HOOPER'S BRIDGE MILL-HOUSE
LANIVET
BODMIN
CORNWALL

Heritage Statement & Impact Assessment

South West Archaeology Ltd. report no. 210604

ARCHAEOLOGICAL SERVICES & HISTORIC BUILDING RECORDING
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Hooper's Bridge Mill-House, Lanivet, Bodmin, Cornwall

Heritage Statement & Impact Assessment

By E. Wapshott
Report Issued: 6th June 2021
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SUMMARY

South West Archaeology Ltd. was commissioned to undertake a pre-application appraisal and analysis to produce a working heritage statement document and impact assessment on a potential extension to the Mill-House at Hoopers Bridge Mill and on the replacement of a modern agricultural shed on the site.

Hooper's Bridge Mill is a collection of 18th and 19th century buildings, including two attached watermills of different phases, a Miller's cottage and Mill 'house' a former single dwelling divided into a pair of workers cottages. The buildings stand on the west side of a river valley, with the river and Hooper's Bridge to the east, the parish road to the north. Both watermills are served by overshot leats, with sluices, approaching from the south-west and west (rear) of the site, where the ground is higher, both have existing wheel pits. The site may have local historical importance and associative historical importance in connection with the medieval Manor of Bodwannick.

The Mill-House has a more complex and involved narrative history than previously thought; first built as the main dwelling, then replaced by the Miller's Cottage, being divided into a pair of one-up-one-down cottages, then returned in the mid-20th century to single occupancy. The house has received comprehensive remodelling in the 19th and 20th century, however although it is far from being a pristine heritage asset, it has high evidential and aesthetic value and clearly displays its interesting narrative. The house is authentic and has fairly high integrity.

Individually the watermill and Mill-House are both of an age and architectural quality; recognised as being of national importance, locally important and built of traditional vernacular form, hence their Grade II Listing. Collectively the buildings provide a cohesive context and setting for each other and the adjacent Miller's Cottage, which is also Listed Grade II, but in separate ownership; they have cumulative 'High' conservational value.

June 2021

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Cover plate: The Mill-House; from the east-south-east.

ACKNOWLEDGEMENTS

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THE STAFF OF THE CORNWALL HER

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1.0 INTRODUCTION

LOCATION: HOOPER'S BRIDGE MILL-HOUSE, HOOPER'S BRIDGE
PARISH: LANIVET
COUNTY: CORNWALL
NGR: SX 03819 65458 (MILL-HOUSE)
OASIS NO: SOUTHWEST1 - 424103
SWARCH REF: LHB21

1.1 PROJECT BACKGROUND

South West Archaeology Ltd. (SWARCH) was commissioned by a Private Client (the Client) to undertake a pre-application historic building appraisal to produce a working heritage statement document and impact assessment on the potential for an extension to be built on the north-east gable of the Mill-House and the replacement of a modern agricultural shed to the back of the site in the gardens, south-south-east of the Grade II listed mill building.

1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

The site is located on steep undulating east-facing slope, on the west side of a river-tributary to the Camel above Hoppers Bridge itself, approximately a mile north-north-west of Lanivet village; at an altitude of approximately 43m AOD. The soils of the site are the well-drained fine loamy soils over slate or slate rubble of the Denbigh 2 association, variably affected by groundwater (SSEW 1983). These overlie the mudstone, siltstone and sandstone of the Bovisand Formation on the upper slope, with the lower part of the site overlying the banding of the sandstone, siltstone and mudstone of the Staddon Formation on the lower slopes and in the valley bottom (BGS 2021).

1.3 HISTORICAL & ARCHAEOLOGICAL BACKGROUND

Lanivet is in the historic hundred and deanery of Pyder. The Cornish name for Lanivet is Lanneves. The name broadly translates to 'Lann' – 'Neved'; which means 'church site – 'pagan sacred place', or similar. Whilst Lanivet does not seem to figure individually within the Domesday Survey of 1086, Tremoore in the parish is mentioned as Tremore (Tremhor), being held at the time by Robert Count of Mortain. Bodmin (Bodmine) is mentioned itself, being held by St Petrocs (priory) church which owns 68 houses and the market, there being land for four ploughs, five villagers with two ploughs, with six smallholders. Having a value of 25s. Lysons (1814) records the presence of an ancient Benedictine monastery called St Bennets, with potential associations in both Italy (Mount Caffine) and France (Clareval). The Courtenay family held the seat after the reformation, passing via its sale by Martha Courtenay in 1710 to the Pennington; then in 1720, the Grose family.

Hooper's Bridge is a water-powered over-shot mill complex, constructed in the 18th century with a series of large 19th century additions. The 18th century Miller's House was converted into a pair of workers cottages in the 19th century, before being returned to single occupancy in the mid-20th century; with the mid-19th century single occupancy Miller's Cottage being built to the north-west. The Miller's Cottage is now in separate ownership; the Mill House and Mill are both in the same ownership and all buildings are individually Grade II Listed (Appendix 1).

1.4 METHODOLOGY

The building appraisal and impact assessment analysis was conducted by Emily Wapshott in May and June 2021. The work was undertaken in line with best practice and follows the guidance outlined in: CIfA's *Standard and Guidance for the Archaeological Investigation and Recording of*

Standing Buildings or Structures (2014) and Historic England's *Understanding Historic Buildings: A Guide to Good Recording Processes* (2016).

The desk-based assessment follows the guidance as outlined in: *Standard and Guidance for Archaeological Desk-Based Assessment* (CIfA 2014, Revised 2017) and *Understanding Place: historic area assessments in a planning and development context* (English Heritage 2012). The discussion of setting buildings on the approaches outlined in the appropriate guidance (DoT guidance and Historic England 2015).

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* 3rd Edition (Landscape Institute 2013).

FIGURE 1: LOCATION MAP.

2.0 DESK-BASED ASSESSMENT

2.1 DOCUMENTARY SOURCES

The census information for Hooper's Bridge Mill is very useful in determining phases of adaption in the buildings and points at which the operation expanded or contracted. In 1841 Robert and Rachel Lukes (*also seemingly named as Lucas in some documents*) are listed as owners and occupiers. Robert is described as the 'miller'; both are in their sixties. They have three servants, all aged fifteen years, Joseph Bray and Robert Pawcoe and Mary Trebilcock.

In 1851 Robert and Rachel Lukes still own and run the mill, now being helped in this task by two assistant millers; Robert Pascoe, who is Robert Lukes' nephew and is presumably the same Robert Pawcoe (sic) noted as a young male servant in 1841; and a Ibrahim Mayle, who is noted as a servant and 'miller'. Also working at the mill is a John Johns, who is noted as a servant and 'carter' and a 'house servant' Mary A. Fisher. We can see from this that the milling operation may be expanding, as although it might be expected for Robert (in his late seventies) to have help he in fact has two additional millers and a carter to transport the product.

The 1861 and 1871 census data record a contraction in occupation and activity on the site, consolidating ownership under Robert Pascoe, Robert Lucas' (Lukes) nephew, who had been assistant to his uncle in 1851. Robert Pascoe, now thirty-nine years of age is noted as 'miller and farmer of fifteen acres' in 1861. He has one house servant Jane Roach and one young male servant, a 'feading boy miller' or 'loading boy miller', possibly an apprentice. In 1871 Robert has acquired a 'house-keeper' Mary J Trebilcock, interestingly the same name as that of the young female servant noted in 1841, so potentially there is a family or village connection here.

The 1881 census information notes Robert Pascoe is now noted as a 'grazier' of thirty acres, being sixty years of age and the unmarried head of a household. John Tilley, thirty-eight has now taken over the mill, being noted as the head of the household and 'miller', with his wife Hannah and their five children. They have one servant, John Sweet, who is marked as 'miller's servant'. We can therefore fairly safely assume that Robert had retired by this time but has retained at least one house and the land holding surrounding the mill, to which he has added double the amount of acreage since 1861. Robert died in 1890 at the age of 69, as noted in the Bodmin Births Marriages and Death registry.

