

**RAME BARTON**

**RAME**

**CORNWALL**

HERITAGE IMPACT STATEMENT



SOUTH WEST ARCHAEOLOGY LTD. REPORT NO. 200120



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## RAME BARTON, RAME, CORNWALL RESULTS OF A HERITAGE STATEMENT

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Report Version: Final  
Issued: 21<sup>st</sup> January 2020  
Finalised: 29<sup>th</sup> January 2020

Work undertaken by SWARCH for a private client

### SUMMARY

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*This report presents the results of a heritage statement undertaken on Rame Barton, Rame, Cornwall.*

*Rame Barton (formerly Place) and the farm buildings adjoining to its east lie within a substantial rectangular enclosure (a Medieval Playing Place?), to which Rame Barton Farmhouse was an adjunct. The road through Rame Church-Town passed along the east side of this enclosure, aligned on the church to the south-south-east. This suggests that the rectangular enclosure was a significant feature in the landscape, possibly of medieval origin, and that the post-medieval mansion house of Rame Place lay centrally, towards its south end. There is evidence that the demolished east range may have been the main part of the house and that a west wing was developed in the 18<sup>th</sup>-19<sup>th</sup> century into the present house which survives today, entered via a short drive through the enclosure from its north-east corner.*

*A wholesale re-planning of the agricultural buildings and their separate farmhouse seems to have occurred in the 1860s, part of a rationalisation of the Edgcumbe Estate's agricultural holdings. The Barton farmhouse was demolished, the buildings re-built, and the former mansion became the farmhouse, subsequently becoming a B&B.*

*Rame Barton was a Farmhouse, now house of 16<sup>th</sup> or early 17<sup>th</sup> century origins, now surviving as ruin to east, a roofless courtyard with walls standing to first floor, with attached lean-to stores and sheds. Significant 18<sup>th</sup> and 19<sup>th</sup> century remodelling and extension of the former rear wing, now constitutes the surviving main house, with a 19<sup>th</sup> century north frontage. The proposed site of the new dwelling is within the level area, immediately next to and abutting the pottery studio.*

*In terms of the buried archaeological resource, it is highly likely that the construction of a demolished 20<sup>th</sup> century farm building will have removed any pre-20<sup>th</sup> century archaeological features and deposits. The long history of the site would imply that the archaeological potential could be high but given the history of the proposal site it is more probably **low**. The impact of the development on the buried archaeological resource would be **permanent** and **irreversible** but would not need to be mitigated in this instance.*

*In terms of indirect impacts, the designated heritage assets in the wider area are located at such a distance to minimise the impact of the proposed development. The setting of the site has been drastically altered by 19<sup>th</sup> and 20<sup>th</sup> century changes, and the proposed development is unlikely to cause any appreciable additional harm. With this in mind, the overall impact of the proposed development can be assessed as **negligible**.*



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## CONTENTS

<i>SUMMARY</i>	2
<i>CONTENTS</i>	3
<i>LIST OF FIGURES</i>	4
<i>LIST OF TABLES</i>	4
<i>LIST OF APPENDICES</i>	4
<i>ACKNOWLEDGMENTS</i>	4
<i>PROJECT CREDITS</i>	4
<b>1.0 INTRODUCTION</b>	<b>5</b>
1.1 PROJECT BACKGROUND	5
1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND	5
1.3 HISTORICAL BACKGROUND	5
1.4 ARCHAEOLOGICAL BACKGROUND	6
1.5 METHODOLOGY	6
<b>2.0 HERITAGE IMPACT ASSESSMENT</b>	<b>9</b>
2.1 OVERVIEW	9
2.2 NATIONAL POLICY	9
2.3 LOCAL POLICY	9
2.4 STRUCTURE OF ASSESSMENT – DIRECT AND INDIRECT IMPACTS	10
<b>3.0 DIRECT IMPACTS</b>	<b>11</b>
3.1 STRUCTURE OF ASSESSMENT	11
3.2 DOCUMENTARY HISTORY	11
3.3 CARTOGRAPHIC DEVELOPMENT	14
3.3.1 EARLY CARTOGRAPHIC DEVELOPMENT	14
3.3.2 RAME TITHE MAP, C.1843	15
3.3.3 ORDNANCE SURVEY MAPPING	16
3.4 SUMMARY OF THE DESK-BASED ASSESSMENT	18
3.5 ARCHAEOLOGICAL POTENTIAL	19
3.5.1 WALKOVER SURVEY	19
3.5.2 RAME BARTON FARMHOUSE	20
3.5.3 SETTING	21
3.5.4 ARCHAEOLOGICAL POTENTIAL	22
3.6 IMPACT SUMMARY	22
3.6.1 MITIGATION	22
<b>4.0 INDIRECT IMPACTS</b>	<b>23</b>
4.1 STRUCTURE OF THE ASSESSMENT	23
4.2 QUANTIFICATION	23
4.2.1 LESSER GENTRY SEATS	24
4.2.2 CHURCHES AND PRE-REFORMATION CHAPELS	25
4.2.3 HISTORIC LANDSCAPE	28
4.2.4 AGGREGATE IMPACT	28
4.2.5 CUMULATIVE IMPACT	29
<b>5.0 CONCLUSION</b>	<b>30</b>
<b>6.0 BIBLIOGRAPHY &amp; REFERENCES</b>	<b>31</b>

## LIST OF FIGURES

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*COVER PLATE: THE SITE, POTTERY WORKSHOP AND RAME BARTON, VIEWED FROM THE EAST.*

FIGURE 1: SITE LOCATION; THE SITE IS INDICATED.	7
FIGURE 2: PLAN SHOWING THE SITE BOUNDARY AND LABELLED STRUCTURES.	8
FIGURE 3: EXTRACT FROM THE DUKE OF RICHMOND'S MILITARY SURVEY OF PLYMOUTH SOUND BY WILLIAM GARDNER IN 1784.	14
FIGURE 4: EXTRACT FROM EDWARDS ESTATE MAP, C.1797-1821, SHOWING PROJECT SITE.	15
FIGURE 5: PART OF THE C.1843 RAME TITHE MAP.	16
FIGURE 6: EXTRACT FROM 1896 REPRINT OF ORDNANCE SURVEY 6 INCH MAP, SURVEYED 1856-66.	17
FIGURE 7: ORDNANCE SURVEY FIRST EDITION 25 INCH MAP 1892-94. THE SITE IS INDICATED.	17

## LIST OF TABLES

---

TABLE 1: DETAILS OF THE 1840 TITHE APPORTIONMENT FOR RAME PARISH.	16
TABLE 2: SUMMARY OF DIRECT IMPACTS.	22
TABLE 3: SUMMARY OF IMPACTS.	29
TABLE 4: THE HIERARCHY OF VALUE/IMPORTANCE.	33
TABLE 5: MAGNITUDE OF IMPACT.	37
TABLE 6: SIGNIFICANCE OF EFFECTS MATRIX.	37
TABLE 7: SCALE OF IMPACT.	37
TABLE 8: IMPORTANCE OF SETTING TO INTRINSIC SIGNIFICANCE.	37
TABLE 9: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT.	38

## LIST OF APPENDICES

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APPENDIX 1: IMPACT ASSESSMENT METHODOLOGY	32
APPENDIX 2: HVIA SUPPORTING PHOTOGRAPHS	39

## ACKNOWLEDGMENTS

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## PROJECT CREDITS

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## 1.0 INTRODUCTION

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<b>LOCATION:</b>	RAME BARTON, RAME
<b>PARISH:</b>	RAME
<b>COUNTY:</b>	CORNWALL
<b>NGR:</b>	SX 42553 49245
<b>PLANNING NO.</b>	PRE-PLANNING
<b>SWARCH REF.</b>	RRB20

### 1.1 PROJECT BACKGROUND

This report presents the results of a heritage assessment carried out by South West Archaeology Ltd. (SWARCH) for Rame Barton in South-East Cornwall (Figure 1). The work was commissioned by a private client (the Client) in order to assess any direct and indirect heritage impacts (HIA) on the settings of nearby heritage assets and undesignated assets on the site. In addition, the report assesses the likelihood of buried archaeological remains that might be affected by proposed development of the site. The work was carried out in accordance with best practice and ClfA guidelines.

### 1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

The site is located in the hamlet of Rame, c.50m north of the parish church on the Rame Head Peninsular. Rame is located c.1km south-west of Cawsand and 2km south of Millbrook.

The site slopes slightly from south to north at a height of c.86m AOD. The hamlet of Rame extends along the lanes to the north of the site, along the line of a sheltered combe. The soils of the area are the well-drained fine loamy and fine soils over rock of the Denbigh 1 association which overlie the slate, siltstone and sandstone of the Whitsand Bay Formation (BGS 2020).

### 1.3 HISTORICAL BACKGROUND

The site is located within the parish of Rame, in the deanery and south division of the hundred of East. The parish church was consecrated in 1259, probably founded by Tavistock Abbey, as Rame was given by Earl Ordulf, uncle of King Ethelred (the Unready) to the Abbey in 981, as part of his substantial land gifts for its foundation. Rame was listed as a Manor in the Domesday Book of 1086, when it was held (with Shevioc and Antony) by Ermenhald: a knight who was financially supported by the Abbey of Tavistock. By 1135, his knightly successor was Richard de Alneto (also called Daunay), who was in possession of a knight's fee in Rame (Finberg 1951, 12-14).

The Norman-French Daunay family continued to be associated with Rame up to the end of the medieval period, founding a chapel on Rame Head c.1397 and relicensing it in 1425 (Oliver 1846, 442). The Daunay family seem always to have been absentee landlords, with Emmeline (or Emme) Daunay of Mudford Terry in Somerset brought fifteen Cornish manors which presumably included Rame to her marriage with Edward, son of Hugh Courtenay, Second Earl of Devon, c.1356 (Lodge 1789, 72).

Gilbert 1838, 374-5 says (Tonkin): that "the barton of Rame hath since often changed its owners." And that in the third year of Henry IV – 1370 – Johanna de Rame held one great fee of Shevioc. A daughter or granddaughter, also Johanna de Rame married Stephen Durnford Esq (b.c.1391 in Rame) who was Sherrif of Cornwall in the 7<sup>th</sup> year of Henry V – 1420 – and whose daughter and heiress Jane brought this lordship with a large inheritance to Sir Piers Edgcumbe of Cotehele c.1465-1539, mar c.1485-95 (Jewitt 688).

Research into the history of the Project Site itself has been difficult, though the location of the house, so close to the parish church, does suggest that it is likely the site of the medieval Manor of Rame, referred to above. No definite owners or tenants could be identified from before the middle of the 18<sup>th</sup> century, when the Edwards family were in residence. Lists of wills for residents of Rame parish record many people of this surname going back to the beginning of the 17<sup>th</sup> century, and while several of these could well have lived at Place, the earliest certain occupant was Stephen Edwards, Gentleman, who died at the early age of 42 on 16<sup>th</sup> January 1756, his will dated 12<sup>th</sup> January 1750 having been written “at Place within the Parish of Rame” (NA/PROB 11/821/56).

