Distance to Development: 1.1km
<i>Summary:</i> 18 th century Gothic folly in the form of a ruined castle, built of stone rubble with some brick. The castle sits on a raised enclosure, with retaining rubble wall forming ha-ha to surrounding paddock. Gothic gateway provides access from sweeping track.	
<i>Conservation Value:</i> The castle is a folly and eye catcher for the designed landscaped park, its entire function is aesthetics. It is also however of historical value as part of the important Castle Hill Estate.	
<i>Authenticity and Integrity:</i> The sham castle is well restored and maintained, it has not been altered or developed and is very authentic in character and appearance.	
<i>Setting:</i> The sham castle sits on the top of Castle Hill. It has vast views of 360 degrees to the wider estate. The main house is nestled at the base of the hill on the south side.	
<i>Contribution of Setting to the Significance of the Asset:</i> The castle was designed as a central point on the estate, the key eye-catcher. Its setting has defined its form and function.	
<i>Magnitude of Effect:</i> From the castle structure, the northern part of its enclosure where the entrance gate is or from the western half the proposed development would not be visible, screened by existing parkland planting. From the eastern end of the raised enclosure, when standing above the ha-ha you would get glimpses out to the village. In these views the new houses would magnify the effect of those which already exist, but in character they will be very similar and it will merely look like an estate village, which fits in with the nature of the working parkland. These views will however inherently be different from what they are now.	
<i>Magnitude of Impact:</i> Medium value asset and Negligible change = Neutral	
<i>Overall Impact Assessment:</i> Negligible	

Asset Name: Front railings to Castle Hill Grounds, east and west of Meadow Park Lodge	
Parish: Filleigh, North Devon	Value: Medium
Designation: GII	Distance to Development: 0.1km
<i>Summary:</i> 19 th century decorative iron park railings, with gadrooned capping and knob finials to every fourth or intermediate upright.	
<i>Conservation Value:</i> These are aesthetically pleasing.	
<i>Authenticity and Integrity:</i> The railings are not contemporary to the designed landscape but are a later aggrandisement of the roadside boundary, probably replacing plain earlier rails or the park may even have been open. They are now an authentic part of the parks development and survive almost complete for the central run along Filleigh Road.	
<i>Setting:</i> The rails frame the parkland to the south of Filleigh Road, in the inner park where it directly encloses the house and main drive.	

Contribution of Setting to the Significance of the Asset: The setting defines the function of the asset, they are 'parkland' railings.

Magnitude of Effect: From the majority of the length of the railings there would be no views to the proposed development site, screened by the trees around Home Farm or the village. However to the west end, opposite the cottages there would undoubtedly be intervisibility between the railings and park beyond and the proposed houses, infilling a field to the south-west. There will be little direct impact on the asset as railings but the approach to the park from the west, in which they stand will change, although the character and nature of the setting will not alter, the houses merely extending the existing estate village.

Magnitude of Impact: Medium value asset and Negligible change = Neutral.

Overall Impact Assessment: Negligible.

Asset Name: Garden Structures, Terraces, Urns and Balustrades	
Parish: Filleigh, North Devon	Value: Medium
Designation: GII	Distance to Development: 0.9km
<i>Summary:</i> Range of 18 th century, 19 th century and 20 th century copies or repairs of garden structures along the front parterres in front of Castle Hill House, including lion statues, urn and balustrades.	
<i>Conservation Value:</i> These are all highly aesthetic assets.	
<i>Authenticity and Integrity:</i> The gardens were developed as part of the main 18 th century park land scheme by the 2 nd Lord Fortescue and then altered again in the 1830s. Many have been altered or restored in the 20 th century. The gardens lies at the heart of the working estate still in family ownership, whilst the wider gardens are open to the public the upper terraces are still retained for private family use.	
<i>Setting:</i> The terracing lies to the south, south-east and south-west of Castle Hill house, landscaping the lower slopes of the hill, down into the valley bottom, within the inner park. They provide views out over the main landscaped valley and channelled river, which winds through it.	
<i>Contribution of Setting to the Significance of the Asset:</i> The terraces provide a setting for the house, which they frame in all important views, of increased group value.	
<i>Magnitude of Effect:</i> From the eastern corner of the larger, upper terrace, which is still privately used by the family there will be glimpses to the proposed development, as there are glimpses of the existing village. However these views are softened by existing parkland planting and in time this will only mature further, providing more screening. There will be an inherent change in views. The character of the views however will not change, the addition of some more cream rendered cottages to those existing ensuring the overall impact is lessened. Existing parkland planting is effective at softening views to the village and more proposed planting will further improve the effects, improving over time.	
<i>Magnitude of Impact:</i> Medium value assets and Negative/minor impact = Slight.	
<i>Overall Impact Assessment:</i> Negative/minor.	

3.9.2 CHURCHES AND PRE-REFORMATION CHAPELS

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

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

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

In terms of setting, many 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.

Where parishes are relatively small, 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 development is located within the landscape in such a way to interrupt line-of-sight between church 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 element in this landscape.

Churchyards often contained Listed gravestones or box tombs, and associated yard walls and curtilage 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). The 19th century also saw the proliferation of churches and parishes in areas like Manchester, where industrialisation and urbanisation went hand-in-hand. Churches 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.