In the 1891 census the miller is Edward Brewer, who is seventy-five and his wife Catherine who is sixty-five. The 1911 census records the Sandry family being in residence, Peter, being the head of the household and a 'corn miller', his wife Edith and their five children. A second family, the Crago's are noted as living in the second dwelling on the holding, Richard the head of household being a 'horseman on a farm', with his wife Jessie and their three children.

2.2 CARTOGRAPHIC SOURCES

The 1840 Tithe Map documents the mill site at Hooper's Bridge, showing the 18th century mill, with its southern early 19th century mill extension and second wheel already in-situ. The Mill house is also shown as a single domestic dwelling, with a projecting lean-to to the east. The low outbuilding to the south-east which is now partially ruinous and adapted to a glass house is also shown. The mapping confirms that the Mill house predates the 'Miller's Cottage' and was in its inception a single dwelling. The accompanying Tithe Apportionment however contains an important detail; at this stage in 1840 the holding was called Bodwannick Mill, associated with the former medieval Manor House sited further up the valley. In many ways this may be no surprise the mill spatially proximal in the landscape to Bodwannick, which appears as a small hamlet at this time, with multiple occupied dwellings.

The mill, house and outbuildings are noted on the Apportionment as 'homestead, gardens and lane' (531). The large enclosure which contains the sluices and least is known as Hicks Field (575), noted as 'pasture', the small field below the mill, known as Low Orchard (532) is an orchard. The field by the river is known as 'Mannals Meadow' (533) and is a water meadow. The wet lower meadow south of the mill site is known as 'pig meadow' (574), noted as pasture. The steep field above the mill to the west on the higher slopes I known as 'mill meadow' (530) and is laid to pasture. The block of fields south of the mill, in the valley, where it widens are owned by this holding and variously pasture or marked as 'occasional arable' (577, Long Moor; 645, Wood Orchard; 646, North Round Moor; 647, Round Moor; 649 Lower Copper Moor; 650, Higher Close). On the whole the mill holding's land is restricted to this western bank of the river, apart from Higher Close, 650, which lies south-east of the mill, on the eastern bank. All of the holding is marked as in the ownership of Robert Lucas, who is also the occupier; 'Lucas' and 'Lukes' being spelling variations of the same surname.

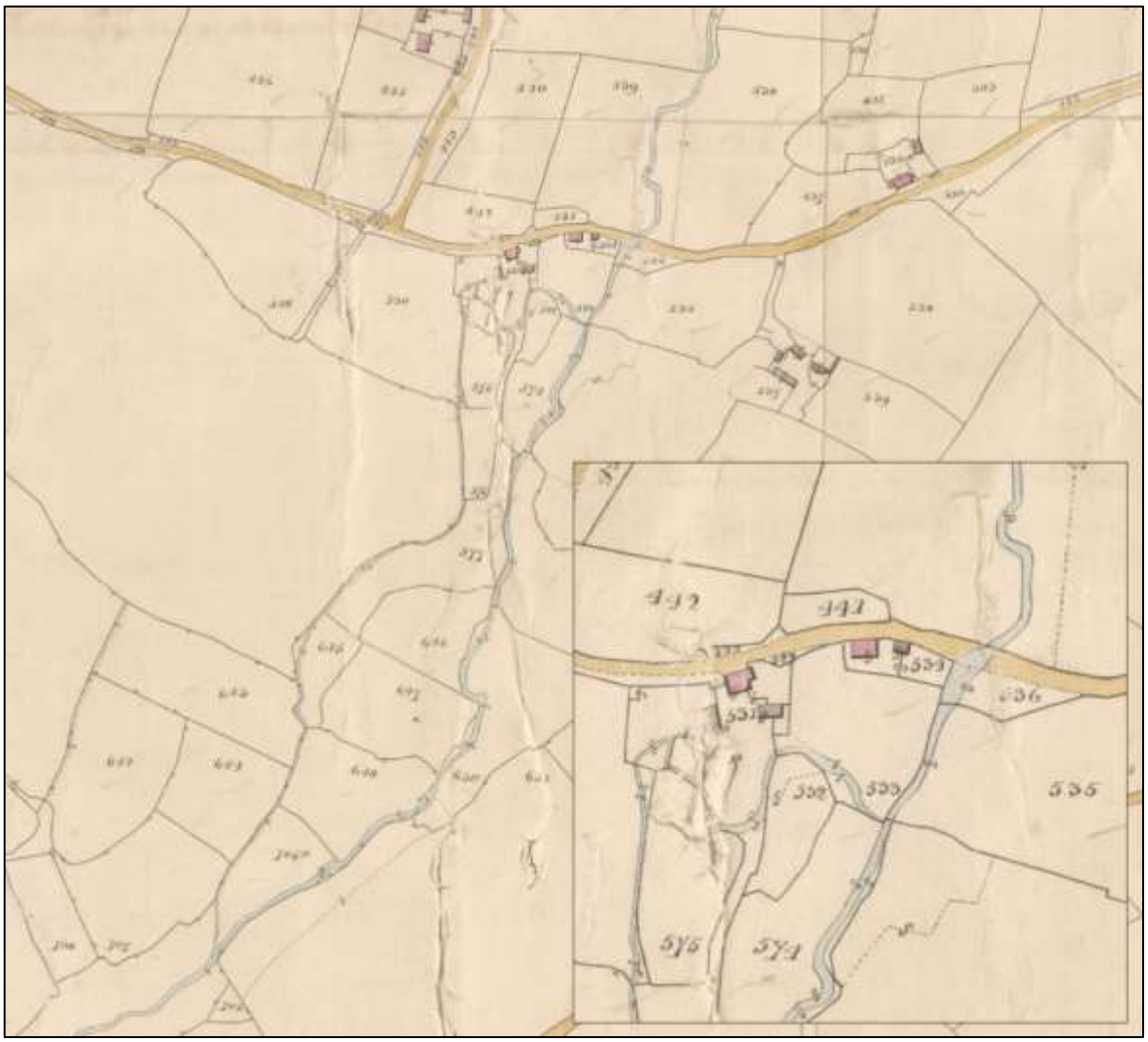

FIGURE 2: EXTRACT OF THE 1840 TITHE MAP, SHOWING HOOPER'S BRIDGE MILL AND ITS LEAT SYSTEM, WITH INSET BUILDINGS DETAIL.

