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# Old Paignton

## Conservation Area

### *Character Appraisal*

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**OLD PAIGNTON**

**CONSERVATION AREA**

**CHARACTER APPRAISAL**

**Revised**  
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**TORBAY COUNCIL**

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## PHOTOGRAPHS

### EARLY EDITION ORDNANCE SURVEY 1: 2500 MAPS (not to scale)

- Ordnance Survey County Series First Edition surveyed 1861
- Ordnance Survey County Series Second Edition surveyed 1904
- Ordnance Survey County Series Third Edition surveyed 1933

### APPRAISAL MAPS

- Map One: Historic Buildings
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## 1 LOCATION AND ESSENTIAL CHARACTERISTICS

- 1.1 Paignton is one of the main holiday resorts of South Devon (a population of 48,000 was recorded in the census of 2001), and the ‘middle’ town of Torbay with Torquay to the north and Brixham to the south. The bedrock geology is generally simpler than that of the other Torbay towns: most of modern Paignton including the Old Paignton conservation area is built on New Red Sandstone (Oddicombe Breccia of the Permo-Triassic). The historic settlement from late Saxon times has been identified as the Winner Street and Church Street area. This is located at the foot of the breccia slopes where they give way to level ground that then runs down to the sea – although the shore is now over 800m (½ mile) from Winner Street. The dominating topography which determined the settlement is visible as a scarp slope between Winner Street and Winner Hill Road. It is this historic core and its 19<sup>th</sup> century expansion which form the conservation area. The neighbouring Roundham & Paignton Harbour conservation area lies immediately to the southeast only separated from Old Paignton by the railway line. The third conservation area of Polsham lies to the north east, across a gap of about 250m.
- 1.2 The sandy, marshy land which lay immediately east of the parish churchyard began to be enclosed and drained in the mid-18<sup>th</sup> century. The extension of the railway line between Torre and Paignton, whose station opened in August 1859, was preceded by further large scale reclamation; the line was extended in March 1861 south to Churston. The arrival of the railway brought with it not only mass-produced building material, chiefly brick, but also a dramatic population increase as Paignton became one of the archetypal late Victorian seaside resorts catering for mass family holidays. The vacant land between the town and the shore was within a few decades entirely built up – although cabbages were grown in the area that is now Palace Avenue gardens as late as the 1880s.

## 2 HISTORIC ENVIRONMENT, ORIGINS AND DEVELOPMENT

- 2.1 Prehistoric (Neolithic) and Roman activity is recorded in the Goodrington area around 800m (½ mile) to the south. In 2001 residual late Iron Age pottery (c.200 BC) was uncovered on the site of the present parish hall within the medieval walls of the Bishops’ Palace; but as a permanent settlement Paignton seems to date from the later Saxon period, as suggested by place name evidence *Paega’s Tun* – or it may be a resettlement of an earlier pre-Saxon site. An established manor before the Conquest, the estate passed to the See of Exeter in 1050 with which it remained until the reformation. In the Domesday Book (1086), Paignton is PEINTONE; 52 villagers, 40 smallholders and 5 pig men are recorded as well as 36 ‘slaves’. These last worked on the manorial lord’s own demesne with 8 plough teams employed on 6 hides (a hide was normally a standard 120 acres of arable land in cultivation – in the southwest its real extent could be less), or around 720 acres. In addition 41 acres of woodland, 40 of pasture, and 18 of meadow are recorded on which the villagers and smallholders kept 4 cobs, 16 pigs, 20 cattle and 350 sheep. The 133 men enumerated probably indicates a population of around 400-500 across the manor. What is significant about Paignton in Domesday is its non-urban character: neither its parish church nor its houses are mentioned. If the 52 villagers occupied the main

settlement, the 40 smallholders were scattered across the manorial land. These outlying hamlets can be identified, among them Collaton St Mary (*Colethorn*); Yalberton (*Aleburn*); and Stantor (*Stontorre*). Meadows, pastures, woodland and a salthouse are also recorded. Paignton was thus an important manorial centre with a market, fishery and other industries, long before Torquay developed.