Asset Name: Church of St Paul	
Parish: Filleigh, North Devon	Value: High
Designation: GII*	Distance to Development: 0.2km
<p><i>Summary:</i> 18th century church, with small plain square west tower and nave, of roughly coursed rubble stone, formerly of Classical style. Aggrandized in the later 1860s with an ashlar south aisle, transepts and apsidal chancel in an exterior French Romanesque/Norman style, with an elaborated Byzantine Gothic interior. Late 19th century Gothic spire added to tower.</p>	
<p><i>Conservation Value:</i> The church is highly aesthetic in value and its decorative and unusual form now provides another eye catcher in the central landscape valley of the wider parkland.</p>	
<p><i>Authenticity and Integrity:</i> The clashing styles and markedly different build forms of the church have been left unassimilated in the structure with its development being easy to read. It is still the parish church for the village and estate.</p>	
<p><i>Setting:</i> The church stands to the west, south-west of the house, on a slight knoll, at the base of the gentle north-facing slopes of the valley, the river just lying to the north. The church is framed by a large Rectory to the west and by fields to the north and east, Filleigh Road running just to the south, with fields beyond. The current village is scattered into groups of cottages, with to the south-east Paynes Cottages and the modern terrace and to the south-west modern bungalows near Long Walk and other semi-detached cottages on the corner.</p>	
<p><i>Contribution of Setting to the Significance of the Asset:</i> The setting in the estate village and wrapped within the inner parkland defines this as a church which serves the estate and is specific to it; contemporary with the designed landscape and part of that landscape, having been purposefully moved.</p>	
<p><i>Magnitude of Effect:</i> The proposed development lies to the south and south-east and will infill the lower portion of field along the road between the church and modern terrace of cottages. The church will therefore be further enclosed within the village, but its key views to the main house or across the parkland will not be altered. Views within the churchyard will little alter the hedges providing some screening. Views out and setting will inherently change, but the character of that setting, of rural village nature will be no different. The church was built to serve the village community and the houses merely reflect an attempt to develop that same community. Whilst the visual change will be significant it is not necessarily negative.</p>	
<p><i>Magnitude of Impact:</i> High value asset and minor change = moderate/slight</p>	
<p><i>Overall Impact Assessment:</i> negative/minor</p>	

Asset Name: Monuments in Churchyard at St Paul	
Parish: Filleigh, North Devon	Value: Medium
Designation: GII, and undesignated	Distance to Development: 0.1km
<p><i>Summary:</i> Various 18th and 19th century gravestones, tomb chests, and war memorial within the churchyard. Many are dedicated to Fortescue family members or estate workers, local farming families.</p>	
<p><i>Conservation Value:</i> The monuments are designed to be respectful memorials of past parishioners, aesthetics having been considered.</p>	
<p><i>Authenticity and Integrity:</i> The churchyard and its monuments are generally well preserved and it is still an active community church. Some of the tomb monuments are overgrown. The site is authentic in character and views. The boundaries to the churchyard are/ somewhat overgrown.</p>	
<p><i>Setting:</i> The churchyard lies to the south-east of the church and frames the south side. It is partially enclosed to the east and north by parkland fencing and to the west by barns and by a mature hedgebank and lych gate. The whole is enclosed by the landscaped parkland.</p>	
<p><i>Contribution of Setting to the Significance of the Asset:</i> The churchyard setting defines the memorial function of the various gravestones and tombs.</p>	
<p><i>Magnitude of Effect:</i> The proposed development site is directly visible from the general location of the churchyard, just across the road in the field to the south-east. The houses will further enclose the church</p>	

and churchyard within a village setting but the overall character will not change as care is being taken to build houses of a similar style to those which already exist.

<i>Magnitude of Impact:</i> Medium value asset and minor change = slight
--

<i>Overall Impact Assessment:</i> negative/minor
--

3.9.3 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 can be impacted by new residential developments especially when 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 development is 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. Ledbury), 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. the Valleys of South Wales 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: Paynes Cottages and Smithy	
Parish: Filleigh, North Devon	Value: Medium
Designation: GII	Distance to Development: 0.1km
<p><i>Summary:</i> Thatched early 19th century or possibly late 18th century pair of attached cottages. Cob and stone, rendered with stone rear wing to each cottage, catslide thatched roofs to porches. These are of picturesque 'rustic' form. Original timber casements to windows and surviving front doors.</p> <p>19th century stone and brick smithy to the north-east of Paynes Cottages. Dressed slatestone, with wide arched relived alcoves with inset paired doors onto Filleigh Road, all openings with dressed keystone and voussoirs. The openings rise from projecting carved in-posts to exterior sides. Terracotta tiled roof. This small building is an undesignated heritage asset.</p>	
<p><i>Conservation Value:</i> The cottages are aesthetically pleasing.</p> <p>The smithy building was designed with aesthetics in mind and has key architectural details, but has been compromised by a poor 20th century addition of a garage door.</p>	
<p><i>Authenticity and Integrity:</i> The cottages and smithy are very authentic estate buildings; the cottages appear little altered, the smithy has been converted to a garage and is expected to have suffered the loss of some historic fabric.</p>	
<p><i>Setting:</i> The cottages and smithy flank the southern side of Filleigh Road, within the inner park. The look across the sweeping grass parkland to the hills beyond and to the north-east to the main house and north-west to the church, they are framed on the south side by fields.</p>	
<p><i>Contribution of Setting to the Significance of the Asset:</i> The assets are understood as estate cottages and a smithy for home farm, a key part of the working estate which supported the grand house at its centre.</p>	
<p><i>Magnitude of Effect:</i> The proposed development site is immediately to the west, beyond the mid 20th century terraced cottages. The new houses will be designed to look similar to the existing terrace. They will enlarge the village and further enclose Paynes Cottages but views to the north and south across open parkland or fields will remain and views to the south-east and east to the 19th century school building will not be affected. In character the setting will remain the same, rural and domestic in nature.</p>	
<p><i>Magnitude of Impact:</i> Medium value assets and Negligible change = Neutral.</p>	
<p><i>Overall Impact Assessment:</i> Negligible.</p>	

3.9.4 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).