#### 1.4 ARCHAEOLOGICAL BACKGROUND

The Cornwall HER records this area as 'busy' with potential archaeology. Rame is mentioned in the Domesday survey of 1086, being an early medieval settlement (HER:6219). The 'Place' name is noted as appearing in 'La Pleistowie' and this is believed to be a reference to a medieval 'Playing Place' (HER: 169301) although the actual location is unknown it is likely to be broadly in this area, due to the later name of the house. There is also the site of a Medieval priests house (HER: 6004), associated with the church on the site of the current Rectory, just up the hill. Rame Barton itself is also recorded on the HER as having 16<sup>th</sup> century remains (HER: 6007). Collectively, with the very fine early church this indicates an important and established settlement right out on the head of the peninsula.

#### 1.5 METHODOLOGY

This work was undertaken in accordance with recognised best practice. The desk-based assessment follows the guidance as outlined in: *Standard and Guidance for Archaeological Desk-Based Assessment* (CIfA 2014) and *Understanding Place: historic area assessments in a planning and development context* (English Heritage 2012).

The heritage impact assessment follows the guidance outlined in: *Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment* (English Heritage 2008a), *The Setting of Heritage Assets* (Historic England 2015), *Seeing History in the View* (English Heritage 2011), *Managing Change in the Historic Environment: Setting* (Historic Scotland 2010), and with reference to *Guidelines for Landscape and Visual Impact Assessment* 3<sup>rd</sup> Edition (Landscape Institute 2013).



FIGURE 1: SITE LOCATION; THE SITE IS INDICATED.

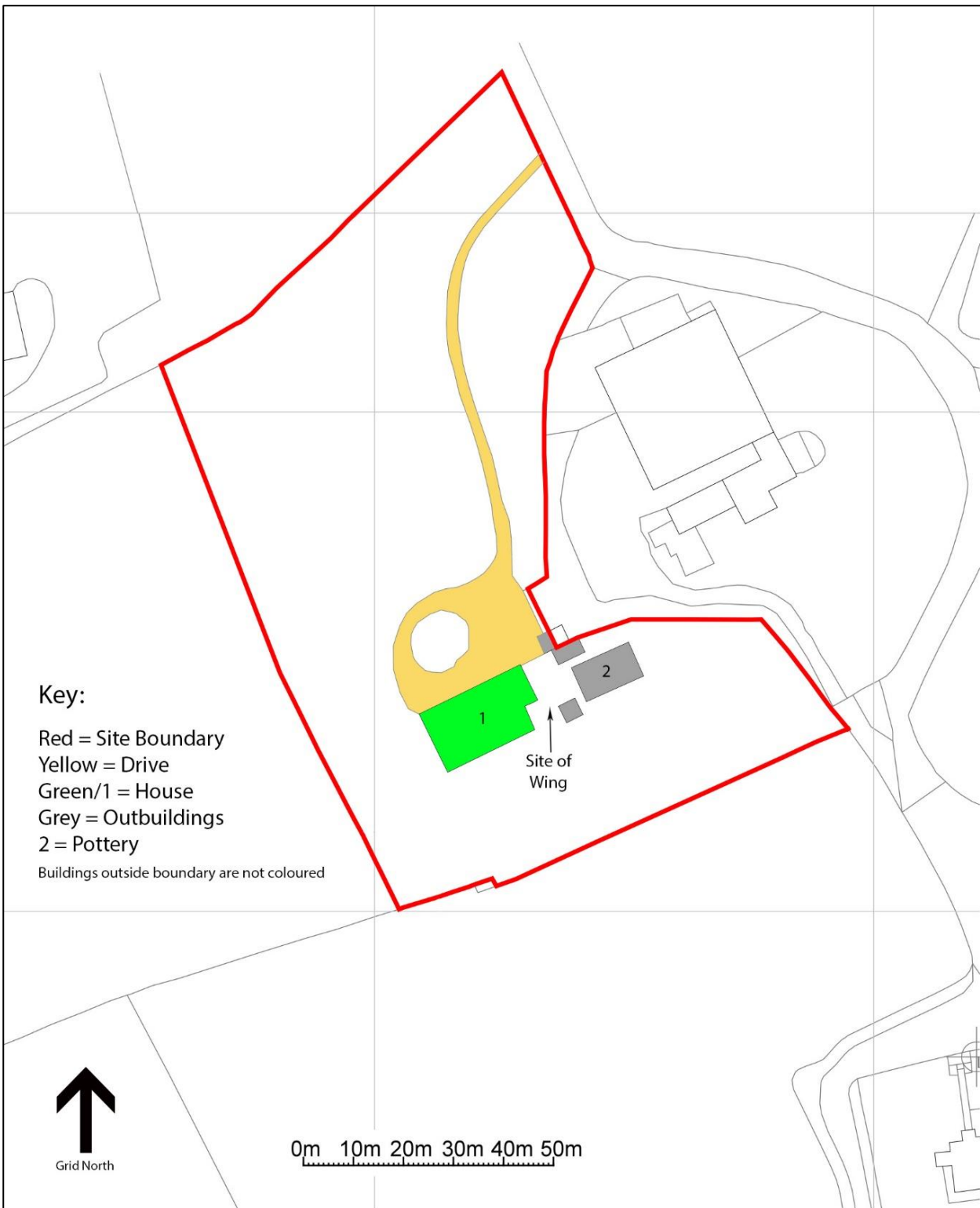


FIGURE 2: PLAN SHOWING THE SITE BOUNDARY AND LABELLED STRUCTURES. (PLAN SUPPLIED BY THE SITE AGENT).



## 2.0 HERITAGE IMPACT ASSESSMENT

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### 2.1 OVERVIEW

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

### 2.2 NATIONAL POLICY

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

*Paragraph 189*

*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 190*

*Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this 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.*

### 2.3 LOCAL POLICY

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

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

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

## **2.4 STRUCTURE OF ASSESSMENT – DIRECT AND INDIRECT IMPACTS**

This assessment is broken down into two main sections. Section 3.0 addresses the *direct impact* of the proposed development *i.e.* the physical effect the development may have on heritage assets within or immediately adjacent to, the development site. Designated heritage assets on or close to a site are a known quantity, understood and addressed via the *design and access statement* and other planning documents. Robust assessment, however, also requires a clear understanding of the value and significance of the *archaeological* potential of a site. This is achieved via the staged process of archaeological investigation detailed in Section 3.0. Section 4.0 assesses the likely effect of the proposed development on known and quantified designated heritage assets in the local area. In this instance the impact is almost always indirect *i.e.* the proposed development impinges on the *setting* of the heritage asset in question, and does not have a direct physical effect.

## 3.0 DIRECT IMPACTS

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### 3.1 STRUCTURE OF ASSESSMENT

For the purposes of this assessment, the *direct effect* of a development is taken to be its direct physical effect on the buried archaeological resource. In most instances the effect will be limited to the site itself. However, unlike designated heritage assets (see Section 4.0) the archaeological potential of a site, and the significance of that archaeology, must be quantified by means of a staged programme of archaeological investigation. Sections 3.2-3.4 examine the documentary, cartographic and archaeological background to the site; Section 3.5 details the archaeological potential, including the results of the walkover survey, and a re-working of the listing description; Section 3.6 summarises this information in order to determine the significance of the archaeology, the potential for harm, and outlines mitigation strategies as appropriate. Appendix 1 details the methodology employed to make this judgement.

### 3.2 DOCUMENTARY HISTORY

The site is located within the parish of Rame, in the deanery and south division of the hundred of East. The parish church was consecrated in 1259, probably founded by Tavistock Abbey, as Rame was given by Earl Ordulf, uncle of King Ethelred (the Unready) to the Abbey in 981, as part of his substantial land gifts for its foundation. Rame was listed as a Manor in the Domesday Book of 1086, when it was held (with Shevioc and Antony) by Ermenhald: a knight who was financially supported by the Abbey of Tavistock. By 1135, his knightly successor was Richard de Alneto (also called Daunay), who was in possession of a knight's fee in Rame (Finberg 1951, 12-14).

The Norman-French Daunay family continued to be associated with Rame up to the end of the medieval period, founding a chapel on Rame Head c.1397 and relicensing it in 1425 (Oliver 1846, 442) so it seems probable that the Abbey retained no further financial interest in the manor.

Certainly it is not referred to in Abbey documents after the 12<sup>th</sup> century (Finberg 1951), although the cartulary has been lost and the living of the parish church at Rame was still held by the Abbey in 1539 (Valor Ecclesiasticus, Vol. ii, folio 381; quoted by Oliver 1846, 111). Youings does not list Rame in her survey of Devon Monastic Lands in the 16<sup>th</sup> century (Youings 1955), which tends to agree with the above.

The Daunay family seem always to have been absentee landlords, never living in Devon or Cornwall. Emmeline (or Emme) Daunay of Mudford Terry in Somerset brought fifteen Cornish manors which presumably included Rame to her marriage with Edward, son of Hugh Courtenay, Second Earl of Devon, c.1356 (Lodge 1789, 72).

Gilbert 1838, 374-5 says (Tonkin): that "the barton of Rame hath since often changed its owners." And that in the third year of Henry IV – 1370 – Johanna de Rame held one great fee of Shevioc. A daughter or granddaughter, also Johanna de Rame married Stephen Durnford Esq (b.c.1391 in Rame) who was Sherrif of Cornwall in the 7<sup>th</sup> year of Henry V – 1420 – and whose daughter and heiress Jane brought this lordship with a large inheritance to Sir Piers Edgcumbe of Cotehele c.1465-1539, mar c.1485-95 (Jewitt 688).

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was Stephen Edwards, Gentleman, who died at the early age of 42 on 16<sup>th</sup> January 1756, his will dated 12<sup>th</sup> January 1750 having been written “at Place within the Parish of Rame” (NA/PROB 11/821/56).

He left most of his property and goods to his wife Mary and through her their son Thomas Edwards, who was to inherit his property including houses in nearby Kingsand after Mary’s death. In the event, Mary lived on until 9<sup>th</sup> February 1797 when she died aged 86 (Jewers 1889, 6). She was evidently not his first wife, a floor slab in the parish church recording the death of Joan, wife of Stephen Edwards, on 8<sup>th</sup> August 1733 (ibid, 10). This was presumably Stephen senior’s first wife and he would have been around 19 years old at the time of her death.

Stephen Edwards junior (Thomas Edwards’ son) was the subject of a well-publicised trial for smuggling in 1791. This concerned events on the night of January 30<sup>th</sup> 1788, when the smuggling vessel *Revenge* anchored off Kingsand to offload a contraband cargo of sixty kegs of spirit. The kegs were man-handled up the shore and stored in the cellars of several village houses. However, during unloading, two Navy patrol boats arrived on the scene. The captain of the *Revenge* cut the anchor cable and tried to escape, but the Navy opened fire, disabling the sails and the *Revenge* drifted towards Kingsand beach. Some of the smugglers jumped overboard and tried to escape; the rest were captured by the Navy when they took control of the vessel.

Around noon the next day an excise officer arrived with a warrant to search houses in Kingsand, with the power to seize any contraband discovered. When a huge cache of spirits was eventually discovered, a mob of over 100 villagers turned out and pelted the customs officers with stones and bottles. They took refuge in The Rising Sun where all the windows were smashed by missiles thrown by the mob which had apparently increased to 200.