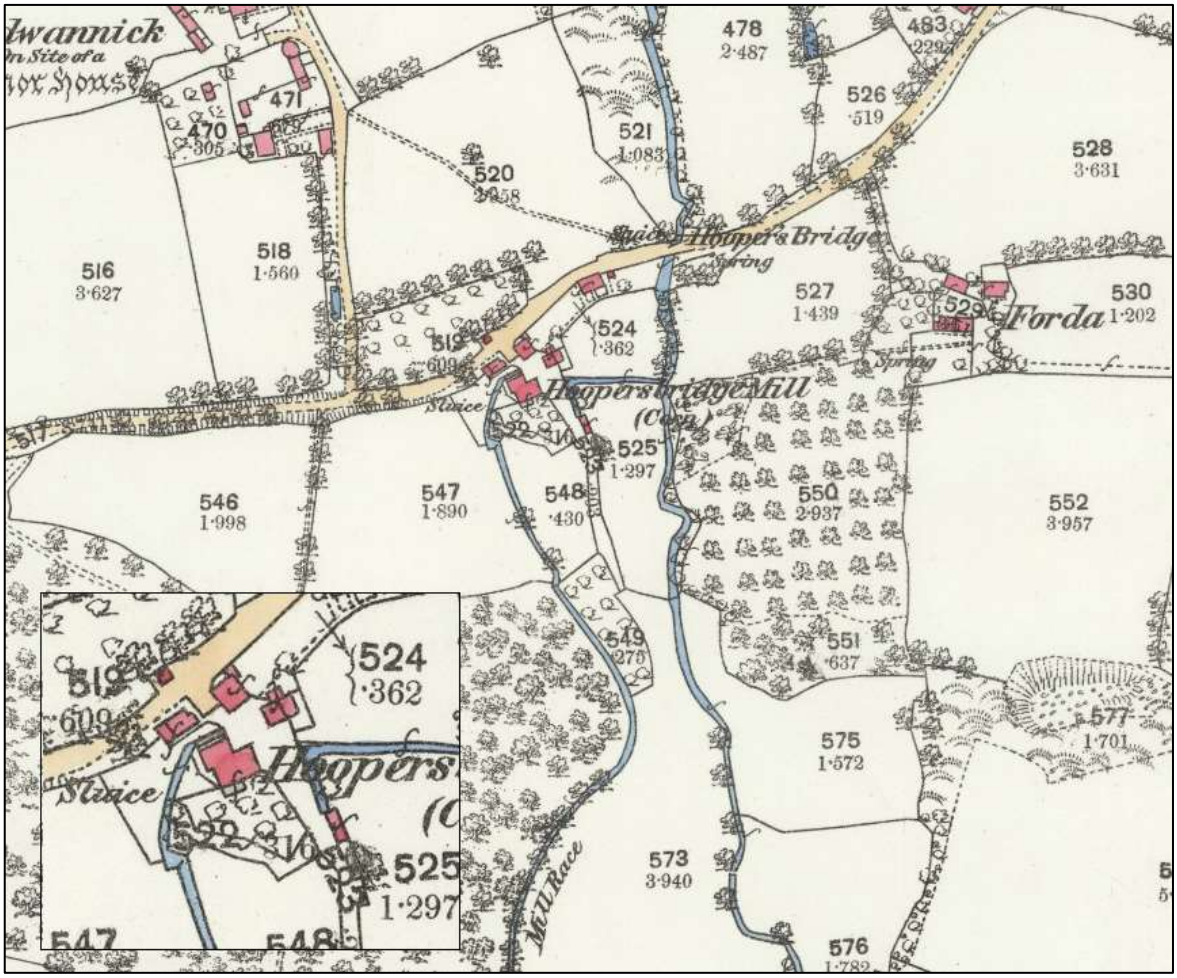

FIGURE 3: EXTRACT OF THE 1881 1ST EDITION OS MAP, WITH INSET DETAIL SHOWING THE MILL BUILDINGS (NLS).

The next historic map series is the 1st Edition OS Map of 1881, which shows additional buildings built to the south-east in the valley, on the lower slope, next to the leat run off channel. It also shows the Miller's Cottage for the first time, appearing as the longer linear range, west of the existing dwelling; with a narrow separate element on the top west side. The outbuildings to the east of the mill have been extended a small block on the back within the Mill house garden and another small outshut has been built on the north-east corner of the Mill house itself. Across the road a small square block has been built, a further outbuilding of some unknown function. The 19th century extension to the Mill building has itself been extended by the large lean-to. This echoes what we see in the documentary sources of an increase in production activity at the time, with requirements for storage and further processing space.

The 2nd Edition, published in 1907 shows little change on the site. The outbuildings to the east have been further extended, elements now show as being of separate function within what is now an expansive L-shaped range. The map is far more detailed in its scope, showing the waterwheels and sluices in far clearer style. It also shows a small boundary plot marked out around the Miller's Cottage and the curving wall and railings now enclose the front of the Mill house, dividing it from the yard. The second dwelling down the hill has had its garden opened up into the field behind, a large plot marked out behind the house. The series of later 19th century buildings built next to the leat run off channel have also been extended with outshuts.

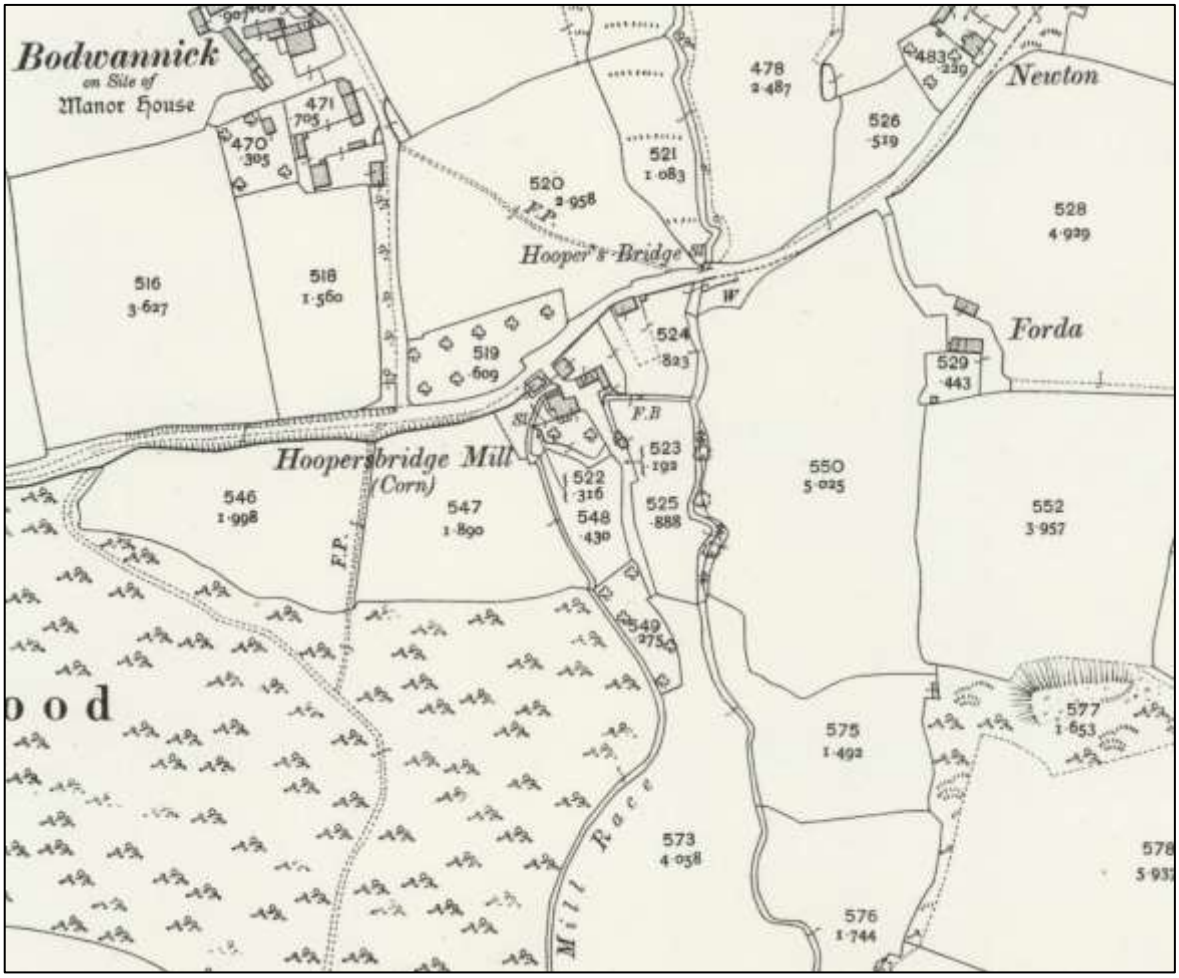

FIGURE 4: 1907 2ND EDITION OS MAP EXTRACT (NLS).

2.3 LISTING TEXT FOR THE MILL-HOUSE

The listing text for the Mill House records the exterior in some detail but little detail is give about the interior. It was listed in the late 1980s, (UID:1158141); it is recorded as ***Mill, with attached gates, wall and railings:***

Pair of attached houses, now one house; attached gates, wall and railings. Circa 1840, with later addition of C19 and few later alterations. Painted slatestone rubble with brick dressings. Slate roof with ridge tiles and gable ends; gable end stacks with brick shafts. Plan: Pair of attached houses, each of one-room plan with front entrance directly into each room, each heated from a gable end stack. Circa late C19, the entrance to the house to right was blocked, and a service wing of one-room plan was added to rear left, with a single storey outshut to the rear of the house to right.