The Castle Hill Estate at Filleigh is a Grade I Registered Park and Garden. The site is rare and valuable in that it is still in family occupation and run as a working estate. Although the gardens are open to the public at certain times of the year, this is an exceptionally authentic asset, with none of the signage, furniture, bins and development of ancillary buildings, which comes from the commercialisation of a landscape. The core designed parkland and the agricultural landscape which encloses it have also survived largely intact, within single ownership.

The inner park represents a fairly short period of development in the 18th and 19th century; with one main constructional phase. The original 18th century designed landscaped valley, with eye catchers and water features, is focused around the main house, with a central axis carried from a Roman classical triumphal arch to the south, across the Palladian house, to a Gothic sham castle in the north. The survival of so many parkland features of one date, with intact 'key views' and early Gothic influence is important for the region. Later 18th and early 19th century development includes further neo-Classical 'temples' such as Holywell, Sunrise and Sunset temples, with a Grecian influence. It is the accomplishment of the landscape that parkland features from such diverse architectural disciplines as the Gothic or Greek revival orders can be set contrastingly in the landscape but create the impression of a surprisingly cohesive character. The detached deer park to the north-east was included in the early 19th century landscaped park extension; the more formal features naturalised into a more 'picturesque' design, including the serpentine river and extensive viewing terraces, or parterres, along the south elevation of the house. Walled gardens were added and fashionable shrubs such as rhododendrons and camellias were planted. The 19th century phase, where hilltops within the wider agricultural landscape were cleared and copses of decorative ornamental and specimen trees were built, creating natural eye catchers out into the landscape as far as West Buckland and Landkey to the north-west; stretch the 'designed' element far beyond the perimeter of the inner park.

Within the inner park there are a number of key views, incorporating eye catchers and the main house. The most important is the north-south view along the central axis between the sham castle and triumphal arch. There is also a key view between the sham castle across the valley to the south, south-east to Holywell temple, as well as intervisibility between Sunrise temple and Holywell temple. A further view is south-east from the sham castle to the mock church tower near High Bray Wood. The same views are echoed by the house at the base of the slope, the focus being very much to the south and south-east, carrying the eye up the Bray valley. To the south-west the eye-catcher is the estate church and in the foreground the small cascade, or weir, in the valley. There are key views from the clump on Oxford Down, looking east and south-east along valley, the eye following the line of the serpentine river. From Stags Head, an estate community on the edge of the park, there is a key inward view towards the house, as one approaches along

the Filleigh Road from the east and then up the main driveway. A secondary service drive accesses the estate from the east, with a lodge and avenue of trees.

One of the key elements of this landscape is the plantation woodlands, shaped to focus views, with avenues along 'walks' and 'drives'. Parkland planting is a feature which has continued to develop on the estate, with successive generations adding to the scattered plantations or small copses of specimen trees, mostly along the south-west corridor running out to Filleigh village or within the western end of the inner park, where Home Farm, Castle Hill Barton and the farm near Locks Plantation have all developed into busy modern farmsteads. The banks of mixed tree species which have been created to shield the historic views from modern metal-framed sheds have been very successful.

The proposed development site lies in an undulating field which rises to a ridge to the south-west of the house, known as Black Allers, and topped by Long Walk Drive and plantation. The site is in a slight hollow and is bounded by a mature hedge along the road and by the existing terrace of cream rendered cottages to the east and north-east. The existing parkland planting reduces the impact of the modern terrace of cottages and the wider village, as there are a successful number of small copses of parkland trees planted across the road before the slope to the weir. Further proposed planting along the road and railings will add to a young linear arrangement of parkland trees which can be seen immediately opposite the school and village hall. Planting within the proposal area would add to this and retain the mature roadside hedge, it is also intended to soften the new development. The impact of the 20th century estate village houses on the existing landscape is very minimal and the proposals take care to assimilate these buildings, in style, form and size. The proposals also continue the ribbon development of the village along the Filleigh road.

The hedge and line of Scots pine which run up to the churchyard on the north side of the road screen much of the site; the scooped topography further aiding with a reduction in views. The only significant impact from the development would be to the approach from the west, from the village, as one drives into the estate. Here the proposed development would create a funnel effect and, if not set back enough from the road, may create a feeling of enclosure, contrary to the open nature of the landscaped valley. This may also draw the eye south-east, whereas the natural focus of the estate here is to the north-east, towards the house, which can be glimpsed through the trees.

The overall impact on the estate parkland is **Negative/minor** as this is a changing landscape, being continually developed over its history by its owners. It therefore has a capacity and flexibility which many 'frozen in time' more commercialised landscapes do not, and existing planting and projected growth of proposed planting will negate any minor additions in wider views.