Among those taking part was Stephen Edwards, who was arrested along with other local men, seven of whom eventually stood trial in London on June 8<sup>th</sup> 1791, when he was charged with another man “of unlawful and violent assault on the customs officer and another man in the execution of their duty, also for obstructing and opposing the same officer.” Edwards was further charged with assaulting the customs officer who led the rescue party. The first offence was very serious and carried the death sentence but the ‘celebrated’ lawyer Mr. Garrow interceded and it was reduced to a misdemeanour.

The customs officer gave evidence that when he reached The Green at Kingsand, leading the party to rescue his colleagues taking refuge in The Rising Sun, he saw Stephen Edwards, described in court as “a gentleman”, brandishing a cutlass and he assumed that he was the ringleader. He attempted to arrest Edwards who resisted violently and in the scuffle the mob came to Edwards’ aid enabling him to escape.

Edwards was found guilty and sentenced to three years in jail. He never recovered from the ordeal, or his financial loss as a major shareholder in the smuggling venture. He was bankrupted in 1819 and ended his days at Pier Cellars in Cawsand where his family had been involved in fish processing for many decades, dying in 1825 (Carne 2007). His will, proved in 1827, recorded him as Stephen Edwards, Gentleman of Cawsand (NA PROB 11/1725/451).

In 1814, Samuel and Daniel Lysons recorded that “The barton of Rame, now called Rame-place, has passed through several hands, and is now the property and residence of Thomas Edwards, Esq.” (Lysons 1814). He may still have been there as late as 1824, although probate was granted on a will for a Thomas Edwards of Rame in 1821 (CRO AP/E/1158; Hitchins 1824, 574).

In 1838 the lordship of the Manor of Rame and the advowson (the right to choose the Rector of the parish church) were recorded as being in the hands of the Edgcumbe family of Mount

Edgcombe, but that “the Barton has for some generations belonged to the Edwards family and under the name of Rame Place, is still their residence.” (Gilbert 1838, 375).

Suggestions that the Edgcombe Estate bought the property in the wake of Stephen Edwards junior’s bankruptcy in 1819 thus do not seem to be accurate. Although the purchase of the property may have included a clause to ensure that his family could continue to live there. By 1840, the occupancy had passed to a farmer, Nicholas Cock (see Section 3.3 below) and the ownership was clearly in the hands of the Edgcombe Estate. It remains in their hands to this day and is now a leasehold property.

The 1841 census return agreed with the tithe apportionment, recording Rame Place as occupied by Nicholas Cock, a Farmer aged 40, born in Cornwall. With him were his wife Mary, also aged 40, and their three children John, Lucy and Eliza, aged 15, 15 and 2 years respectively. There were also four male (farm?) servants, two female servants and one female apprentice, all born in Cornwall.

The 1851 census return however recorded a new tenant at what was now called Rame Barton House and its farm of 250 acres: Thomas Luscombe, aged 39, born in Ugborough, South Devon and his wife Sarah, also 39, born in North Huish, just south of Ugborough. They had evidently previously farmed at Halwell near Totnes, where their 12 year old son Thomas was born, and at Aveton Gifford near Modbury, where their remaining three children, who ranged from 4 to 10 years old, were born. In addition to a lady of 63 from Yealmpton, South Devon was visiting at the time, two female servants and five male agricultural labourers were living on the premises, several of whom were born at Newton Ferrers in South-West Devon.

The 1861, 1871 and 1881 census returns all record Thomas Luscombe as head of the household at Rame Barton Farm, but with variations on numbers of children and servants present. One major change occurred between 1851 and 1861, the size of the farm holding rising from 250 to 367 acres. Evidently another farm’s lands had been added; this may explain why although in 1861 the Luscombes were living at Rame Barton Farm, three additional households of labourers and their families are listed as occupying Rame Place. It is difficult to know where they were living, but they no longer resided by 1871 and do not reappear. This seems to agree with the map evidence, the tithe map of c.1843 showing a separate farmhouse to the east of the farm buildings, which is not marked on the 1856-66 OS map. It may be that these three small households were in the present house on the Project Site, but reference to the historic maps shows a rectangular building immediately north-east of the house, now in the farmyard outside the present curtilage, and it is possible that this was where these three dwellings were located.

Thomas Luscombe’s third son John seems to have chosen to follow his father into the tenancy of Rame Barton, being recorded as “working on the farm” in 1861, and “farmer’s son” in 1871 & 1881. His older brothers William and Thomas were listed as “assisting on the farm” in 1861 but had gone by 1871. From a high of 367 acres in 1861, the 1871 and 1881 acreages reduce slightly to 350 and 340 respectively, the number of servants also decreasing over time.

The 1891 census records John Luscombe as Farmer at Rame Barton, whose acreage was not recorded. He was 46 years old; his wife Emma was 41. They had a 1-year old daughter, Amy, and Emma’s mother Mary Stephens, who was 80 years old, born in nearby Millbrook, was living with them. They had two female domestic servants and two male farm servants.

### 3.3 CARTOGRAPHIC DEVELOPMENT

#### 3.3.1 EARLY CARTOGRAPHIC DEVELOPMENT

The earliest cartographic source available to this study is the military survey of the Tamar Estuary and Plymouth Sound, produced for the Duke of Richmond (then Master of the Board of Ordnance) in 1784 by William Gardner. This is reproduced below (Figure 3) and despite its small scale, bears comparison with the subsequent maps. It is important as it shows houses in red/pink and outbuildings in black/grey, enabling the identification of a T-plan house at Rame Place, which is named as such on the map. The Barton farmhouse is immediately east of the long agricultural range on the opposite side of the road. This has a complex plan which could be interpreted as a north-west to south-east main range with a porch facing into the road and a rear wing to the south-east end.



FIGURE 3: EXTRACT FROM THE DUKE OF RICHMOND'S MILITARY SURVEY OF PLYMOUTH SOUND BY WILLIAM GARDNER IN 1784 (BL); THE SITE IS INDICATED.

An estate map was made in the early 19<sup>th</sup> century for Thomas Edwards (see Figure 4). Unfortunately, it is badly damaged where Rame Place is shown and only fragments survive. Most of the farm buildings, a small square outbuilding at the north-east corner of the house, and the possibly residential building to its north-east can be identified on the map, but Rame Place and the farmhouse at Rame Barton on the east side of the road have worn away. Figure 4 has been annotated to identify extant features and show the positions of missing ones.

No date is given, but it is unlikely to date from before 1797 when Thomas inherited the estate, and must predate his death in the early 1820s. The map includes an apportionment which lists field names and other information on the property which extended to the east and south along the coast, containing just over 283 acres at this time. The Apportionment identifies the area of Rame Place, the farm buildings and presumably Rame Barton, as "No 1 - Lawn, Gardens, Court, Mowhay", amounting to 3 acres.

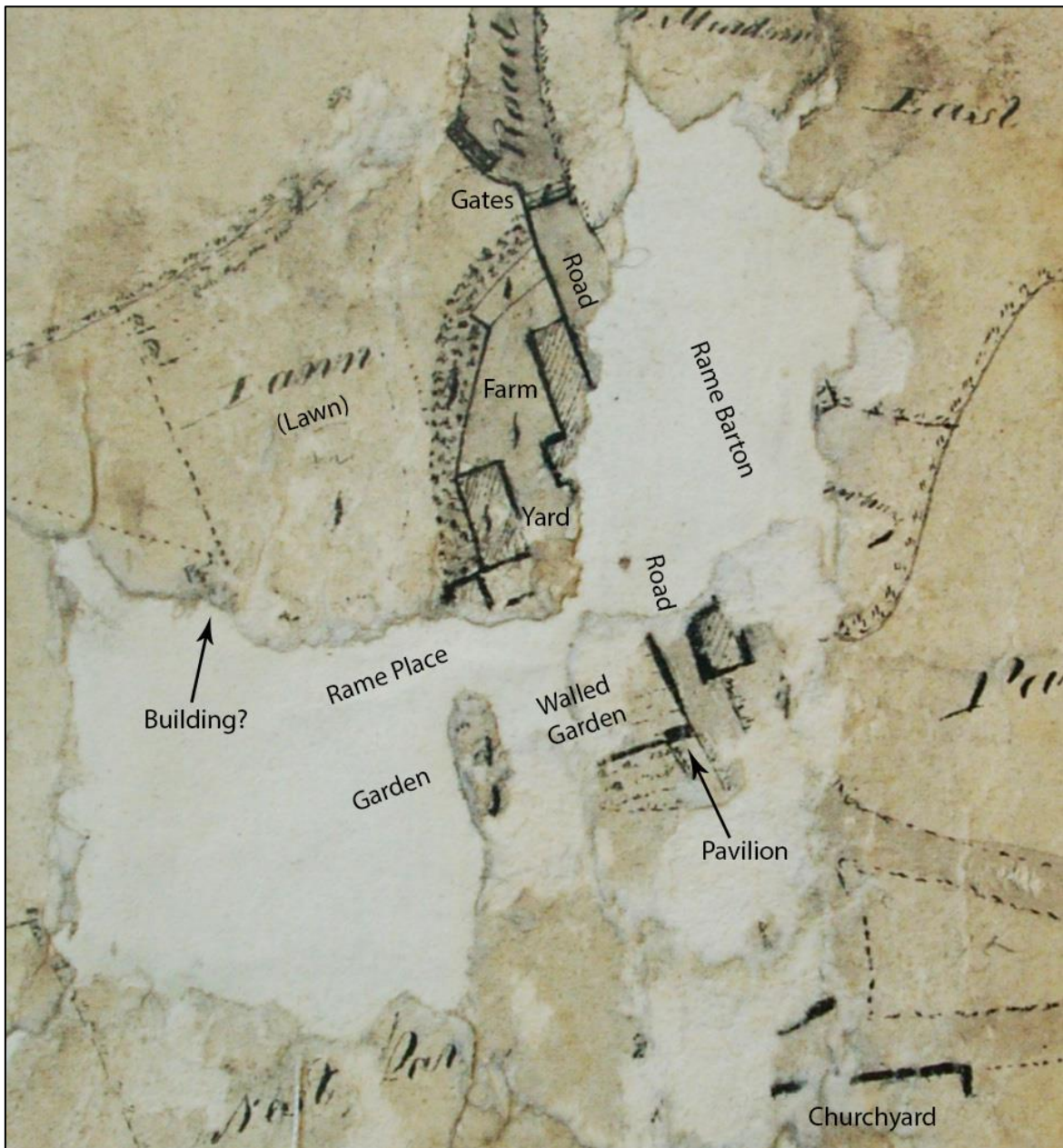


FIGURE 4: EXTRACT FROM EDWARDS ESTATE MAP, c.1797-1821, SHOWING PROJECT SITE (CRO). ANNOTATED TO SHOW POSITIONS OF MISSING FEATURES AND IDENTIFY VISIBLE STRUCTURES. 1 = 'LAWN, GARDENS, COURT & MOWHAY.' (KRESEN KENRNOW ME/2412).