Exterior: 2 storeys, asymmetrical 2-window front. First floor has two C19 16-pane sashes. Ground floor was originally arranged with window, door, window and door; the door to right is blocked, and the door to left has C20 half-glazed door. The windows are C19 36-pane sashes, the top sash pivoted, all ground floor openings with segmental brick arches. The right side has blind gable end, with a 4-pane light to the outshut. The left side has external stack; straight joint to the rear wing with C20 window at ground floor. At the rear, the gable end of the wing has 2 C20 windows at ground floor and one at first floor. C20 door to left in the outshut. Attached to front left is a low rubble wall enclosing the front garden; the wall has coping and cast-iron railings with fleur-de-lys finials; cast and wrought iron gate with hooped rails to top. Attached at the left side a pair of granite monolith piers with rounded tops, pair of cast iron gates with carved panels of cross work and spear finials, each gate with a segmental top.

Interior: The ground floor of the house is now all one room; fireplace at the left end with cambered timber lintel and cloam oven with clay door with handle.

3.0 HISTORIC BUILDING RECORDING

3.1 SITE DESCRIPTION

Hooper's Bridge (formerly Bodwannick) Mill is located c.2.5 miles west of Bodmin, and 1 mile north-west of the village of Lanivet. It sits on the steep east-facing slopes of a river valley, above a historic stone bridge, Hooper's Bridge, which is also an 18th century structure and is Grade II Listed. The site is bounded on its north side by the steep-sided narrow parish lane; both the Miller's cottage and Mill-House face onto this lane, a track between accessing the watermill and further ruined structures behind to the south-east and to the east. The site is bordered by steep pasture fields to the west and south along the valley bottom with woodland to the south-west and east across the valley. The Miller's cottage is in separate ownership, as is the separate barn and mill outbuilding to the north-east in the valley bottom.

FIGURE 5: THE SITE AT HOOPER'S BRIDGE MILL; THE MILLER'S COTTAGE, THE MILL HOUSE AND WATERMILL BEHIND; FROM THE WEST-NORTH-WEST.

3.2 BUILDING APPRAISAL OF THE MILL-HOUSE

A small domestic vernacular house, rectangular in plan, of one and a half storeys height, built of heavy squared stone and granite rubble, with rustic dressings. The elevations are painted externally, under a shallow pitched graduated slate roof, with red terracotta ridge tiles and slated eaves to the east and west gables and large stone gable stack to the west, inline stack with brick shaft above roofline to the east.

The house faces south-south-east and its front 'south' elevation has been wholly forced and under-built in brickwork mortared in lime. The brickwork contains a pair of doors and windows, the right hand end door of which has been blocked. On the first floor it has offset first floor sash windows, symmetrically set over those on the ground floor. The ground floor windows are 36-pane hornless tilting sashes, the first-floor windows are more recent 8x8 pane sashes. The central narrow front door a 20th century, vintage style part glazed panelled door.

The west gable end is blind; it has a boxy tapered projecting flue stack, with squat square shaft. An inline stack with modern rebuilt brick shaft occupies the east gable, which is also blind, abutted by the single storey lean-to. The east wall of the brick leant on the north-east corner of the house has a tall narrow window set at half height which lights the stairs.

To the north-west rear is a two-storey gabled extension, with smooth rendered upper walls and slated eaves, the lower walls of painted exposed stone, with a clear build line up against the wall of the house. This extension has irregular fenestrations, a large first floor window in the 'north' gable, two low windows on the ground floor, one of which with a brick segmental arch may be a blocked doorway as it appears to have been blocked and altered on the exterior face. There is also a small window which looks west out onto the drive with chunky timber lintel. To north-east a steep cat-slide roof covers a low lean-to single storey extension; this is built of painted brick, with a modern ledged and braced plan door on the north-east corner.

FIGURE 6: THE WEST GABLE AND REAR ELEVATION OF THE HOUSE, AS IT FACES THE ROAD; FROM THE WEST.

3.2.1 INTERIOR

The ground floor of the main block has been unified into one room, with a surviving later 19th century tiled floor to the west of red, black and beige geometric tiles, with decorative border, highlighting the former partition dividing wall between the two tenement cottages. The eastern fireplace, which was a small box-hearth, likely forced in the wall at a later date, again when the house was split into cottages, has been blocked and the blocked former front eastern door is now used as a cupboard, the beaded doorframe partly surviving. The open hearth survives much altered to the west, seemingly rebuilt in cement mortars since the building was listed, its cloam oven now lost. On the first floor two bedrooms are formed from beaded plank partitions, showing evidence again of the house's former division into tenement cottages, with blocked doorways and cut sections of skirting. The fitted bathroom suite to the rear first floor extension is of late 20th century date.

3.2.2 FUNCTION

Building 1 is a complex structure with several significant phases of change however it has always primarily been domestic; first the miller's house, then divided for workers and tenants, then returning to single occupancy. The mill was a working site well into the 20th century and the house seemingly has always been directly associated with providing accommodations for the wider mill complex.

3.2.3 RELATIONSHIPS

This house lies detached to the north-east of the mill building. It is enclosed by low dwarf stone rubble walls, topped by railings, dividing it from the rest of the buildings within a garden setting. The walls abut the outbuilding to the east which flanks the mill house garden on its south side. The house clearly addresses the mill building, both spatially and in its design, with few original openings on its rear north wall, facing the road, where there are several different phases of outshut and extension.

3.2.4 SIGNIFICANT FEATURES

- The forced and then re-blocked door to the south front, evidence of the later tenement division of this building which retains on the interior the beaded doorframe and part of a rectangular fan light.
- Pair of thirty-six pane hornless tilting sashes to the ground floor, south elevation.
- Pair of sixteen-pane sashes at first floor to the south elevation.
- The altered open fireplace to the west gable end stack, oven lost but smoke-blackened timber lintel retained.
- The Victorian tiled floor to the west end of the ground floor room.
- Painted deep, plain plaster skirting to the tiled floor.
- Wide plank floorboards in the first-floor structure, some beaded floor joists, typical of the 18th century reused in this altered floor.
- The beaded plank partition and infilled beaded doorway to the first floor, dividing the two bedrooms, with scarring and cuts for removed partitions.
- Some beaded skirtings, truncated where partitions removed, showing evidence of phasing.
- The bases of rustic roof trusses can be seen projecting along the rear first floor corridor.

4.0 ANALYSIS OF THE BUILDINGS

4.1 DISCUSSION OF THE SITE NARRATIVE

The site was established in the mid-18th century, the earliest fabric onsite is to be found in the watermill building. On the historic mapping and in the documentary evidence this is referred to as a corn mill.

The 1840 Tithe Map records the site has already been significantly extended with a second watermill built onto the 18th century mill, with a second wheel pit also constructed. Several further outbuildings have also been constructed and a second house and outbuilding have been built on the slope, below the mill complex. The documentary sources note the miller as Robert Lucas (Lukes), with his various family members and servants living in the mill house and running the mill, being an owner/occupier.

The 1851 census shows a marked increase in occupation on the site, with the aging miller Robert Lucas (Lukes) requiring several assistants. Production had increased to such an extent in this period that a separate servant, a 'carter' is needed to transport the raw materials and presumably milled product in and out of the site. The Millers Cottage does not appear until the 1881 1st Edition OS Map and in style it is of a generic 19th century form.

In the later 19th century, the site was consolidated under Robert Pascoe, Robert Lucas' nephew, and the corn mill was operational right into the 20th century, Robert Pascoe dying in 1890, but the Tilley family taking on the mill and the Brewer's noted as working it in 1911. The milling operation likely after the First World War.