Mon ID.	NGR	Name	Record	Magnitude of Impact	Overall Impact
28624	SS 66916 28632	Icehouse 260m north west of Castle Hill	Scheduled Monument	Neutral	Neutral
28627	SS 66598 29059	Fishpond in Lower Beer Wood, Castle Hill	Scheduled Monument	Neutral	Neutral
98965	SS 66256 28045	Church Of St Paul	II* Listed Building	Moderate/Slight	Negative/Minor
98946	SS 67110 28455	Castle Hill House	II* Listed Building	Moderate/Slight	Negative/Minor
98948	SS 67207 28444	Stable Block Approximately 5 Metres North East Of Castle Hill House Including 2 Pairs Of Gatepiers Flanking Its	II* Listed Building	Neutral/Slight	Neutral

LAND ADJACENT TO BARTON CLOSE, FILLEIGH, DEVON

		Western End			
98961	SS 66372 27988	Front Railings To Castle Hill Grounds To East And West Of Meadow Park Lodge	II Listed	Neutral	Negligible
Multiple	SS 663 279	Monuments In Churchyard At St. Pauls	II Listed	Slight	Negative/Minor
98972	SS 66527 27992	Paynes Cottages	II Listed	Neutral	Negligible
98960	SS 67099 27940	Gatepiers, Railings And Gates At Meadow Park Lodge	II Listed	Neutral	Neutral
98959	SS 67093 27947	Meadow Park Lodge	II Listed	Neutral	Neutral
98958	SS 67164 28098	Black Bridge Approximately 330 Metres South Of Castle Hill House	II Listed	Neutral	Neutral
98951	SS 67233 28290	Garden Walls, Gatepiers And Gates To Kitchen Garden Approximately 35 Metres South East Of Castle Hill House	II Listed	Slight	Negligible
98947	SS 67047 28345	Garden Structures Including Terraces, Balustrades, Urns And Statues To Front Garden To Castle Hill House	II Listed	Slight	Negative/Minor
98949	SS 67243 28490	Sunrise Temple Approximately 30 Metres North East Of Castle Hill House	II Listed	Neutral	Neutral
98950	SS 67105 28544	Urn Approximately 30 Metres North Of Castle Hill House	II Listed	Slight	Neutral
98952	SS 67116 28591	Bust Approximately 35 Metres North Of Castle Hill House	II Listed	Slight	Neutral
98953	SS 67115 28651	Cross Approximately 120 Metres North Of Castle Hill House	II Listed	Neutral	Neutral
98954	SS 66980 28703	Temple Approximately 230 Metres North West Of Castle Hill House	II Listed	Neutral	Neutral
98955	SS 66985 28723	Ugly Bridge Approximately 230 Metres North West Of Castle Hill House	II Listed	Neutral	Neutral
98956	SS 67221 28738	Sham Castle Ruin And Surrounding Boundary Retaining Wall Approximately 260 Metres North Of Castle Hill House	II Listed	Neutral	Negligible
98957	SS 67120 28768	Sunset Temple Approximately 230 Metres North Of Castle Hill House	II Listed	Neutral	Neutral
98963	SS 66720 27467	Triumphal Arch At Approximately 1060 Metres South East Of Castle Hill House	II Listed	Neutral	Neutral
1000120		Castle Hill	RPG, Grade I	Moderate/Slight	Negative/Minor

4.0 DESIGN PRINCIPLES/COMMENTS

The proposed houses should if possible take design and architectural influences from other residences and houses on the estate. They should to some extent emulate the terrace of Barton Close, with slate roofs. This will allow the newer buildings to assimilate more cohesively with the existing village and wider landscape. It may also be an advantage to set the houses back from the road, in line with the extant terrace, creating a linear alignment set back from the road. Landscaping influences should also be taken from the existing cottages, which are set down slightly, cut into the slope, with gardens to the front to soften their visual impact. The softening from the front could be further enhanced by planting (semi-mature) specimen trees.

These minor design details would visually focus the eye along the road, into the estate, in a funnel effect, making sure on approach the eye is drawn to the north-east towards Castle Hill House and not the proposed development. Other design lessons which can be learnt from the existing terrace of cottages adjacent to the site, is to avoid the lack of provision for enough parking as the resulting collection of cars on the roadside is visually complicated. Over long distances the reflections from wind screens or bright colours of paintwork on modern cars can be more impactful than a building. It is advised that parking spaces be provided behind the houses, to the south and that garaging would also be appropriate. The current Barton Close terrace creates a very solid and unbroken appearance, and staggering the buildings slightly and adding gaps between houses will help soften the appearance of the proposals further than the extant houses.

Other positive mitigation factors are the proposed retention of the existing hedge and judicious tree planting along the inner side of the hedge within the field. A line of trees have been planted previously along the metal parkland fencing on the other side of the road, once mature, although admittedly a long way off, these trees will form an avenue into the estate; a key element of the wider landscape are avenues of trees; found along several tracks and drives on the estate. It is also worth noting how the site is not bounded by this parkland fencing, which is one of the key current visual indicators to visitors, etc. of the present bounds of the estate.

As the trees mature they will further soften the new developments edges and break up views; this is a slow and natural process, with impact becoming less and less over time and the planting of trees echoes the continued tradition of carefully screening of most of the modern buildings in the landscape, as seen with the largely 20th century plantations which screen the Home Farm buildings, for example.

The removal of the powerlines which currently bisect the field will also be a small benefit, given its current stark if fairly small impact.

Another, perhaps more controversial potential route to assimilate the development into the designed landscape, may be to incorporate an eye catcher into the design, an end building with a cupola or terraced clock tower range. This may continue the estates development, with different generations of the family having added parkland features to the wider landscape. There are associated issues with this however as it would draw the eye, the entire intention of the outlined proposals having been to screen and soften any impact. It may also be hard to assign a correct architectural style to such a building without falling into the trap of creating a "pastiche".

The proposed development would to some extent create a full-stop to the present village, which at the moment doesn't really have an apparent western end. A clear visual indication, as is proposed with the L-shaped site plan, is therefore preferential to a linear arrangement. Therefore

any proposals should not seek to extend the development further to the west, or drastically to the south, with no roads/drives designed to facilitate further future development in these directions.