### 3.3.2 RAME TITHE MAP, c.1843

The earliest accurate (and complete) cartographic source available to this study is the Rame tithe map of c.1843 (Figure 5) with its apportionment of 1840 (Table 1). The mansion house is shown in its current form, the head of the T-plan at its east end having been demolished by this date, leaving a rectangular courtyard which partly followed its footprint. A lean-to (presumably a dairy or scullery) was built onto the east gable, projecting into this area and is shown on the map. The small square outbuilding to the north-east and the rectangular free-standing building nearby, shown on the Edwards Estate Map, are both marked; the latter having a possible porch added to its west, adjoining the edge of the lawn to the north of the mansion. It is within the courtyard marked '179', which is listed on the apportionment as part of the mansion house of Rame Place, not with Rame Barton (the farmstead), which was within the area marked '164'.

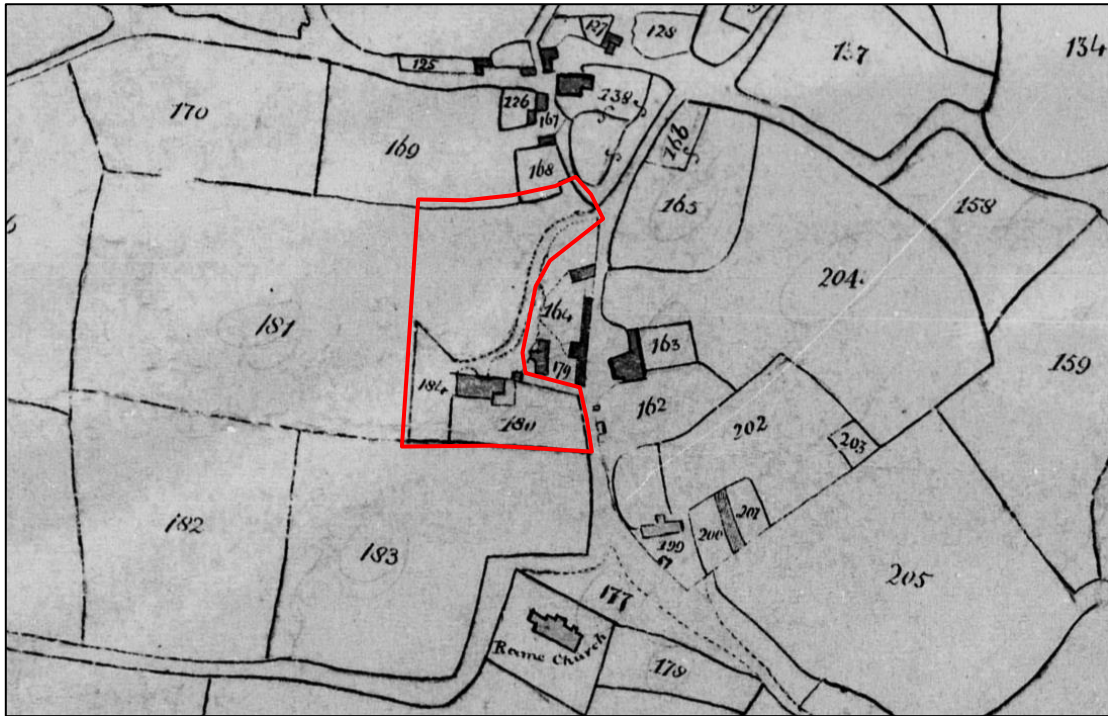


FIGURE 5: PART OF THE C.1843 RAME TITHE MAP (NA); THE SITE IS INDICATED.

TABLE 1: DETAILS OF THE 1840 TITHE APPORTIONMENT FOR RAME PARISH.

Rame Place			
No	Owner	Occupier	Name
179	Earl of Mount Edgumbe	Nicholas Cock	House, Court, etc.
180			Walled Garden
181			Lawn
182			West Church Field
183			East Church Field
184			Plantation
Rame Barton			
162	Earl of Mount Edgumbe	Nicholas Cock	Mowhay
163			Garden
164			Houses, Courts, etc.
165			Little East Meadow
166			Part of do.

### 3.3.3 ORDNANCE SURVEY MAPPING

The 1856-66 Ordnance Survey 6 inch map (Figure 6) shows no significant change to Rame Place from the tithe map, but to its east and north-east, the old Barton Farm has been completely swept away, with a new rectangular courtyard of farm buildings laid out within a sweeping curved deviation for the lane, which has been realigned to the east, around the site of the old Barton Farm house, which has entirely vanished. It was at this point that Rame Place was renamed Rame Barton, becoming the new farmhouse. Comparison with the information from the census suggests that the surveying work for the map in Figure 6 post-dates 1861, as in the census of that year, both Rame Place and Rame Barton are still listed, although change was evidently under way as the farm's land holding had risen by 117 acres.

The 1892-94 Ordnance Survey first edition 25 inch map (Figure 7) shows little change, although the outbuildings to the north-east of the house had become more complex, a linear and presumably single storey structure being shown linking the square and rectangular buildings shown on earlier maps. Another such structure had been built inside the southern edge of the ruined north-south range across the east end of the house.



The 1905-07 and 1912-14 Ordnance Survey second and third editions show no change to the house or any part of the Project Site, although all three show a small, presumably single storey porch on the north front.

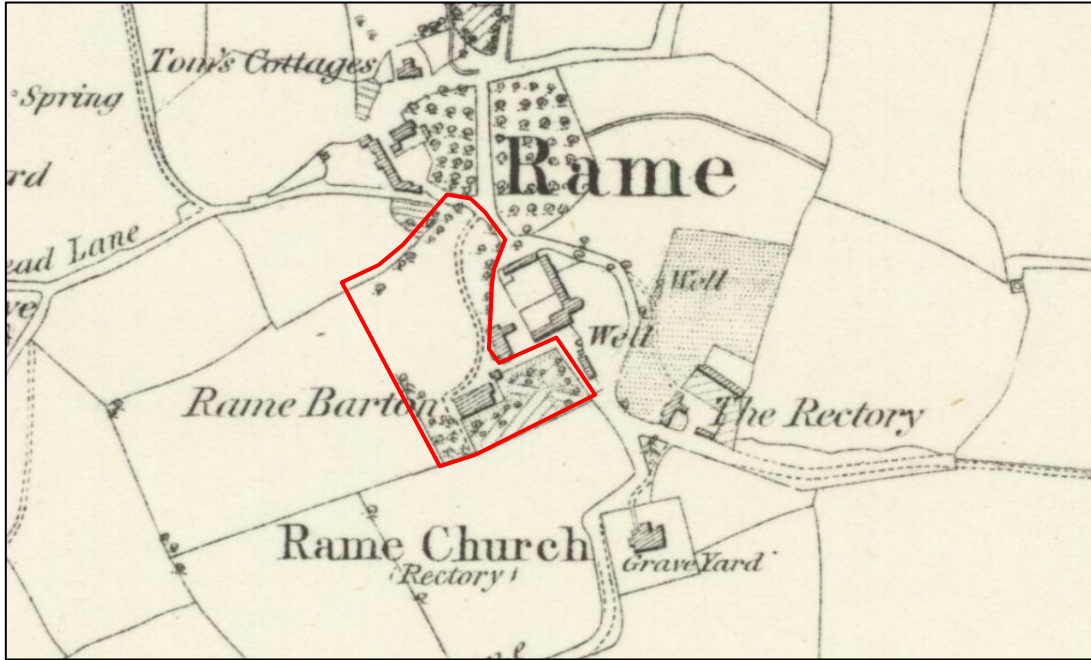


FIGURE 6: EXTRACT FROM 1896 REPRINT OF ORDNANCE SURVEY 6 INCH MAP, SURVEYED 1856-66 AND PUBLISHED 1867-69. THE SITE IS INDICATED.

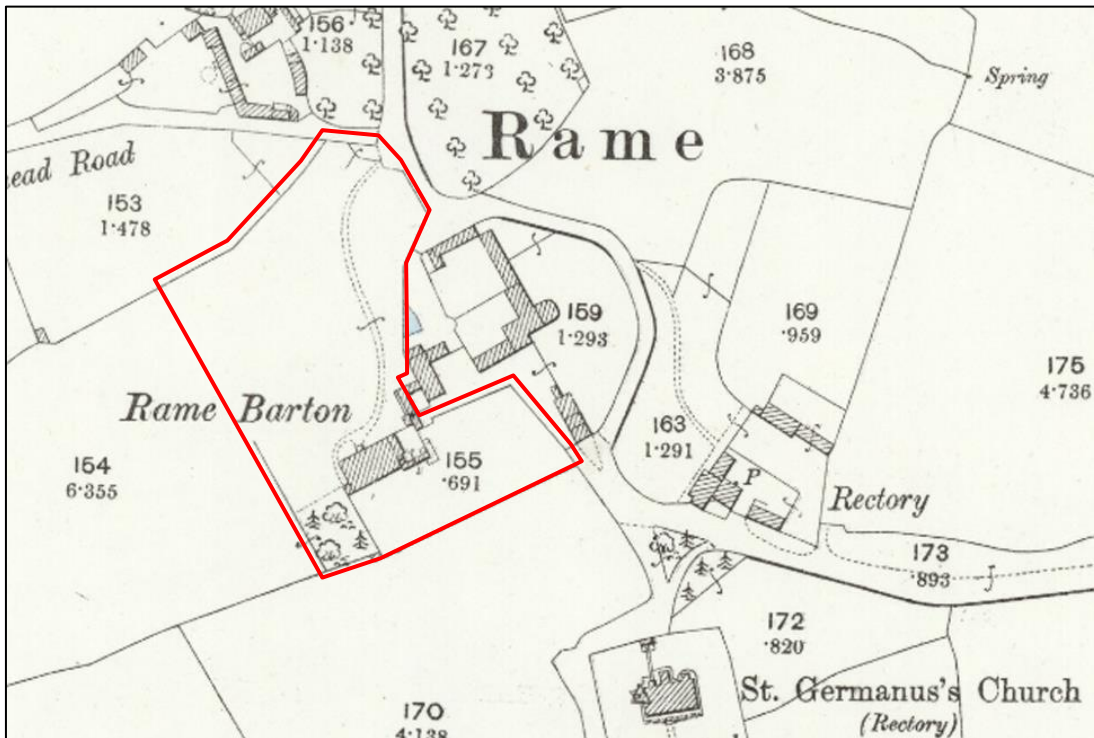


FIGURE 7: ORDNANCE SURVEY FIRST EDITION 25 INCH MAP 1892-94. THE SITE IS INDICATED.