4.2 HISTORIC PHASING OF THE MILL-HOUSE

4.2.1 PHASE 1 – PRE 1800

It is very possible the Mill-House, B1 is broadly contemporary to the watermill, being of the same vernacular heavy type of build, with large roughly dressed granite quoins to the gable stack and corners. The house has a simple rectangular one and a half storey single cell plan, with a large west gable end stack. It is expected that there may have been internal partitions forming at least two rooms per floor, but no evidence of the original layout survives, due to later alterations.

4.2.2 PHASE 2 – 1840-1850

The Millers Cottage does not appear until the 1881 1st Edition OS Map and in style it is of a generic 19th century form. There is a former store or integral barn on the west end which has now been truncated into a lean-to. It is likely when comparing the building appraisal evidence and documentary evidence, with the historic mapping, that Robert Lucas (Lukes) is responsible for building this cottage and moving into it with his family, whilst he altered the earlier mill-house, dividing it into two one-up-one-down tenement-style cottages for his workers and paying tenants. The older William Hicks and his wife clearly live in one half of this newly formed unit, the other is marked as *'unoccupied'* on the 1851 census, somewhat surprising considering the number of workers onsite. We must assume that Robert has his servants sleeping in his own house or even possibly within the mill building itself, unless the other outbuildings, are semi-occupied in this period.

4.2.3 PHASE 4 – 20TH CENTURY

In the later 19th century the site was consolidated under Robert Pascoe, Robert Lucas' nephew, and the corn mill was operational right into the 20th century, Robert Pascoe dying in 1890, but the Tilley family taking on the mill and the Brewer's noted as working it in 1911. The milling operation likely came to a close after the First World War. The mill-house is re-unified, as a single dwelling in the

mid-20th century, basing the dating on the doors, carpentry and style of the blocked grate to the east gable.

4.3 SIGNIFICANCE OF THE MILL-HOUSE

The house is a Grade II Listed, it is at its heart an 18th century miller's house, converted and extended in the 19th century into a pair of tenement cottages and then returned to single occupancy in the c.1950s/1960s. The primary value of the mill-house is in the contribution to the overall group and the fact it provides setting and context to the mill building.
If we apply the Historic England classifications of value to the building, to explain the level of significance applied:

4.3.1 ARCHAEOLOGICAL VALUE

Medium. The site will contain occupational deposits and functional deposits from the 18th century to the 20th century. The garden to the east of the house has always belonged to the domestic building and been marked as garden, it therefore is unlikely to have relevant historic deposits from the mill complex but may seal earlier prehistoric evidence, as Cornwall is rich in its archaeological remains.

4.3.2 EVIDENTIAL VALUE

High. This is one of the surprising conservation values for this building. The house is full of changes in wall thickness, blocked and brick-up doorways and adapted elements. This is unusual in such a small size single phase constructional building, but reflects the complex narrative of the site. The building will undoubtedly contain further evidential value, such as the blocked fireplace in the east gable.

4.3.3 ASSOCIATIONAL VALUE

Low (local: medium). This is the local large corn mill (and mill-house) and is associated with the Lukes (Lucas) family who ran the site for many years and were notable parish residents. The site may generally have some minor historical associative value with Bodwannick Manor.

4.3.4 HISTORICAL VALUE

Low (local: medium). The house is of local value as the dwelling for an 18th century corn mill; significant to the local rural economy.

4.3.5 AESTHETIC VALUE

High. One of the highest conservation values for this building. The building has a charming if irregular mix of vernacular late Georgian and Victorian aesthetics and proportions. This expresses involved narrative value and is visually interesting and unique, with its bricked up doorways. It also expresses the interesting social history of the site. It is aesthetically appealing with its asymmetrical frontage and decorative railings.

4.3.6 SYMBOLIC/ICONIC VALUE

Low (local: medium). Whilst Mills and mill-houses are an asset type symbolic of the historic rural British countryside and this building is of typical Cornish vernacular it has no wider symbolism or visual profile outside of its immediate area. It is marked specifically on the historic mapping as a building of local economic importance.

4.3.7 COMMUNAL VALUE

None.

4.3.8 **AUTHENTICITY & INTEGRITY**

Medium. The building still presents as a working-character rural building of strong 18th and 19th century historic character. The function of the rooms in the mill-house and its intended layout can still be interpreted. It contains some good 19th century details associated with its tenement cottage phase, such as thirty-six pane tilting sashes, tiled floor and altered beaded plank partitions. It has however been significantly altered, even the unusually heavy open fireplace to the gable stack appears to have been remodelled. It is still authentic as an altered historic dwelling, with internal evidence of phasing.

5.0 DEVELOPMENT CONSIDERATIONS AND POTENTIAL IMPACTS

The mill house has been occupied by the client whilst the mill building is being converted and now planning is being sought to alter and extend the mill-house.

5.1 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.

5.2 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 2019). 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.

5.3 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 heritage asset in question. In most instances the effect will be limited to the site itself. Appendix 1 details the methodology employed to make this judgement.

5.4 PROPOSALS (APPENDIX 3)

The proposals are for a single storey extension, at its widest only 3.8m wide to the built on the east gable of the cottage with a small block on its north-east corner, next to the lean-to. The extension is to be timber frame with cedar horizontal boarding and a rendered rear section. Details for rooflines, such as the inclusion of low gables have been sought from the historic building itself.

5.5 IMPACT ASSESSMENT

The demolition and rebuilding of the extension will obviously have a direct, physical *permanent* and *irreversible* impact on the heritage asset. The value of this building lies in its aesthetics and the narrative they convey but it has received considerable modernisations already and overall value is given as *medium,* as defined by its Grade II listing.
We therefore need to quantify the level of potential harm from the various elements of proposed works:

5.5.1 EXTENSION TO HOUSE

The building of the extension is outside the footprint of the historic property. This area has always been a garden and whilst some minor archaeological evidence of the construction of the mill-house may be found the archaeological potential of the area is given as *low*, as any earlier deposits will have been disturbed by the building of the cottage.

The extension requires the forcing of the current east gable, at ground floor in a location which would probably disturb the blocked fireplace within this wall. Loss of historic fabric is of course never preferable but this can be mitigated by monitoring the works of forcing through the wall and recording any information from the build. The heritage impact of such an opening can also be mitigated by keeping it to the width of a pedestrian doorway; retaining the character of the historic cottage and the basic plan and understanding of the ground floor. The width of the doorway may mean that the blocked fireplace remains intact and this would obviously be considered a benefit. A second doorway is also to be forced in the east wall of the lean-to, serving a utility room to the rear of the extension. The same applies to the historic fabric of this later 19th century structure; any changes can be mitigated through monitoring. Where the window in the east gable of the lean-to will be cut by the roof, it is proposed to block the opening. If this does occur then the opening should be blocked in such a way as to leave an alcove, so the presence of the window can be read within the structure.

The addition of the extension will permanently change the approach view of the mill-house from the road as one rises up the hill from the Grade II listed and contemporary Hoopers Bridge. The impact has been mitigated by keeping the extension small, of single storey height and breaking up the rooflines with some angled and small gables so there is now dominating single ridge line. The garden wall along the lane here partly screens any extension and in these views the extension will clearly be subservient and the roofscape of the mill-house and mill behind will not be interrupted.

More general heritage impact comments on the design are thus: the strong wall division in the extension which echoes the line of the main house and lean-to is positive and clearly takes it clues and plan from the heritage asset; the front of the extension being glazed on the south-east corner is a softer approach which both defines the extension as modern, avoiding historic pastiche and allows a visual appreciation of the actual footprint of the older house by looking through the glazed

panels. The slit vent set into the gable of the larger room in the extension is probably a little too close to pastiche and it is felt the elevation would be better without this detail; however, the soft pitch of the roof and the detail of retaining a gable here are supported. The suitable small scale and massing of the extension means that it will not visually compete with the cottage, retaining subservience. In the same light the slight dog-leg between the study and the utility room wall line again softens the massing of the proposed new build. The small single light window of service character which lights the east wall of the utility in the extension is also a good detail. In the same light the small steep gable detail on the rear wall of the utility element of the extension clearly defines this as a different structure, contrasting to the shallow gable of the historic 19th century extension and ensures it remains subservient.