5.0 CONCLUSION

The proposed development would take place within the Grade I Listed Registered Park and Garden of Castle Hill, on the western edge of the largely 19th-20th century estate village of Filleigh. The estate was largely laid out along a long formal visual axis in the early 18th century by Earl Clinton. The House, Church, Sham Castle, Triumphal Arch and many of the other landscape features were constructed or laid-out during this phase. The estate's carriage routes and roads were almost entirely established as tree-lined avenues at this time, with extensive clumps of trees also established (or retained) across the Parkland. The site lies away from the main axis, and out of the key designed views of this or subsequent phases of design. An 18th century temple was formerly located opposite Paynes Cottages and the eastern part of the site, and particularly the area now occupied by Barton Close, may have once been visible behind this eye-catcher from the key viewing points of the house and estate, although the tree-lined road and avenues may have completely screened views to this pasture field.

The estate has however continued to evolve and change with each generation, and it is a living landscape, that has, and will continue to evolve. It is not a static entity but something that is, and should continue, to be cherished and allowed to thrive with significant communal as well as aesthetic and historic value.

Most of the individual designated heritage assets in the area (three Grade II*, 23 Grade II Listed buildings/structures and two scheduled monuments) are also located at such a distance to minimise the impact of the proposed development, or else the contribution of setting to overall significance is less important than other factors. The landscape context of those monuments or buildings which would be important is such that they would be partly or wholly insulated from the effects of the proposed development by a combination of local blocking, and the topography. Other modern intrusions already impinge upon the settings of most of the assets, most notably in the audible presence of the North Devon Link Road. However, the construction and presence of a new, modern development would impinge in some way on eight of these assets (**negligible or negative/minor**). The impact on the historic landscape and in particular on the Registered Park and Garden is assessed as **negative minor** as the proposals will add an additional modern element into the historic parkland but not intrude upon any of the key views or significantly alter its character and significance.

With this in mind, the overall impact of the proposed development can be assessed as **negligible to negative/minor**.

6.0 BIBLIOGRAPHY & REFERENCES

Published Sources:

Cadw 2007: *Guide to Good Practice on Using the Register of Landscapes of Historic Interest in Wales in the Planning and Development Process*, 2nd edition.

Chartered Institute of Field Archaeologists 2014: *Standard and Guidance for Historic Environment Desk-based Assessment*.

English Heritage 2008: *Conservation Principles: policies and guidance for the sustainable management of the historic environment*.

English Heritage 2011a: *The Setting of Heritage Assets*.

English Heritage 2011b: *Seeing History in the View*.

Highland Council 2010: *Visualisation Standards for Wind Energy Developments*.

Historic Scotland 2010: *Managing Change in the Historic Environment: Setting*.

ICOMOS 2005: *Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas*.

Landscape Institute 2013: *Guidelines for Landscape and Visual Impact Assessment*, 3rd edition. London.

Landscape Institute 2011: *Photography and Photomontage in Landscape and Visual Impact Assessment*. Advice Note 01/11

Soil Survey of England and Wales 1983: *Legend for the 1:250,000 Soil Map of England and Wales (a brief explanation of the constituent soil associations)*.

Websites:

British Geological Survey 2015: *Geology of Britain Viewer* [accessed 28.09.2016]
http://maps.bgs.ac.uk/geologyviewer_google/googleviewer.html

Unpublished Sources:

APPENDIX 1: LISTING TEXT

FILLEIGH CASTLE HILL

GV II*

Country house situated in landscaped park. Dated rebuilding of late Tudor house in 1684, considerably enlarged and remodelled c.1730 by Roger Morris. Extended in 1841 and 1862 reputedly by Edward Blore. A disastrous fire in 1934 almost entirely gutted the interior of the main range which was subsequently reconstructed with some alterations to the plan architect, Duke of Wellington. Ashlar joint-lined stucco on stone rubble with ashlar dressings. Slate roof, hipped to projecting wings of main range and flanking wings. Rebuilt rendered stacks to centre range. Ridge stacks to flanking wings with recessed panalled sides and moulded caps. The 1684 central block is basically rectangular but breaks forward at each end at the front and the back forming a shallow H-shape plan. In circa 1730 it was remodelled and flanking wings were added, set back, and terminating in square pavilions in the Palladian manner. The central block contained a full height saloon on the south garden front and a stair hall on the north entrance front. In 1841 and 1862 Edward Blore enlarged the house with a mansard roof and cupola over the centre block and added the near left-hand wing and service block enclosing a courtyard. After a fire in 1934, which gutted the centre block, the house was externally reinstated to its 1730 form but the internal plan was altered and the saloon was floored.