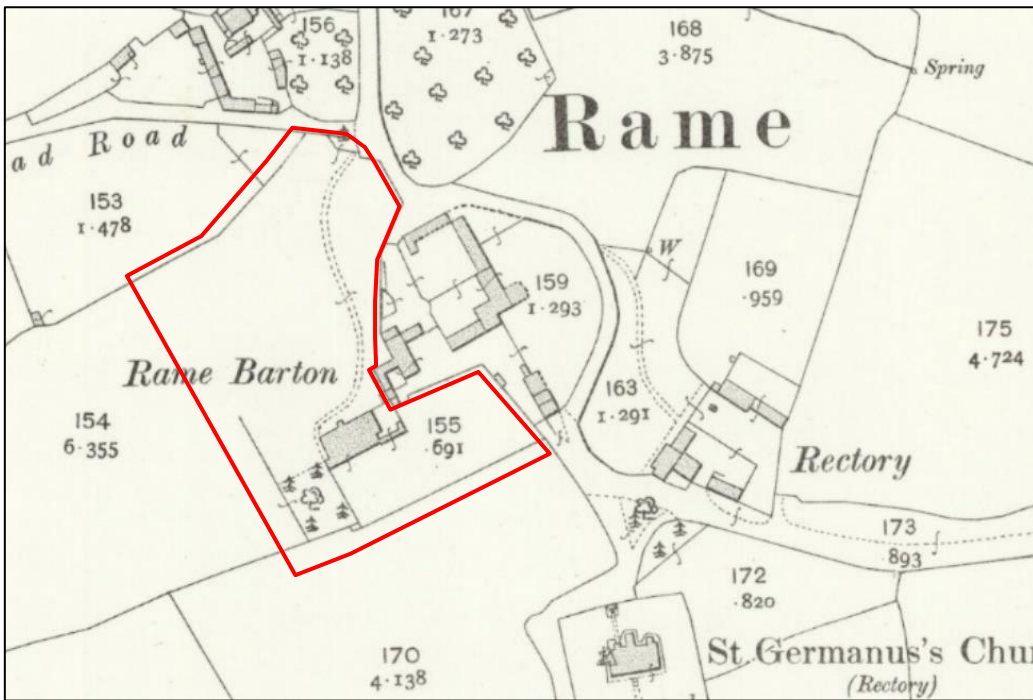


FIGURE 8: ORDNANCE SURVEY SECOND EDITION 25 INCH MAP, SURVEYED 1905-07. THE SITE IS INDICATED.

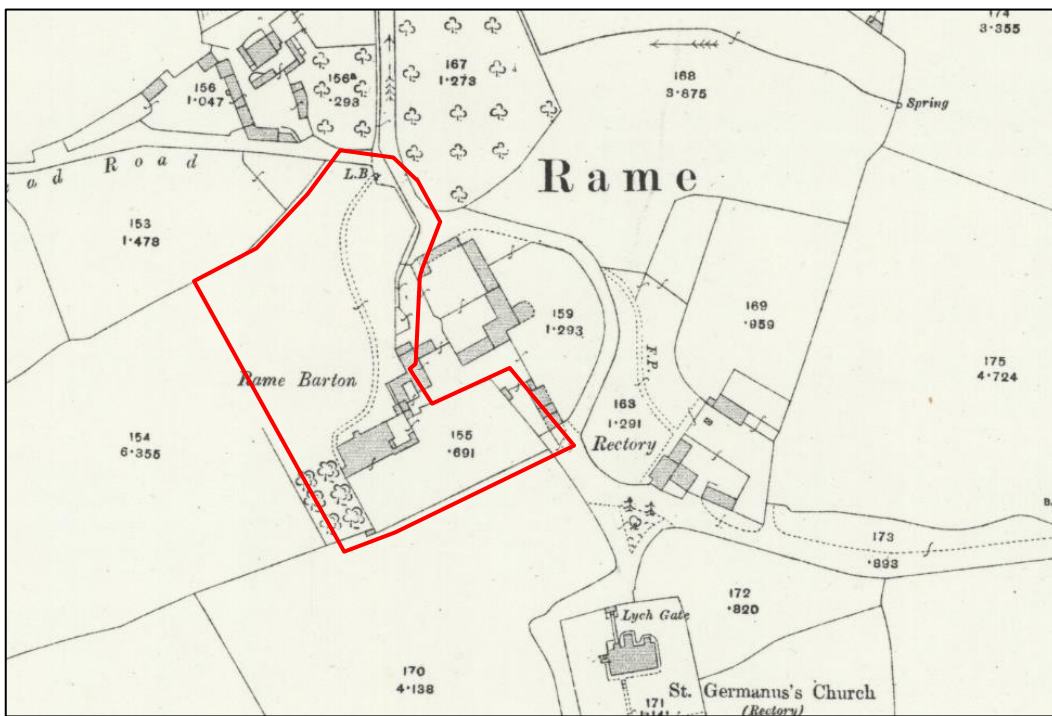


FIGURE 9: ORDNANCE SURVEY THIRD EDITION 25 INCH MAP, REVISED 1912-14. THE SITE IS INDICATED.

### 3.4 SUMMARY OF THE DESK-BASED ASSESSMENT

It is a very noticeable feature on all the maps that Rame Place and the farm buildings adjoining to its east lie within a substantial rectangular enclosure, to which Rame Barton Farmhouse was an adjunct. The road through Rame Church-Town passed along the east side of this enclosure, aligned on the church to the south-south-east. This suggests that the rectangular enclosure was a significant feature in the landscape, possibly of medieval origin, and that the post-medieval mansion house of Rame Place lay centrally, towards its south end. There is evidence that the demolished east range may have been the main part of the house and that a west wing was

developed in the 18<sup>th</sup>-19<sup>th</sup> century into the house which survives today, entered via a short drive through the enclosure from its north-east corner.

A wholesale re-planning of the agricultural buildings and their separate farmhouse seems to have occurred in the 1860s, part of a rationalisation of the Edgcumbe Estate's agricultural holdings. The barton farmhouse was demolished, the buildings rebuilt and the former mansion became the new farmhouse.

### 3.5 ARCHAEOLOGICAL POTENTIAL

#### 3.5.1 WALKOVER SURVEY

Rame Barton House is approached from the north-east from the parish lane, accessed via a fine gateway with restored brick piers bounded by historic walling and hedgebanks. The site lies on a gentle north facing slope, the house terraced in, on a slight north-east to south-west alignment. The Church of St Germanus stands dominant on the skyline above to the south-east. A sinuous drive runs from the gates through a large sub rectangular area of grass lawn, which encloses the house to the north and west, with some scattered young specimen conifers and ornamental shrubs. The 'lawn' is bounded by grassed bunds and modern planting to the north and a traditional hedge bank to the west. The character of this 'front' grassed area is very much imitating a naturalised parkland setting, the drive terminating in a turning circle in front of the house. This setting introduces the house as being of minor gentry status; its stucco facade, with good details like the incised v-quoins, imitating a house of consequence. This 'polite' character is actually of relatively late date, as confirmed by the historic map regression, only consolidated in the 1950s with the clearance of ruins of agricultural and former domestic buildings to the east. The final truncation of this house from the farmyard has defined its residential middle status position in the small hamlet, emphasised by the mixed but visually strong eastern boundary which awkwardly crowds the house's lean-to outbuildings; with conifer hedges, sections of walling and lots of fencing forming a screen. To the west of the house there are a number of mature deciduous trees, cohesive with the 'picturesque' character of the 'front' garden, these trees act as a wind barrier from the sea but also frame the house in views and break up views from the lawn to the higher agricultural fields to the south and south-west.

To the south and south-east the house is enclosed within substantial multi-period historic stone walling; with a pair of ruinous square buildings framing the south-west and south-east corners, set higher on the slope. These appear to suggest an earlier 'formal' garden of the late 16<sup>th</sup> or 17<sup>th</sup> century once occupied this space, potentially having a pair of early 18<sup>th</sup> century pavilions. This area is now also set largely to lawn with a few ornamental shrubs but it has been significantly landscaped in recent years, with large grassed bunds imitating wave-forms and levelled areas nearer the house. The potential for a formal garden in this location harks back to a much earlier school of landscape design which sort to order and transform the landscape, to regularised lines and complex patterns, when viewed from the house or garden buildings. Often, as here, the landscape was ordered into 'garden rooms'. On a smaller scale this very different character setting also emphasises an established gentry heritage for this house, as even a prosperous farmer is unlikely to give over good land to formal gardens and would not have the leisure at which to enjoy it. The presence of these remains and their focus to the east and south is the first hint that the elevations of the building may have changed in their significance, through time.

To the immediate east of the house is a large stone walled courtyard, the remains of an earlier house of 16<sup>th</sup> or 17<sup>th</sup> century date and to the immediate south-east a stone paved patio, also bounded with ruined historic walls. There are a number of blocked openings and windows to each of the walls and a series of lean-to sheds has been built within and against this structure. There are some very fine architectural details such as flat segmental slate arches and massive blocked openings, a clue as to the potential fine quality of the house which once occupied this space. The

wall to the north is much altered with a forced access doorway, with a very typical late Georgian brick arch with voussoirs and keystone. This space is now very much of historic service character but in fact was the main block of the earlier house and this more interesting heritage has certainly been obscured by the development of the rest of the house to the west. Next to this courtyard is a modern pottery studio, built by the current occupiers, a low-profile single storey building, with slate roof and rendered walls. This is currently enclosed to the east and north-east by fencing and modern planting, with a large grassed bund to the east. This area is now of modern artisan working character.

### 3.5.2 RAME BARTON FARMHOUSE

Rame Barton is Grade II Listed, of national importance within the building record. It is most likely a 16<sup>th</sup> century house. As defined by Historic England the current house is acknowledged of architectural and therefore **aesthetic value**. It contains complex structural phasing, particularly clear with the removal of plaster from some of the walls and having not been fully surveyed holds extensive potential **evidential value**. The house has **historical value** for its potential association with a Cornish playing place and for its former occupants the Edwards family, one of whom was an infamous smuggler, involved in a series of trials associated with the formation of Garrows Law. Whilst the standing buildings do not have **communal value**, the potential playing place on the site would have been an important communal centre of gatherings and cultural expression. The building is very **authentic** in its continuing domestic character and its standing **historic integrity** appears high with good panelled doors, historic floors. The very different elements of its **setting**, from the parkland grassland to the north and formal gardens remains to the south, as well as the adjacent farm buildings highlights the involved history of this site, however the layered development of this landscape means there is no primary defined character which can be altered and therefore affect the significance of the house.

*Current Listing Text:* Farmhouse, now house. Early-mid C18 with C20 alterations. Rubble, rendered, asbestos slate 2-span roof with gable end stacks and 2 ridge stacks. 2 parallel ranges forming a double depth plan; the front range has passage with room to right and 2 to left. The passage leads to a longitudinal passage between the front and rear ranges with a stair to the rear of the right hand room. The rear range contains service rooms. The central front room is heated by an axial stack and the outer rooms by gable end stacks. 2 storeys on plinth with rusticated V-jointed quoins. 4 windows, grouped 3 to right and one to left, all 16-pane sashes (C20 replacements) with keystones. Central bay of the 3 to right has C20 raised fielded panelled door with keystone. First floor cill string and corbelled overhanging eaves. Rubble lean-to to left has re-used 2-light chamfered granite casement with 6-pane lights; curtain wall to left with door and attached single storey outhouse, which has door in gable end and 2-light casement to inner side. Left gable end has C20 single light in lean-to and one at first floor centre; door to longitudinal passage, with hood. Right gable end has door to right, small C20 window at first floor centre, slate hung at upper level. Rear has 4 keystones remaining at ground floor, probably originally 4 also at first floor, irregular C20 fenestration and glazed door to right. Interior Front passage has stone floor, dog-leg stair to rear with main column balusters, others stick balusters, grip handrail. 4-panelled doors to front rooms. Rear service rooms include former dairy to rear right, with rear lateral service stair.