The impact from the extension is given as *negative/minor*, it is a significant physical and visual change to a listed building, but with mitigations it is considered this impact can be reduced to ***negligible***.

5.5.2 CHANGES TO AGRICULTURAL SHED

The existing shed is to be demolished and replaced with a purpose-built structure in the same location and on the same footprint. Since this effectively replaces like-for-like the impact on the watermill and house will be *negligible*. Overall the current garage is in a fairly prominent position but since the site has always had a mixed working agricultural and residential character a modern agricultural character shed is not out of place. The visual of the site as a whole could be improved if a darker green colourway could be sought for the cladding allowing the structure to blend in more effectively on the slope.

6.0 CONCLUSIONS

Hooper's Bridge is an 18th century water-powered over-shot mill, with a series of large 19th century additions, including a second wheel pit. The 18th century miller's house was converted into a pair of workers cottages in the 19th century, before being returned to single occupancy in the mid-20th century. The mill house and mill are in the same ownership and both Grade II Listed. The single occupancy Miller's cottage was built to the north-west in the mid-19th century. The miller's cottage is now in separate ownership and is Grade II Listed. The site may have local historical importance for the parish and associative historical importance in connection with the medieval Manor of Bodwannick.

The mill house however has a more complex and involved narrative history than previously thought; first built as the main dwelling, then replaced by the Miller's Cottage, being divided into a pair of one-up-one-down cottages, then returned in the mid-20th century to single occupancy. The mill building, house and cottage are part of a diminishing group of large post medieval mill complexes in the Cornish landscape, which remained unconverted to residential use into the 20th or 21st century and are therefore unusually authentic and historic in appearance. Therefore the wider site is rarer and more significant in consequence. Both the mill and mill house have received comprehensive historic remodelling in the 19th and 20th century, far from being pristine heritage assets, although the mill is very authentic, with considerable amounts of ex-situ and in-situ fragmentary machinery inside.

The impact from the extension is given as *negative/minor*, it is a significant physical and visual change to a listed building, but with mitigations it is considered this impact can be reduced to ***negligible***. The extension is clearly subservient and of appropriate scale, design elements have been successfully sought from the heritage asset, without creating historic pastiche.

Like-for-like replacement of an existing workshop/garage with a similar agricultural building is felt to be negligible overall and the impact could in fact be improved with a darker colourway on the cladding.

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APPENDIX 1 : LISTING TEXT FOR MILL AND MILL COTTAGE

Listing UID: 1327900
Date first listed: 15th April 1988
Grade II
Watermill.
C18, with addition of circa 1840 and few later alterations. Granite and slatestone rubble, with brick dressings. Slate roof with ridge tiles and gable ends. Plan: The original mill building was of roughly square plan, with the leat running from behind, driving an overshot wheel at the right side. Circa 1840, an addition of about equal size was added at the left end, with a second overshot wheel at the left side; the two tailraces run from the front of the mill and join together. Later in the C19, a lean-to addition of one storey with loft over was added to the front of the C19 building. Exterior: The whole building is 3-storey, the spout floor, stone floor and bin floor at the top. In the C18 building, there is a stable door with brick segmental arch and 4-pane light with brick segmental arch. 2-light casement above to the stone floor. To left, the 2-storey lean-to, with corrugated iron cladding at first floor; C20 windows at ground floor and door. Right side has C20 window at upper level, probably originally a loading door. The right side of the mill has the wheel pit, with socket for the water-shaft in the wall. The ground level is higher at the rear, so the leat would run straight into the wheel pit. Wheel missing. At the left side there is a similar arrangement, with a cast iron wheel in the pit; iron water-shaft and wooden spokes, formerly with iron shrouds and floats. Window at the stone floor and 2 small single lights to the bin floor. The side of the lean-to has a C20 window and blocked loading door. At the rear there is a 4-pane light to the stone floor and to right a 2-light casement to the spout floor and door at upper level. Interior: Inside the C18 mill, the pit wheel, wallower and spur wheel are missing, the stone nut remaining. There is gearing for the sack hoist. On the stone floor there were 2 sets of stones; the bottom stone of one set remains, buhrstone with cast iron banding. On the bin floor, there are wooden chutes built into the floor, which were directed down to the stones. Pulley for sack hoist. No internal machinery remains in the C19 building.

Listing UID: 1158148
Date first listed: 15th April 1988
Grade II
Mill Cottage
House; probably originally the miller's house. Circa early C19, with alterations of C19 or C20. Painted stone rubble; the top storey in cob, partly rendered. Slate roof with ridge tiles and gable ends. Gable end stacks with brick shafts. Plan: 2-room plan; the entrance directly into the room to left, which was the kitchen, and parlour to right; each room heated from a gable end stack. Exterior: 2 storeys, symmetrical 2-window front; all windows are C19 16-pane sashes, central C20 half-glazed door. At the right end, a single storey rubble lean-to with corrugated asbestos roof and door to front. At the left end a large external stack with curved oven at the base to left; 4-pane light at ground floor to right. At the rear, 2 small C20 lights at ground floor; the upper level has small 4-pane light to right, the cob walling visible. Interior: The room to left has fireplace with replaced lintel; cloam oven to right with cast iron door. C19 beams. Straight stair at the right side of the room, probably in original site. The room to right is divided by a plain panelled partition, probably of C19, with similar panelled partitions dividing both rooms at first floor. Straight saw-cut principal rafters visible at first floor, of C19.
Listing NGR: SX0379864246

APPENDIX 2 : 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 19th century farmhouses are Listed while others are not, and differences may only reflect local government boundaries, policies and individuals.

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

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 19th century, when the first 'schedule' or list of monuments was compiled in 1882. The conservation and preservation of these monuments was given statutory priority over other land uses under this first schedule. County Lists of the monuments are kept and updated by the Department for Culture, Media and Sport. In the later 20th century sites are identified by English Heritage (one of the Government's advisory bodies) of being of national importance and included in the schedule. Under the current statutory protection any works required on or to a designated monument can only be undertaken with a successful application for Scheduled Monument Consent. There are 19,000-20,000 Scheduled Monuments in England.

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 1: 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;

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

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 extent 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 ad 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 1: 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 2: 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 3: SCALE OF IMPACT.

Scale of Impact	
Neutral	No impact on the heritage asset.
Negligible	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.
Negative/minor	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.
Negative/moderate	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.
Negative/substantial	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 4: 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