Central range: 2 storeys. 2:5:2 bays. Symmetrical. Central octagonal cupola reconstructed after fire with lunettes to each face and surmounted by large ball finial. Balustraded parapets with urns at the corners of the wings. Modillion cornice and moulded entablature. All windows have 12-paned sashes and moulded architraves, those to ground floor with flat bracketted hoodmoulds. Shallow central portico with entablature with modillion cornice and pediment supported on engaged Ionic columns and pilasters. Half-glazed door with 2-panelled base and 6-paned overlight. Between the 2 wings is a raised terrace with flight of 3 stone steps to door flanked by dogs. Decorative rainwater heads in the angles. Window openings to east and west sides of wings to central range are similarly treated to the garden front. Central doorways with sunken channelled pilasters and bracketted pediments. Rear corner turrets have Vitruvian scroll platbands, blind parapets and stone panels with swag decoration above upper storey windows, semi-circular headed ground floor windows with keystones. The low flanking wings are each 3:3:3 bays, symmetrical, the central rusticated 3 bays breaking forward slightly with pediments and plat bands. Modillion cornice and entablature. Ball finials at intervals along the low parapet. Roundel windows with moulded architraves to the upper storey of each end 3 bays, the left-hand (west) wing with recessed 6 paned sashes, the east wing with radiating glazing bars with busts in front. 12-paned sashes to ground floor with moulded architraves and keystones. Central pedimented bays have 6 over 12 paned sashes with heavy keystones flanking tall round-arched doorway with Diocletian overlight and large door of two 5-panelled leaves to west wing, replaced with half-glazed panelled doors to east wing. The corner pavilions have domed lead roofs surmounted by pineapple finials, modillion cornice and plat-band. 8-paned sash above heavily vermiculated rusticated surround to large round arched doorway with door of 2 panelled leaves. To the rear of the west wing corner pavilion, the rear courtyard facade is of 9 bays

with 6-panes above 12-pane sashes, terminating in another domed pavilion at its northern end. The north entrance front of the main range has portico rebuilt in 1960's and Venetian window over pedimented doorway with 6 panelled door. Plaque to left with inscription 'Re-Edificat Per Arthur Fortescue AR AD 1684'. Archway with rusticated quoins into rear service courtyard. Adjoining the archway on the right is the deer slaughterhouse with all its fittings intact - an unusual survival.

Interior: all the principal rooms were reconstructed after the fire in C18 style. The front room to the projecting right-hand wing and the guest bedroom contain elaborately carved wood chimneypieces in the rococo style which escaped the fire. Castle Hill has been occupied throughout its history by the Fortescue family. The principal remodelling and additions of c.1730 were carried out by Hugh, 1st Lord Fortescue and the landscaping of the gardens by him and his successor Matthew, 2nd Lord Fortescue. This was done by Roger Morris under the guidance of Lords Herbert and Burlington.

Source: Colvin Biographical Dictionary of British Architects 1978 2nd Ed.

FILLEIGH CASTLE HILL – STABLE BLOCK & GATE PIERS

II*

Stable block, the main range converted to estate offices, with 2 pairs of flanking gatepiers. 1843 by Edward Blore with C20 alterations. Ashlar joint-lined rendered stone rubble with ashlar dressings. Hipped slate roof. Gatepiers of rusticated ashlar. Overall T-shape on plan. Symmetrical main range with central cupola, with wing attached to right end at right angles incorporating carriageway arch and terminating in square, domed pavilion to front end. Built in same Palladian style as house. 2 storeys. Main range 4:2:4 bays. Symmetrical. Modillion cornice. Low parapet with ornametal stone balls at intervals. Rusticated blind arcade of 3

bays to either side of rusticated 2 bay pedimented centrepiece which breaks forward slightly. Square central tower with balustraded parapet reducing to an-octagonal cupola surmounted by pineapple finial. 4 over 6 paned sashes to 2 central bays above pedimented tripartite window. Flanking bays each have series of blind semi-circular headed arches rising the full height of the facade, 3 of the left-hand bays and one to right pierced with 4 over 8 paned sashes above 16 paned sashes with moulded architraves. Gatepiers flanking left end to front and rear have moulded caps surmounted by dogs. At the right end, the range at right angles breaks forward incorporating tall semi-circular headed rusticated round arch carriageways on each side terminating at the front end in a square 2-storey pavilion with domed roof and ball finial, modillion cornice and plat-band. On its south side are 2 roundels containing busts above 16-paned sashes with moulded architraves. The outer (east) face of this range is similarly treated with roundels containing busts over 16-paned sashes flanking the carriageway arch, then continuing 5 bays to the right with roundels above sashes in plain reveals.

FILLEIGH CASTLE HILL – BUST 35m NORTH OF CASTLE HILL HOUSE

GV II

Bust. Probably C18. Bust of Bacchus in cast lead on rebuilt tapering ashlar plinth

FILLEIGH CASTLE HILL – SHAM CASTLE AND BOUNDARY WALL

GV II

Sham gothic castle ruin built as eyecatcher in landscape design to Castle Hill House. Mid C18. Stone rubble with some brickwork to the parapet. Square tower with taller projecting corner turrets and lower flank walls terminating in mock turrets. Symmetrical. Pointed arched doorways to each side of tower, that to front flanked by tall narrow pointed arched window openings, largely infilled. 4 bulls-eyes above. Flank walls each have 2 rectangular window openings with blind quatrefoil loops to the mock turrets at each end above smaller rectangular openings. The raised castle mound has a stone rubble retaining wall with buttresses at intervals and a sham pointed arched gateway to north side.

FILLEIGH CASTLE HILL – FRONT RAILINGS EAST AND WEST OF MEADOW PARK LODGE

GV II

Railings. Probably late C19. Iron. Every fourth upright has gadrooned capping with knob finials to the intermediate uprights.