*Amended to read as; Listing:* Farmhouse, now house. **C16 or early-C17 origins, now surviving as ruin to east, a roofless courtyard with walls standing to first floor, with attached lean-to stores and sheds. Significant C18 and C19 remodel and extension of former rear wing, now constituting the upstanding main house, with new C19 north frontage with rusticated stucco quoins and parallel rear range. The building is a mix of local rubble, with older semi coursed stonework to some walls, incorporating the ruin, rendered rear elevation, stucco frontage to north and to east gable, slate-hung to west gable. Recent slate 2-span roof with gable end stacks and 2 ridge stacks. North front of 2 storeys on plinth. 4 windows, grouped 3 to right and one to left, all 16-pane**

sashes (C20 replacements) with keystones. Central bay of the 3 to right has C20 raised fielded panelled door with keystone. First floor cill string and bracketed overhanging eaves. Left, east gable end has C19 lean-to to north and window at first floor centre lighting longitudinal corridor; ground floor C19 door to longitudinal passage, served by steps and slated canopy porch. Right west gable end has door to right, small C20 window at first floor centre, slate hung at upper level. The rear south elevation has 2 doors to right, irregular 3 window range to ground floor to left, irregular 6 window range to first floor. Largely C20 fenestration and timber glazed doors, one good small two light timber casement with beaded mullion offset to east end. In plan the house is now double depth, incorporating the former rear range, extended to the west, with parallel range behind to the south. The front range has a large reception room to right within the extension and short entrance hall, linking to lateral spine passage serving the rear parallel range; further reception and kitchen to left. The longitudinal passage sits between the front and rear ranges, on both ground and first floors, wrapping around the internal block which represents the original wing of the earlier house, as seen in the roof. The right reception room and kitchen both have gable end stacks. The central reception room has an axial stack sat behind the present ridge which may once have served an earlier lateral stack. Within the parallel C19 range is a stair to the rear of the entrance hall, with two service rooms to left, the end room of which has good brick arched fireplaces with evidence of historic ovens; to right a single small room, with fireplace now open to the right hand reception. First floor not accessed.

Interior Front passage has stone floor, dog-leg stair to rear with main column balusters, others stick balusters, grip handrail. 4-panelled doors to front rooms. Rear service rooms include former dairy to rear right, with rear lateral service stair.

C19 Rubble lean-to to left incorporates earlier adapted walling, with re-used 2- light chamfered granite casement with 6-pane lights in blocked doorway with a blocked window above to north, C20 single light window in east wall. C18 'curtain wall' extending to left incorporating door with brick arch with voussiors and keystone forming the north wall of a large open courtyard with walls to single storey height, with some very good freestone, with slate levelling courses and plinth; the remains of the earlier house. Good blocked windows with heavy slate flat segmental lintels and narrowed doorway with dressed reveals. Attached single storey outhouse, to north-east corner, with further extension to north; door in lean-to gable end and 2-light casement to inner side.

### 3.5.3 SETTING

The proposed site of the new dwelling is within the level area, immediately next to and abutting the pottery studio. The area is enclosed within a tall grassed bund to the east and south and enclosed also by fences and extant planting to the north-east and east. It is laid to lawn, with a central rotary washing line at present. When standing on the site at current ground level there are glimpsed views upslope to the church, over various tall hedge banks and walls, particularly of the spire. There are views again up the old track and across several mature hedgebanks to the Rectory, but views back to the house itself are blocked by the pottery studio and views to the barns screened by the planting. From the bund, at higher level, views are across the valley to the north-west and north, where there is a working farm and several static holiday caravans on the skyline. Again, from the bund, views to the church are far clearer over the tops of the hedges. There are also views to the east gable of the house, over the roof of the pottery studio.

Direct views to the site from the house would be limited to the only window on the east gable and it is expected the pottery studio will screen these. The new building will be visible from the south-west pavilion and historic plantation area, standing behind and framing the historic house; being a key former 'designed' viewpoint from which this site was intended to be experienced. Views at present from the farmyard are obscured by the current planting but from the higher land behind the barns and in wider views from the east and east-north-east across the 19<sup>th</sup> century barns the site is clearly visible. The site is generally not visible from the parish road or wider surroundings, due to tall roadside hedge banks. There are no direct views from the adjacent churchyard to the site, even in winter when the foliage is reduced. From the lane in front of the church the site can

be glimpsed (at least in winter) through the branches of the hedges and it can be viewed again in brief snatches from the road junction next to the Rectory.

**3.5.4 ARCHAEOLOGICAL POTENTIAL**

The site of the new dwelling lies next to the modern pottery studio; which was built on the site of a late 20<sup>th</sup> century concrete post-framed agricultural shed. Combining this with the recent landscaping and drainage works and it is expected that any deposits which may have been below ground would have been either completely dug away or significantly disturbed. The Cornwall HER records this area as 'busy' with potential archaeology. Rame is mentioned in the Domesday survey of 1086, being an early medieval settlement (HER:6219). The Rame Place name is noted as appearing in 'La Pleistowie' and this is believed to be a reference to a medieval 'Playing Place' (HER: 169301) although the actual location is unknown it is likely to be broadly in this area, due to the later name of the house. There is also the site of a Medieval priests house (HER: 6004), associated with the church on the site of the current Rectory, just up the hill. Rame Barton itself is also recorded as having 16<sup>th</sup> century remains (HER: 6007). Collectively, with the very fine early church this indicates an important and established settlement right out on the head of the peninsula. Consequently, there will always be very high evidential value within the historic core of Rame, upon which this site is to be developed.

However, we can see from the historic mapping that this area has been a garden or open space from the 18<sup>th</sup> century onwards and lay just in front of the earlier building, which predates the accessible mapping, possibly part of a formal garden design, or entrance area. Therefore it is very unlikely that we would expect to find any built remains here and occupation deposits would not have been located to the front of an early post medieval house.

**3.6 IMPACT SUMMARY**

The proposed development would see the construction of a house on an area of level lawn, formerly the site of a demolished (20<sup>th</sup> century) farm building. This constitutes a *major* change to the site, and *slight harm* to the existing structures.

The presence of the modern pottery and the site being located within a substantial terrace, seemingly cut for the demolished 20<sup>th</sup> century farm building there is unlikely to be any surviving archaeological deposits or features. The proposal will not have any impact upon the historic fabric of surrounding buildings or garden walls.

TABLE 2: SUMMARY OF DIRECT IMPACTS.

Asset	Type	Distance	Value	Magnitude of Impact	Assessment	Overall Assessment
Direct Impacts						
Buried archaeological features/deposits	U/D	On site	Unknown/Low	Minor	Neutral/Slight	Negligible

**3.6.1 MITIGATION**

Despite the high archaeological potential of the area, it is clear that due to modern terracing no programme of mitigation should be required to offset the harm of the proposed development caused to any below ground archaeological deposits, and the standing historic fabric of buildings on the site will not be impacted by the proposed developments.

## 4.0 INDIRECT IMPACTS

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### 4.1 STRUCTURE OF THE ASSESSMENT

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

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

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

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

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

### 4.2 QUANTIFICATION

The size and location of the proposed development relative to the size of the development would suggest a search radius of up to 0.5km is sufficient to identify those designated heritage assets where an appreciable effect could possibly be experienced. There are relatively few designated heritage assets within that area: The Grade I St. Germanus Church with 14 associated Grade II memorials in its churchyard; Grade II listed Rame Barton itself, and the GII\* Listed Polhawn Fort. However, the memorials and Polhawn Fort are considered to be category #3 heritage assets, i.e. it is highly unlikely there will be any impact on these Listed structures due to the presence of extensive screening and the scale of development is unlikely to make an appreciable visual

difference to them. Therefore only the Category #1 assets of Rame Barton and St Germanus Church have been considered further.

**4.2.1 LESSER GENTRY SEATS**

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

These structures have much in common with the greater Houses, but are more usually Grade II Listed structures. There were many more minor landed gentry and thus a great number of minor Houses. Not all landed families prospered; for those that did, they built Houses with architectural pretensions with elements of formal planning. The sensitivity of those structures to the visual impact of a development would be commensurable to those of the great Houses, albeit on a more restricted scale. For those families that did not prosper, or those who owned multiple gentry residences, their former gentry seat may survive as farmhouse within a curtilage of later farm buildings. In these instances, traces of former grandeur may be in evidence, as may be elements of landscape planning; however, subsequent developments will often have concealed or removed most of the evidence. Therefore the sensitivity of these sites to the visual impact of a development is less pronounced.

***What is important and why***

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

<b>Asset Name: Rame Barton House</b>	
<i>Parish: Maker-with-Rame</i>	<i>Value: Medium</i>
<i>Designation: GII</i>	<i>Distance to Development:</i>
<i>Listing: Farmhouse, now house. Early-mid C18 with C20 alterations. Rubble, rendered, asbestos slate 2-span roof with gable end stacks and 2 ridge stacks. 2 parallel ranges forming a double depth plan; the front range has passage with room to right and 2 to left. The passage leads to a longitudinal passage between the front and rear ranges with a stair to the rear of the right hand room. The rear range contains service rooms. The central front room is heated by an axial stack and the outer rooms by gable end stacks. 2 storeys on plinth with rusticated V-jointed quoins. 4 windows, grouped 3 to right and one to left, all 16-pane sashes (C20 replacements) with keystones. Central bay of the 3 to right has C20 raised fielded panelled door with keystone. First floor cill string and corbelled overhanging eaves. Rubble lean-to to left has re-used 2- light chamfered granite casement with 6-pane lights; curtain wall to left with door and attached single storey outhouse, which has door in gable end and 2-light casement to inner side. Left gable end has C20 single light in lean-to and one at first floor centre; door to longitudinal passage, with hood. Right gable end has door to right, small C20 window at first floor centre, slate hung at upper level. Rear has 4 keystones remaining at ground floor, probably originally 4 also at first floor, irregular C20 fenestration and glazed door to right. Interior Front passage has stone floor, dog-leg stair to rear with main column balusters, others stick balusters, grip handrail. 4-panelled doors to front rooms. Rear service rooms include former dairy to rear right, with rear lateral service stair.</i>	
<i>Supplemental Comments: Farmhouse, now house. C16 or early-C17 origins, now surviving as ruin to east, a roofless courtyard with walls standing to first floor, with attached lean-to stores and sheds. Significant C18 and C19 remodel and extension of former rear wing, now constituting the main house, with new C19 north</i>	



frontage with rusticated stucco quoins and parallel rear range.
<i>Conservation Value:</i> High evidential value in the structure, with a more involved history. Aesthetic value in the exterior facade to the north and interior reception rooms. Historical associations with smuggler Stephen Edwards. No communal value.
<i>Authenticity and Integrity:</i> The house remains as a middle status dwelling and the extant standing structure is of relatively high historic integrity, despite some extensive renovations.
<i>Setting:</i> The house sits in a large irregularly shaped sub rectangular plot. To the north is open lawned grassland and to the rear south a former walled formal garden, to the west a historic clump of trees and to the east a large farmyard.
<i>Contribution of Setting to Significance of Asset:</i> The very different elements of its setting, from the parkland grassland to the north and formal gardens remains to the south, as well as the adjacent farm buildings highlights the involved history of this site, however the layered development of this landscape means there is no primary defined character which can be altered and therefore affect the significance of the house.
<i>Magnitude of Effect:</i> The proposed dwelling will nestle into a hollow on the site, next to the extant modern pottery studio. The introduction of another house will ironically restore the site to at least a two-dwelling complex, the site being consolidated from two former farms. The character of the site, with a domestic dwelling within a rural setting will not be affected, Rame Barton, formerly Rame Place formerly only had a small holding, as seen from the map regression information. The house and pottery studio also occupy the site of a large concrete farm shed, and are therefore considered fairly neutral in comparison to the wider setting. The house is much smaller and will be of defined modern style, clearly defined as separate from Rame Barton.
<i>Magnitude of Impact:</i> There is one window in the east gable, on the first floor, but any views would be expected to be mostly blocked by the roof of the pottery studio. The extant planting, lean-to sheds and hedge will block views to the house on the approach up the drive from the north but there will be views where the house frames views to the main house via the track to the south-east from near the Rectory.
<i>Overall Impact Assessment:</i> <b>Negligible impact</b>