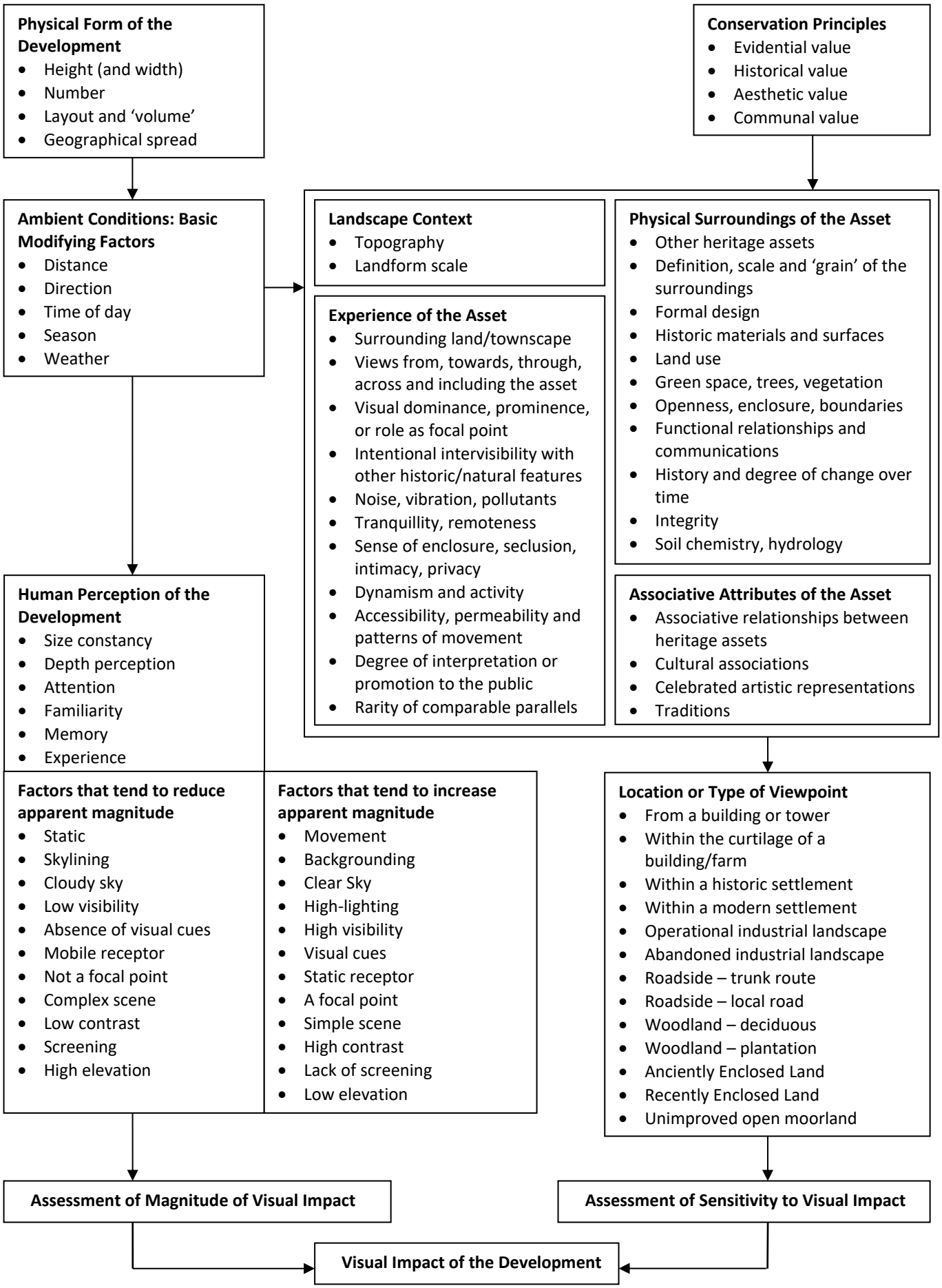
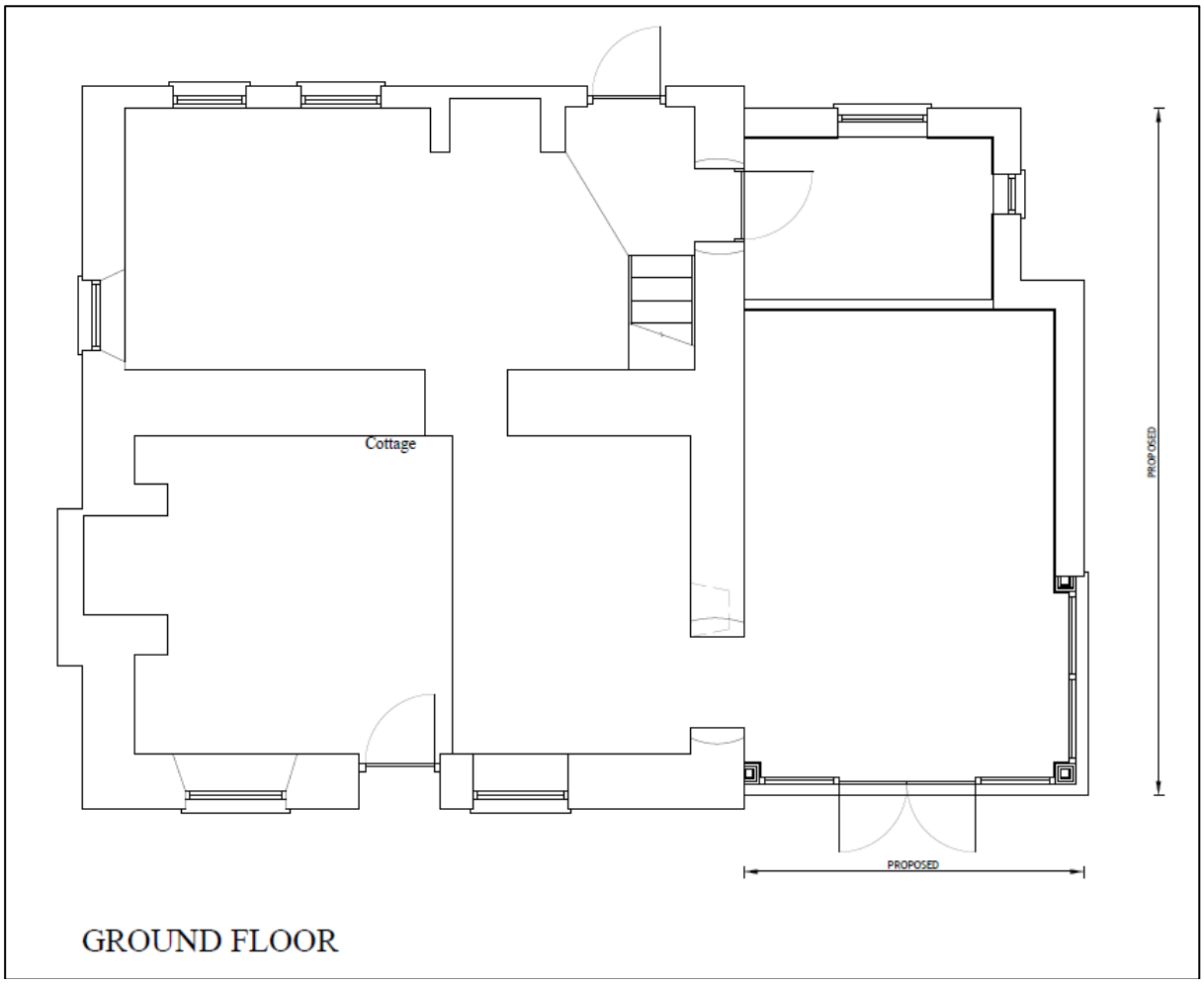
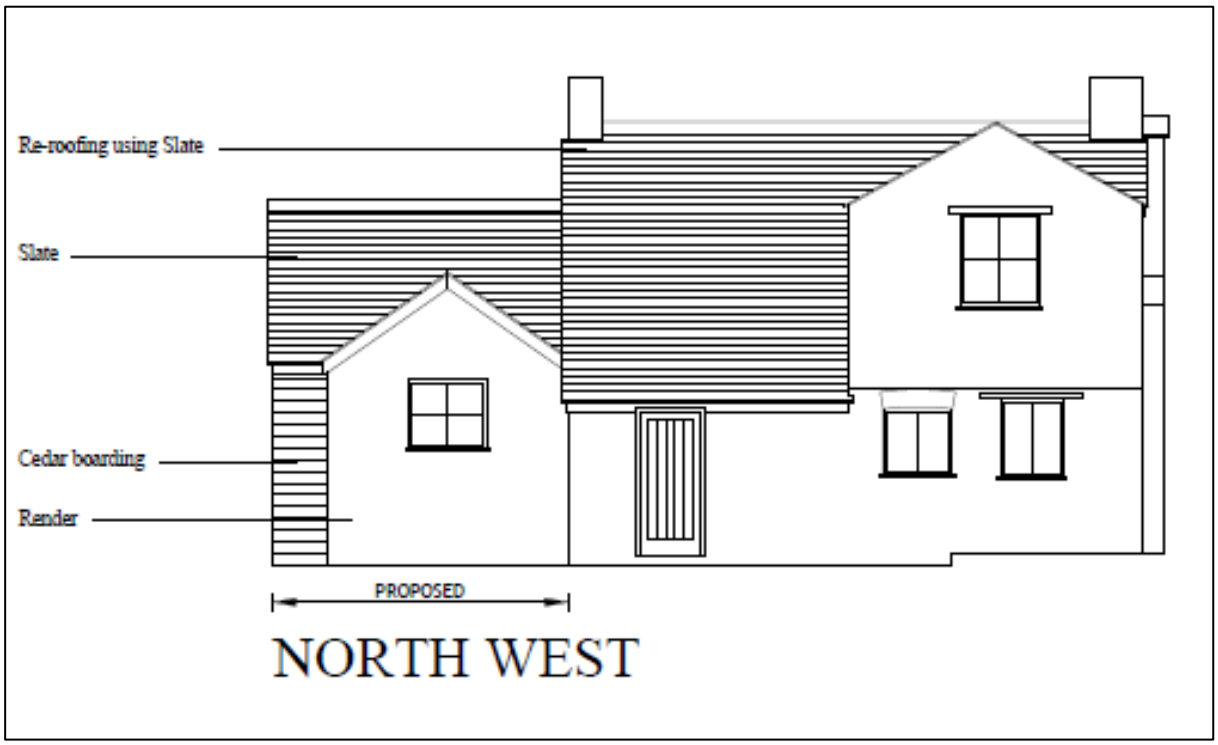