FILLEIGH – CHURCH OF ST PAUL

GV II*

Parish church. 1732, built on a new site but incorporating some fabric from the old church which stood closer to Castle Hill House (q.v.). Remodelled 1876-7 by Clark of Newmarket. Roughly coursed stone rubble to west tower and nave, dressed to south aisle and chancel. Red clay tile roof with fishscale banding and coped gable ends. West tower, nave, short transepts, south aisle and apsidal chancel. Originally Classical in style, the Victorian remodelling converted the church into the Norman style. West tower of 2 stages, with spire added in late C19. Diagonal buttresses. Lombard frieze to parapets. Norman style round-arched bell openings to each face with engaged columns and scalloped capitals. West window of 3-lights, Perpendicular, incorporating some C15 stonework, as does the round-arched west doorway with scalloped capitals and jambs pieced-in. Nave, north transept and chancel windows are all round-arched single lights with Norman style mouldings applied to the original Georgian openings, the chancel windows with a continuous cable hoodmould. Gabled south porch with external stair turret to organ gallery on west side. Large wheel window with sexafoil tracery above doorway with fishscale patterning to the tympanum. South aisle has C19 Perpendicular style pointed arched windows, two 2-lights and doorway on south side, and large 4 light window to east end. North transept, with an arched gable, terminates in the Fortescue vault with embattled parapet, 2 narrow round-arched openings with eared architraves at east end flanked by diagonal buttresses and plaque on north side 'to memory of Hugh 3rd Earl Fortescue and of 4 generations of his ancestors', flanked by Norman style round-arched windows.

Interior semi-circular headed arches in Norman style to tower and transepts, and to 2 bay aisle arcade with scalloped capitals. Ceiled wagon roofs throughout with panels painted with foliated decoration, the chancel roof particularly elaborate and painted by Lady Susan Fortescue c. 1880. Apse of chancel panelled in leaf patterns of multicoloured stone, continued as mosaics behind the choir stalls, with inscription to George Damer, 7th son of Earl Fortescue, lost in HMS Wasp in the China seas 1887. C19 pulpit with 3 facets, with twin arches in larger arch supported on cable twist colonettes to each blind panel. Marble font dedicated to Georgina, Countess Fortescue as are the series of six chancel stained glass windows. Nave, north side has 2 windows dedicated to Alice Sophie Fortescue d. 1881 and Eleanor Hester Fortescue d. 1864. North transept has windows to Henry Fortescue d.1875 and wife d. 1869 and to Francis Fortescue d. 1897 and Katherine his wife d.1884. The large 4 light east window of

the aisle (formerly the east window of the chancel) was moved here during the 1876-7 restoration and is filled with stained glass in memory of the first Earl Fortescue. Stained glass to 2 windows on south side to memory of Hon. George Matthew Fortescue d. 1877 and Rev. Canon John Fortescue d. 1869 and Hon. John William Fortescue d. 1859. Monuments: Nave, north side. Two small brass plates in square panels with kneeling figures to Richard Fortescue d. 1570. South aisle. Wall monuments to Hugh, first Earl Fortescue, d. 1841 and wife d. 1847 by Gould of Barnstaple, to Susan, wife of Hugh, Viscount Ebrington d. 1827 to Lucy Fortescue, widow of Hugh Fortescue d. 1767.

FILLEIGH CASTLE HILL – GARDEN STRUCTURES INC. TERRACES, URNS AND STATUES

GV II

Garden structures including terraces, balustrades, urns and statues. Principally C18, conforming largely to part of Matthew, 2nd Lord Fortescue's landscape design, with some C19 and C20 alterations. Principal terrace stretching entire length of facade and projecting forward in conformity with the central range. Balustrade, mainly recast in concrete with urns to principal uprights and 2 lions couchant cast in lead on ashlar plinths to centre. Free-standing urn to centre of terrace with sculptured drum depicting classical scene and inscription on plinth "This vase was given by Peter Lord King to Hugh Earl Fortescue MDCCCXXXI". Symmetrical disposition of statuary furniture to grass terrace in front sloping down to raised parapetted terrace. 2 pairs of female Egyptian sphinxes to centre, the upper pair flanked by figure statues, the lower pair by 3 large stone urns on each side angled outwards towards the terminating walls of the walkway which are also flanked by similar urns. The front retaining parapet wall, of stone rubble and brick above, rendered with sunken panels, breaks forward at each end and to the centre, with urns at the angles of each break, all cast in lead except to the front of the central break, which are of stone. Baluster sundial to central break.

FILLEIGH CASTLE HILL – CROSS 12M NORTH OF CASTLE HILL HOUSE

GV II

Cross. Probably C15 reset on C19 base. Dressed stone. Latin cross with octagonal shaft and arms and 2 tier plinth with slate plaques inscribed with verses and dated 1833 on north and south sides.

FILLEIGH CASTLE HILL – UGLY BRIDGE

GV II

Bridge. Probably late C19. Rustic hump back bridge of stone rubble with single span semi circular arch.

FILLEIGH CASTLE HILL – SUNSET TEMPLE

GV II

Temple. Dated 1831, rebuilt in C20. Concrete blocks faced in stone rubble with timber columns. Pedimental slate roof. Rectangular on plan. Open-fronted, 3 bays. Distyle in antis with 2 fluted timber Corinthian columns and end pilasters supporting entablature with pediment and moulded frieze. Date 1831 on soffit to centre.

FILLEIGH CASTLE HILL – GATE PIERS, RAILING AND GATES AT MEADOW PARK LODGE

GV II

Gate piers, railings and gates at entrance to Castle Hill House. Probably mid C19. Ashlar and iron. 2 rusticated ashlar gate piers with caps and finials in the form of hemispheres divided by a square block at the equator. Cast-iron gates with spearheads, similar panel of railings at either side going to square iron open piers one of which is attached to Meadow Park Lodge above (q.v.).

FILLEIGH – NOS. 1 & 2 PAYNES COTTAGES

GV II

Paired cottages. Apparently mid C19 but may be older. Cob and stone rendered with thatched roof with gable ends. 2 bay paired cottages with rear wings, entrances in the outer bays, additional bay to left presumably later. 2 storeys. All windows are small paned timber casements. Roof comes forward and down to form rustic porches. No. 1 unaltered on timber supports with plain C19 century door part glazed within. No. 2 had C20 infill with door and window. Roof hipped to left over additional bay. Half-hipped to right. Central shared brick stack. Stone rear wing to each house.