#### 4.2.2 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 19<sup>th</sup> century means many local medieval churches are associated with notable ecclesiastical architects (historical/associational). The 19<sup>th</sup> 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

<b>Asset Name: St Germanus Church</b>	
<i>Parish: Maker-with-Rame</i>	<i>Value: High</i>
<i>Designation: GI</i>	<i>Distance to Development:</i>
<i>Listing: Parish Church. Consecrated 1259 by Bishop Walter de Bronescombe, probably on earlier foundations, C13 work includes the spire and the upper part of the tower, probably also the north wall of the chancel and the north transept. Rededicated 1321, by which time the south transept was also built (later replaced by south aisle) and tower arch. Late C15 enlargement including south aisle and south arcade, chancel east window, north window of north transept and extension of rood loft across south aisle. South windows of south aisle possibly late C15/early C16. Restoration of 1845 and 1885, at latter time the Norman tympanum was discovered and re-set in west wall of south aisle, and re-roofing. Slatestone rubble with granite dressings, C19 slate roof with crested ridge tiles. West tower, nave and chancel in one. South aisle with south chapel in one, north porch, north transept and north vestry. C15 work in Perpendicular style. Tower in one stage, is unbuttressed and has a long lancet bell-opening to each side with slate louvres and relieving arch, lower trefoil-headed west lancet, broach spire with gabled lancets and weathervane.</i>	

Nave and chancel in one, with raised coped verges in rubble to gable end and cross finial, nave has a north window at west end with pointed arch, 2 lights with cusped lancets, Y-tracery and hood mould. Chancel has north lancet to east of transept and slight Perpendicular east window, with 4-centred arched head, trefoil heads to lights and upper tracery, hood mould; straight joint to chapel to south. South aisle and south chapel in one. At south side, 2 windows to aisle and one to chapel, all of 3 lights, with 2-centred arched hollow-chamfered lights with hood mould over flat head; 2nd bay from left has segmental-headed door with hollow-chamfered and step-stopped surround, C19 double doors. Projecting rood stair with pitched roof at junction between aisle and chapel, with blocked segmental-headed door to right of stair. West end of aisle has no windows, straight joint to nave. East end of chapel has 3-light window as on chancel, with stone raised coped verges and cross finial to gable end. Small gabled north porch has segmental-headed outer opening, appears to be C19 rebuilding. c19 scissors truss roof with tall pointed arched inner doorway with C19 door with re-used strap hinges. North transept has rubble coped verges and cross finial. 3-light window to north, as on chancel east end; the east window is a triple lancet with interesting tracery, pointed arch overall and relieving arch. Gabled north vestry has rubble verges and gable end stack in brick, single chamfered light to east. Interior Tower has pointed arched plain granite doorway to nave, with tall pointed rubble arch above. Nave and north transept roofed in one, a C19 wagon roof of 9 bays to nave, continuous to chancel, with moulded ribs and bosses, wide bay with diagonal ribs at meeting between transept and nave. Nave has chamfered rere-arch to north window. Over the pier between the chancel and the south chapel, a passage opening for the rood loft, with socket for beam to north. Chancel has trefoil-headed piscina in south wall, pointed arched chamfered door to north vestry and former external window to right of this door, a lancet with a triangular rere-arch. 5 bay arcade between nave/chancel and south aisle/chapel, piers with shaft at each corner and convex moulding between, with 4-centred arches of 2 chamfered orders, largely restored. The south aisle and chapel have continuous roof of C15, 11 bay wagon roof with carved wall-plate with angels missing at base of ribs, carved ribs with bosses (some missing), one row of purlins and ridge purlin. The aisle has door and upper opening to rood stair, Norman tympanum re-set on west wall, decorated with 3 circles with 4-spoked wheel, 4-petalled flower and saltire cross motifs. The chapel has a trefoil-headed piscina in south wall. The north transept has a squint to chancel, trefoil-headed piscina in east wall. Fittings Font in nave, C14, octagonal, set on round stone at base, possibly Norman. 5 pews with carved bench ends in south aisle and one in nave, of late C15/early C16 with carved bench ends in tracery patterns. Late C19 panelled organ loft at west end of nave. Pillar supporting almsbox in south chapel, dated 1633, fluted, with cable moulded ring and plain capital; 2 balusters of similar design as altar rail. Early C19 hatchment in nave recording benefactions. Screen by Herbert Read of Exeter, c. 1930. C17 ledger stones in nave and south aisle. In north transept, monument with slate inscription panel in bolection-moulded surround, cornice and steep pediment over with shield and 3 roundels in tympanum, skull at apex, to Mary Ashton 1664 and other members of the family. Monument on plinth with acanthus corbels, central head of cherub with wings, central black oval cartouche with cherub to top and skull with crossed bones below, wreath of bay leaves, Corinthian columns to sides, frieze and entablature, to Roger Ashton, 1677. In south chapel, oval marble tablet on slate ground, to Stephen Edwards, 1797. Baroque monument on plinth with corbels and scrolled apron, rectangular inscription panel with Ionic column left and right, frieze with grotesque mask over each column and central cherub, cornice broken forward to sides with central shield and helm and shields to sides at top, to John Battersby, 1672. All C19 lattice glazing except chancel east window with C19 stained glass in memory of Parson Key and transept east window with stained glass of 1917. (Sources: Radcliffe, E.: Buildings of England: Cornwall 1970).

*Supplemental Comments:* This is a very fine small church, with extensive surviving medieval fabric and good early brooch spire.

*Conservation Value:* This is a very architecturally pleasing small church, with a strong medieval aesthetic. It has high evidential value within fine interior details and structural phasing. It is of high communal value as the parish church. It has associative historical value as an early church dedicated to St Germanus the warrior bishop.

*Authenticity and Integrity:* This church is very authentic set within a slightly overgrown coastal churchyard, still actively used as the focal point of the parish. Its medieval integrity was much affected by 19<sup>th</sup> century works, but as a multi-layered asset its value is very high.

*Setting:* Located in a small rectangular walled churchyard on a north facing slope on Ramehead Lane, leading up to Rame Head, the end of the peninsula and ancient chapel beyond. The churchyard occupies the brow of a hill, but the church sits just off the top of the ridge on the north side. Rame hamlet lies to the

north in the valley, the modern settlement of Freathy on the coast to the north-west. Kingsand fishing village lies in a bay to the north-east.
<i>Contribution of Setting to Significance of Asset:</i> The church has been located in a prominent location on the headland, with long views across the parish and with a wide sight-line out to sea, providing a way marker for ships. This is to perform its function as a religious symbol and focal point for its congregation.
<i>Magnitude of Effect:</i> The new house will stand within the wider landscape setting of the church, glimpsed through the hedges from the adjacent lane, but is not expected to be visible from the churchyard.
<i>Magnitude of Impact:</i> The new house will not change the relationship between the church and surviving historic buildings in the hamlet, nor the church with its wider parish or compete in any way in views of the church from the sea. The pointed gable of the design may echo the church spire and as this is markedly different from the lower profile roofs of the other buildings it may be considered better to soften this.
<b>Overall Impact Assessment: Negligible impact.</b>

#### 4.2.3 HISTORIC LANDSCAPE

##### *General Landscape Character*

The landscape of the British Isles is highly variable, both in terms of topography and historical biology. Natural England has divided the British Isles into numerous ‘character areas’ based on topography, biodiversity, geo-biodiversity and cultural and economic activity. The County Councils and AONBs have undertaken similar exercises, as well as Historic Landscape Characterisation.

Some character areas are better able to withstand the visual impact of development than others. Rolling countryside with wooded valleys and restricted views can withstand a larger number of sites than an open and largely flat landscape overlooked by higher ground. The English landscape is already populated by a large and diverse number of intrusive modern elements, e.g. electricity pylons, factories, modern housing estates, quarries, and turbines, but the question of cumulative impact must be considered. The aesthetics of all individual developments can be open to question, and site specific, but as intrusive new visual elements within the landscape, they will typically have some level of negative impact.

The site is located within the South East Cornwall Plateau Landscape Character Area (CA22). *“This area forms an extensive sloping plateau intersected by river valleys. Inland it is an agricultural working open pastoral landscape with some arable areas becoming more small scale in landscape character towards the east. Tree cover is generally sparse, mainly associated with Cornish hedges and around farms and buildings. Along the coast the dramatic coastline features cliffs in the west and in the east around Rame Head and between these are the sandy beaches of Whitsand Bay. The area inland is generally sparsely populated with dispersed settlement and isolated farms. Liskeard is the major settlement lying to the north of the area. Elsewhere small villages are a feature particularly on the higher ground, and along the coast there are significant coastal settlements at Polperro and Downderry and the twin villages of Kingsand and Cawsand. Much of the south coast is associated with fortifications which are still evident today.”* The proposed development will not impact upon the strong and beautiful coast, nor the character of the rural settlement, although being a further modern addition there must be considered to be a **negligible** effect.

#### 4.2.4 AGGREGATE IMPACT

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

Based on the restricted number of assets where any appreciable effect is likely, the aggregate impact of this development is **negligible**.

#### 4.2.5 CUMULATIVE IMPACT

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

The Setting of Heritage Assets 2011a, 25

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

GLVIA 2013, 123

An assessment of cumulative impact is, however, very difficult to gauge, as it must take into account existing, consented and proposed developments. The threshold of acceptability has not, however, been established, and landscape capacity would inevitably vary according to landscape character. The spare rural character of the settlement of Rame includes a small number mixture of historic and modern houses and farm buildings formerly isolated farm buildings, and the development will not make any appreciable difference to the character of the settlement. With that in mind, an assessment of **negligible** is appropriate.

TABLE 3: SUMMARY OF IMPACTS.