TABLE 5: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF *ASSESSMENT STEP 2* FROM THE SETTING OF HERITAGE ASSETS (HISTORIC ENGLAND 2015, 9).

APPENDIX 3 : PROPOSAL DRAWINGS



THE PROPOSED FLOOR PLANS FOR THE MILL-HOUSE; AS SUPPLIED BY AGENT.



THE PROPOSED DRAWINGS OF THE NORTH ELEVATION; AS SUPPLIED BY AGENT.

THE PROPOSED DRAWINGS OF THE EAST GABLE OF THE PROPOSED EXTENSION; AS SUPPLIED BY AGENT.

APPENDIX 4 : BUILDING APPRAISAL PHOTOGRAPHS

1. THE EAST ELEVATION OF THE MILL HOUSE; FROM THE EAST.

2. THE MAIN GROUND FLOOR SPACE IN THE MILL HOUSE, FORMERLY TWO ATTACHED COTTAGES; FROM THE NORTH-EAST.

3. THE MAIN GROUND FLOOR SPACE IN THE MILL HOUSE, OPENED UP FROM TWO SEPARATE ROOMS; FROM THE EAST-NORTH-EAST.

4. THE EAST GABLE OF THE MILL HOUSE WITH INLINE BLOCKED FIREPLACE; FROM THE WEST-SOUTH-WEST.

5. THE KITCHEN WITHIN A 19TH CENTURY EXTENSION ON THE BACK OF THE MILL HOUSE; FROM THE EAST-SOUTH-EAST.

6. THE KITCHEN, WITHIN A 19TH CENTURY EXTENSION AND ANOTHER ADJACENT LEAN-TO OUT-SHUT, KNOCKED TOGETHER TO MAKE A MODERN SPACE; FROM THE NORTH-WEST.

7. LEFT: THE STAIRS FORCED THROUGH THE REAR WALL OF THE MILL HOUSE; FROM THE NORTH.
8. RIGHT; VIEW ALONG THE PARTITIONED CORRIDOR IN THE MILL HOUSE, FORMING TWO BEDROOMS; FROM THE EAST-NORTH-EAST.

9. THE EASTERN BEDROOM, SHOWING REMOVAL OF A DIVIDING PARTITION WALL; FROM THE SOUTH-WEST.

10. THE WESTERN BEDROOM; FROM THE NORTH-WEST.

11. LEFT: THE PARTITIONED CORRIDOR; FROM THE WEST-NORTH-WEST.
12. RIGHT: THE BATHROOM IN THE 19TH CENTURY EXTENSION; FROM THE SOUTH-EAST.

APPENDIX 5 : UPDATED 2021 PHOTOGRAPHS

13. 2021 PHOTO OF THE WATERMILL BUILDING UNDER RENOVATION, WITH THE HOUSE BEHIND; FROM THE

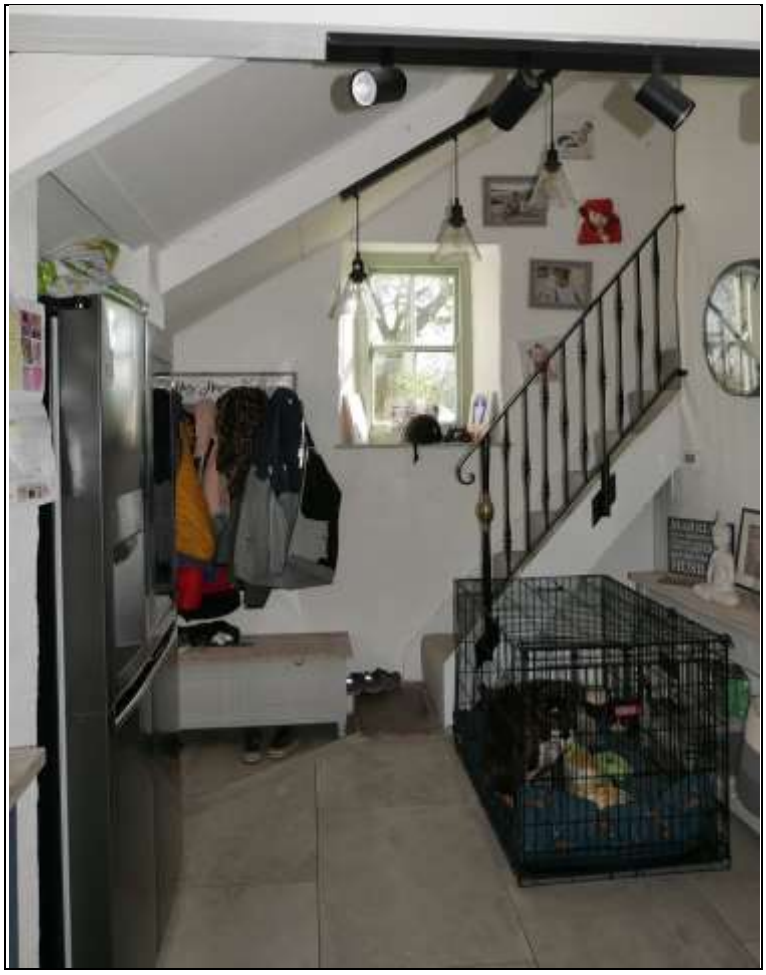
14. THE GABLED ELEVATION OF THE MILL-HOUSE; AS OF 2021; FROM THE

15. THE ..... ELEVATION, WHICH WILL BE ABUTTED BY THE EXTENSION, WITH A DOOR FORCED THORUGH TO CONNECT; FROM THE

16. THE WALL OF THE INTERIOR FRONT ROOM OF THE MILL-HOUSE; FROM THE

17. THE REAR WALL OF THE MAIN ROOM IN THE MILL-HOUSE, WITH BEADED PLANK BOARDING; FROM THE

18. THE RESTORED INTERIOR OF THE MILL-HOUSE; FROM THE



19. THE ..... WALL OF THE KITCHEN, WITHIN THE LEANTO ON THE BACK OF THE COTTAGE; FROM THE WEST.

20. THE MILL BUILDING UNDER RENOVATION AND THE CURRENT AGRICULTURAL SHED; FROM THE SOUTH-EAST.

21. THE CURRENT SHED; FROM THE NORTH.

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