A little altered pair of estate cottages of a picturesque type. Interior not accessible.

FILLEIGH CASTLE HILL – SUNRISE TEMPLE

GV II

Temple. Dated 1831. Stone rubble with timber columns. Rectangular on plan. Open-fronted, 3 bays. Distyle in antis with 2 fluted timber Corinthian columns (left-hand column replaced) and end pilasters. Straight entablature with dentilled cornice. Date on soffit to centre of 1831. Coved ceiling inside with 4 plank door in centre of rear wall to room in rear lean-to. Leanto to rear.

FILLEIGH CASTLE HILL

SS 62 NE

5/36 Garden walls, gatepiers and gates to kitchen garden approximately 35 metres south-east of Castle Hill House
GV II

Garden walls, gatepiers and gates to kitchen garden. C18. Garden walls brick, Flemish bond. Gatepiers brick with ashlar dressings. Gates of wrought iron. The walls enclose the kitchen garden principally on 3 sides with gatepiers and gate across the top left (north-west) angle. Shallow buttresses at short intervals. 4 ornamental stone balls at intervals to bottom section of left-hand (west) wall, which is angled inwards. The right-hand wall also terminates with a similar ball finial. Gatepiers at north-west corner surmounted by ball finials. Wrought iron gates with scrolled overthrow.

FILLEIGH CASTLE HILL – BLACK BRIDGE 330M SOUTH OF CASTLE HILL HOUSE

GV II

Bridge. C18. Stone rubble with string course and low parapets. Double span, with semi-circular arches, slightly recessed to east side and treated with rustication, flush on west side. The bridge forms part of the improvements to Castle Hill grounds carried out in the later C18.

FILLEIGH CASTLE HILL – URN 30M NORTH OF CASTLE HILL HOUSE

GV II

Urn. C18. Stone urn on square ashlar plinth. Identical to urns on front garden terraces (q.v.).

FILLEIGH CASTLE HILL – TEMPLE C.230M NORTH-WEST OF CASTLE HILL HOUSE

GV II

Temple. C18, largely rebuilt in C20. Concrete blocks faced in brick and stone rubble but retaining original ashlar columns and entablature. Tetrastyle Doric pedimented portico. Semi-circular headed archway to rear recess.

FILLEIGH CASTLE HILL – TRIUMPHAL ARCH C.1KM SOUTH-EAST OF CASTLE HILL HOUSE

GV II

Eye-catcher. Circa 1730 but rebuilt after gale circa 1960. Roughly coursed rubble with some dressings. In the form of a triumphal arch. A large central arch with semi-circular head is flanked by smaller arches. All have keystones. With the outer ones the keystone is incorporated into a corniced band which goes across and round the pier. Sunk panel above each outer arch. Large cornice right across and round above central arch. Ramped up centre with sunk panel and top cornice. Architectural decoration appears only on the side facing the house. A part of the improvements to Castle Hill carried out in the 1730's possibly under the guidance of Lords Herbert and Burlington.

FILLEIGH CASTLE HILL – MEADOW PARK LODGE

GV II

Lodge to Castle Hill House. Probably mid C19. Part ashlar, part rendered stone, with slate roofs. L-plan formed of 2 single bay square pavilions linked on one side. In the 1730's Burlingtonian style. 2 storeys with banded stonework below and rusticated quoins above. Mostly 9-pane sashes with a possibly later canted bay facing the road. All sashes with rusticated surrounds. Each pavilion with its own pyramid roof. Part of the extensive range of park buildings to Castle Hill, many of which date from the 1730's. ADDITIONAL: burnt down in 2012 and rebuilt in 2014.

APPENDIX 2: SUPPORTING PHOTOGRAPHS



View to the proposed development site from the east end of the front terrace; from the north-east.



Wider view across the terrace, with Listed lions and balustrades; from the north-east.



View from the west end of the terrace, showing the screening from parkland planting and glimpses to the existing cottages; from the east, north-east.



View from the sham castle, Listed Grade II, along the avenue to the triumphal arch. The site is on the right hand side, showing the effective existing screening; from the north, north-east.



The key designed landscape view across the park, from the sham castle to the triumphal arch, with the house at the bottom of the hill, below the sham castle; from the north.



View from the eastern end of the raised enclosure around the sham castle, looking towards the proposed development site; from the north-east.



View to the proposed development site from the track to the sunset temple, just above Castle Hill House; from the east, north-east.



View over the roof of Castle Hill House, Grade II* Listed asset and stables courtyard also Grade II* Listed in foreground; from the north-east.



View to the main house on the estate, with the proposed development in the foreground; from the south-west.



Wider view across the estate from the south-west.



View back to the main house from the triumphal arch, along the main axis of the estate; from the south.



The western woodlands which form the main avenue of the estate, these woodlands screen views from the triumphal arch and along the avenue; from the south-east.



View across the field in which the proposed development is to be located, looking towards the church and wider estate; from the south.



View from the high down to the north-west of the main house, showing a key view along the valley across the estate; from the north-west.



View to the main house from the churchyard; from the west, south-west.



View to the proposed development site from the churchyard; from the north, north-west.



View from the church porch towards the site of the proposed development; from the north.



View along Filleigh Road, on the approach to the village, showing the view to the site to the right; from the west.



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

Tel: 01769 573555
Email: mail@swarch.net