Asset	Type	Distance	Value	Magnitude of Impact	Assessment	Overall Assessment
Polhawn Fort	GII*	450m	High	None	Neutral	Neutral
14x Memorials in St Germannus Churchyard	GII	c.100m	Medium	None	Neutral	Neutral
Church of St Germannus	GI	c.100m	High	Negligible	Neutral/Slight	Negligible
Rame Barton Farmhouse	GII	20m	Medium	Slight	Slight	Negligible
Historic Landscape	n/a	n/a	n/a	Negligible	Neutral	Negligible
Aggregate Impact	n/a	n/a	n/a	Negligible	Neutral	Negligible
Cumulative Impact	n/a	n/a	n/a	Negligible	Neutral	Negligible

## 5.0 CONCLUSION

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Rame Barton (formerly Place) and the farm buildings adjoining to its east lie within a substantial rectangular enclosure, to which Rame Barton Farmhouse was an adjunct. The road through Rame Church-Town passed along the east side of this enclosure, aligned on the church to the south-south-east. This suggests that the rectangular enclosure was a significant feature in the landscape, possibly of medieval origin, and that the post-medieval mansion house of Rame Place lay centrally, towards its south end. There is evidence that the demolished east range may have been the main part of the house and that a west wing was developed in the 18<sup>th</sup>-19<sup>th</sup> century into the present house which survives today, entered via a short drive through the enclosure from its north-east corner.

A wholesale re-planning of the agricultural buildings and their separate farmhouse seems to have occurred in the 1860s, part of a rationalisation of the Edgcumbe Estate's agricultural holdings. The barton farmhouse was demolished, the buildings re-built, and the former mansion became the farmhouse, subsequently becoming a B&B.

Rame Barton was a Farmhouse, now house of 16<sup>th</sup> or early 17<sup>th</sup> century origins, now surviving as ruin to east, a roofless courtyard with walls standing to first floor, with attached lean-to stores and sheds. Significant 18<sup>th</sup> and 19<sup>th</sup> century remodelling and extension of the former rear wing, now constitutes the surviving main house, with a 19<sup>th</sup> century north frontage. The proposed site of the new dwelling is within the level area, immediately next to and abutting the pottery studio.

In terms of the buried archaeological resource, it is highly likely that the construction of a demolished 20<sup>th</sup> century farm building will have removed any pre-20<sup>th</sup> century archaeological features and deposits. The long history of the site would imply that the archaeological potential could be *high* but given the history of the proposal site it is more probably *low*. The impact of the development on the buried archaeological resource would be **permanent** and **irreversible** but would not need to be mitigated in this instance.

In terms of indirect impacts, the designated heritage assets in the wider area are located at such a distance to minimise the impact of the proposed development. The setting of the site has been drastically altered by 19<sup>th</sup> and 20<sup>th</sup> century changes, and the proposed development is unlikely to cause any appreciable additional harm. With this in mind, the overall impact of the proposed development can be assessed as **negligible**.

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**Kresen Kernow** formerly the Cornwall Record Office (CRO):

**Rame Tithe Map & Apportionments**

**Plan of Rame Barton, the property of Thomas Edwards Esquire, pre-1825, ME/2412**

## APPENDIX 1: IMPACT ASSESSMENT METHODOLOGY

### Heritage Impact Assessment - Overview

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

### National Policy

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

#### Paragraph 189

*In determining applications, local planning authorities should require 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 190

*Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this 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.*

### Cultural Value – Designated Heritage Assets

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

### Listed Buildings

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

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

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

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



### Conservation Areas

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

### Scheduled Monuments

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

### Registered Parks and Gardens

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

### Registered Battlefields

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

### World Heritage Sites

Arising from the UNESCO World Heritage Convention in 1972, Article 1 of the Operational Guidelines (2015, no.49) states: 'Outstanding Universal Value means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity'. These sites are recognised at an international level for their intrinsic importance to the story of humanity, and should be accorded the highest level of protection within the planning system.

### Value and Importance

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

TABLE 4: THE HIERARCHY OF VALUE/IMPORTANCE (BASED ON THE DMRB VOL.11 TABLES 5.1, 6.1 & 7.1).

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

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

### Concepts – Conservation Principles

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

#### Evidential Value

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

#### Historical Value

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

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

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

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

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

#### Aesthetic Value

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

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

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

#### Communal Value

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

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

#### **Authenticity**

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

#### **Integrity**

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

#### **Summary**

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

#### **Setting – The Setting of Heritage Assets**

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

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

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

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

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

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

#### **Landscape Context**

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

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

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

## Views

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

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

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

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

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

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

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

## Type and Scale of Impact

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

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

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

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

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

## Scale of Impact

The effect of development and associated infrastructure on the historic environment can include positive as well as negative outcomes. However, all development changes the character of a local environment, and alters the character of a building, or the setting within which it is experienced. change is invariably viewed as negative, particularly within respect to larger developments; thus while there can be beneficial outcomes (e.g. positive/moderate), there is a presumption here that, as large and inescapably modern intrusive visual actors in the historic landscape, the impact

of a development will almost always be **neutral** (i.e. no impact) or **negative** i.e. it will have a **detrimental impact** on the setting of ancient monuments and protected historic buildings.

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

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

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

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

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

TABLE 7: SCALE OF IMPACT.

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

TABLE 8: IMPORTANCE OF SETTING TO INTRINSIC SIGNIFICANCE.

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

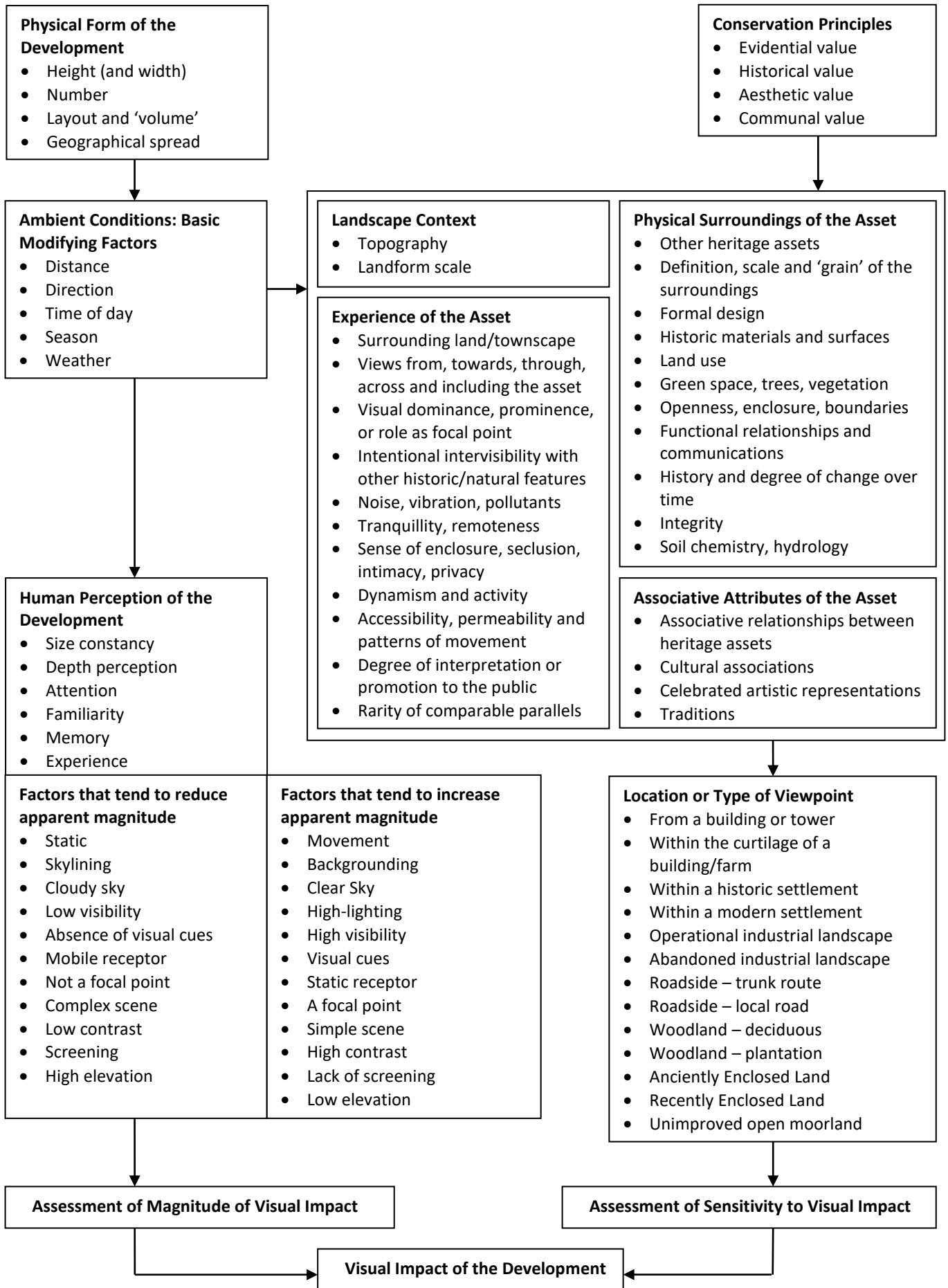


TABLE 9: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF ASSESSMENT STEP 2 FROM THE SETTING OF HERITAGE ASSETS (HISTORIC ENGLAND 2015, 9).

APPENDIX 2: HVIA SUPPORTING PHOTOGRAPHS



1. THE SITE, A TERRACE CUT FOR A 20<sup>TH</sup> CENTURY FARM BUILDING, NOW DEMOLISHED, VIEWED FROM THE SOUTH.



2. AS ABOVE, VIEWED FROM THE SOUTH-WEST.



3. SLOPE, EMPHASISED LEVEL OF MODERN TERRACING FOR THE SITE, VIEWED FROM THE WEST.



4. VIEW INTO ADJACENT YARD AREA, FROM THE SOUTH.





5. SITE, WITH POTTERY AND RAME BARTON BEYOND, FROM THE EAST.



6. VIEW FROM THE TRACK TOWARDS THE SITE, FROM THE SOUTH.



7. HISTORIC GARDEN WALLING, VIEWED FROM THE NORTH-EAST.



8. APPROACH TO RAME BARTON, FROM THE EAST-SOUTH-EAST.



9. RAME BARTON AND POTTERY, FROM THE SOUTH-WEST.



10. REAR (SOUTH) ELEVATION OF RAME BARTON, FROM THE SOUTH.



11. STONE WALL, FROM THE WEST.



12. RAME BARTON, VIEWED FROM ITS DRIVE, FROM THE NORTH.



13. RAME CHURCH TOWER, VISIBLE ON THE HILL (ARROWED) BEHIND TREES, ETC, VIEWED FROM THE NORTH.



14. GATEWAY AND DRIVE INTO THE BARTON, FROM THE EAST.



15. VIEW FROM GATE, FROM THE NORTH-EAST.



16. FARMYARD, NEXT DOOR, VIEWED FROM THE NORTH- EAST.



17. RAME BARTON, VIEWED FROM THE ADJACENT FARMYARD, VIEWED FROM THE EAST-NORTH-EAST.



18. RAME BARTON AND ADJACENT FARMYARD, VIEWED FROM THE EAST.



19. RAME BARTON, VIEWED FROM THE EAST-SOUTH-EAST.



20. RAME BARTON, VIEWED FROM THE HIGHER GROUND TO THE SOUTH.





21. RAME CHURCH.



22. LYCH GATE AT RAME CHURCH.



23. VIEW FROM CHURCHYARD PATH TOWARDS RAME BARTON.



24. RAME CHURCH, VIEWED FROM THE WIDER LANDSCAPE.



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