- 2.2 The pre-Conquest late-Saxon manor of Paignton was concentrated in the Winner Street and Church Street area; in the 1990s eleventh- and twelfth-century pottery was found north of the Parish church of St John on the site of the Church Street hospital, which may indicate the limits of late Saxon and early medieval settlement. St John's, which incorporates 12<sup>th</sup> century fabric, is almost certainly built on the site of an earlier Saxon church. Winner Street has long been assumed to have been the principal street of the town. Archaeological observations in January 2001 along its length, recorded no earlier layout. By the end of the medieval period the town extended north to Kirkham House, a late-medieval house with the remains of a 15<sup>th</sup> century kitchen block, at the junction of Kirkham Street and Littlegate Road (formerly Mill Lane). To the south medieval ribbon development extended along Fisher Street towards the harbour area.
- 2.3 The last Saxon bishop Leofric was not dispossessed by the Conqueror but died in 1072; it is often asserted that his Norman successor Osbern (1072-1103) built a 'palace' but there is no evidence for this; no episcopal registers survive before the time of Walter Bronescombe 1257-80. The extant walled area of the Bishops' Palace is substantially late 14<sup>th</sup> century with late 19<sup>th</sup> century rebuilding on earlier foundations. Paignton was one of the 9 rural manorial houses – the term palace was not used except for the main diocesan residence – belonging to the bishops, and was resided in from time to time, as recorded in their registers. Bishop Bronescombe visited almost every year, and Grandisson (1327-69) was present on many occasions including a continuous period of 76 days in 1329. The demesne complex would have had to accommodate the episcopal retinue, as well as the permanent manorial officials in charge of the valuable estate. But how the enclosed area today relates to the early manorial buildings is not known. While the episcopal registers are usually the first documentary evidence of a house, they are rarely definitively located. Additionally Paignton appears to have had a second separate house belonging to the bishop, recorded as *Peyngton Episcopi*, which may have been outside the town in one of the surrounding hamlets – wherever, it was distinct from the 'palace' site.
- 2.4 The town's fortunes rose with those of the Bishops of Exeter; with the exception of Crediton, the Paignton manor was the most valuable possession of the see. In 1295 Edward I granted Bishop Thomas Bytton a charter granting a weekly market and an annual fair to be held at the manor: a sure sign of prosperity. Water was brought from springs at Lower Westerland via open leats and culverts the 3 miles to the town centre principally to supply the palace and the manorial Corn Mill. The last mill on the site was only demolished in the 1870s, the site is now occupied by the four blocks of 31-49 Littlegate Road and the landscaped area to the northwest just outside the conservation area. The line of the leat still forms the boundaries between the curtilages of Winner Hill Road and Winner Street on the downslope side. Other than domestic wells this medieval supply was the only source of water brought into Paignton until 1872. The mill outflow followed the line of Littlegate Road eastwards

before flowing through dykes and drains, whose layout largely dictated the future shape of Victoria Park, to the sea.

- 2.5 A survey made of the episcopal houses shortly after the translation of Bishop Redman (1495-1501) to Ely records while Paignton Episcopi was *utterly destroyed and fallen down* within Paignton, the palace site was scarcely better; no less than £70 was required to make it fit for the Bishop *to ly therein*. This is not long after the 1379 licence given by King Richard II to the Bishops to crenellate, and is considered the date of the enclosing walls and the surviving so-called Coverdale tower. Bishop Lacy (1420-55) only stayed on three occasions, the last being in 1447.
- 2.6 John Leland, Henry VIII's antiquary passed through in 1525, recording the presence of a small pier for boats, presumably the quay at Roundham harbour. At the Reformation the last medieval bishop John Vesey (1519-51 dep; res. 1553-4) was forced by the king to dispossess the see of its temporal holdings outside Exeter. The manor was leased to Sir Thomas Speke in 1545, and the freehold conveyed to him outright in 1549. In 1557 Speke conveyed the manor to the courtier Sir William Herbert, first Earl of Pembroke. In 1567 the Herberts commissioned a survey of all their lands and properties; the resultant *Pembroke Survey* provides a detailed record of the manor, its tenants and customs. While the survey is an invaluable historical record with the customs of the manor given in English, and the tenancies and copyholds in Latin, topographic description is almost entirely absent with very little information relating any of the properties detailed to their location, other than by street. The plan attached to the survey is the earliest known drawing of the town; as a map it is schematic rather than representational, although the parish church is clearly located. Nevertheless, it does allow a tantalising glimpse of the layout and building types at that time. Winner Street, the principal area of settlement and thoroughfare, is recorded as *Wynerde Street*, i.e. vineyard, which has long been taken to indicate that this was a former wine growing area. A large walled structure, which can only be the Bishops' Palace is shown but is not located in its current position, while the survey records it as having become 'ruinous', confirming the dilapidations noted in 1501. Other parts of the complex, the great stable and barn are described as decayed (below).
- 2.7 The Herbert family appear to have alienated the manor during the English Civil War in the 1640s. Certainly the 17<sup>th</sup> and 18<sup>th</sup> century is one of increasing desuetude; court rolls, recording manorial business, which are extant from the 1660s paint a uniform picture of decline: the decay or ruinous state of wells, bridges, walls etc. In 1750 Dr. Richard Pococke, then travelling through Devon, described Paignton as *a poor town of farmers at the bottom of the bay*. His contemporary Jeremiah Milles, (Precentor, then Dean of Exeter 1762-84) spent many years in the middle of the century amassing material for a projected History of Devon; although it was never published the manuscript is an excellent historical and topographical miscellany. Milles noted from his informant in 1754 that:

*The Marshes between y<sup>e</sup> Church & Water Side till about 9 years ago were overgrown w<sup>th</sup> Sedge & Rushes & deemed almost incapable of any Improvem<sup>t</sup> but y<sup>e</sup> Several Owners joyning together & Employing an Engineer have by*

*draining of y<sup>e</sup> Standing Water made what was before not worth 5 Shillings per Annum already 25s, & in a little time are in hopes to make it worth [more].*

- 2.8 Two other notable 18<sup>th</sup> century chroniclers made journeys to, or notes on Paignton. The dilettante clergyman the Rev John Swete passed through in June 1793 where he identified the Palace remains, and painted the building whose remnants form the southwest corner of the churchyard (4.1.3), and the Coverdale Tower (4.1.4). His description also allows the identification of buildings now entirely lost:

*... near the Western end of the Church, is yet standing, the gateway that led into the Palace ... The Principal Buildings lay South and East of this, and are boundaries on these points to the Churchyard.*

In his 1797 *The History of Devonshire* Richard Polwhele noted, at a time when the number of inhabitants was around 1,575 (1801 Census), that:

*The greater part of the houses are built of mud walls and covered with thatch, but not remarkable for neatness or commodiousness . . . [There is] a great quantity of orchard ground.*

- 2.9 The land which was laid out to the east of the churchyard after 1745 can be seen on the 1840 tithe map as large fields with near-regular boundaries, constrained only by the exigencies of the land-drains to the sea shore. The contrast between the reclaimed area and the surviving medieval strip fields to the north, which stretch south from Polsham Road, and the enclosed fields south of Sands Road is very noticeable.
- 2.10 However the earlier part of the 19<sup>th</sup> century seems to begin a period of steadier development and consolidation after two centuries of neglect. The revictualling of the Channel Fleet in its Torbay haven being a major economic activity, even if the focus of the naval and military presence was on Torquay and Brixham. The slow development as a resort follows the end of the long French wars when several typical Regency cottages with their distinctive fenestration were built; a number of other houses or shops were newly built or remodelled during the 1820s and 1830s, in Cecil Road, Curledge Street and Fisher Street, as well as in the Winner Street/Church Street core. A National School was established in 1829 in the Rectory grounds, the enlarged building has now been absorbed into the District Hospital. The revivification of the town is reflected in the rising population recorded in the national censuses: 1,639 in 1811; 1,796 in 1821 and 2,501 in 1841 – a rise of 60% over 40 years.
- 2.11 The 1840 tithe map is an extremely valuable document for it records two seemingly contradictory things: the fossilisation of the medieval town; and the blueprint for expansion with the new turnpikes of Totnes Road (including the Church Street extension, which was extended north and east of the Church to meet it), and Dartmouth Road, which would act as springboards for the first phase of expansion to 1860. As a medieval relict the ‘urban’ settlement is shown lying clustered around the church and the adjacent streets: Winner, Church, Well and Princes Streets (then Duck Street), and a more linear settlement stretching from the north end of Winner

Street, and what was Culverhay Street, and down Mill Lane (now Littlegate Road). At the northern and southern extents of the town both Spratt Lane (later rationalised as Cecil Road), and Fisher Street to the south of Winner Street are also of medieval origin and show signs of ribbon development along their lengths. By contrast the Church Street extension and the newly constructed Totnes Road, from the Winner Street/Fisher Street junction in the south, to its junction at the Lower and Higher Polsham Roads cross-roads on the north, can clearly be seen cutting across the medieval and later field boundaries, as does Dartmouth Road linking Totnes Road and Fisher Street.

2.12 The tithe map also shows the earliest villas within the conservation area to be those either side of Totnes Road south of the Winner Street/Fisher Street junction. Moorlands on the north side (since demolished, the site is now occupied by 50-80 Totnes Road, and 2-8 Primley Park East) sat in its own grounds approached by a winding carriage drive, much like its contemporaries in Torquay. On the south side Halswell Villa (1820s), Halswell House (1840s) and Halswell Cottage (1820s) occupy a triangular area between Totnes Road and Fisher Street. All survive as 47, 53 and 55 Totnes Road. The only other surviving villas within the conservation area are those of Bay View (21 Winner Street) and Parkhill approached from Southfield Road. Also shown is the watercourse above Winner Street, established during the tenure of the medieval bishops, which was culverted to cross Church and Winner Streets leading to the Mill Dam, whose site is occupied by 51-65 Littlegate Road and the car park behind.

2.13 In 1850 William White's *History, Gazetteer and Directory of Devonshire* described the town as:

*A neat and improving village and bathing place delightfully situated ... along the shore of a beautiful bay. Paignton has risen into notice as a place of resort for invalids during the last fifteen years, and is capable of being made a first-rate watering place, having a good beach, and a large extent of contiguous ground, which may be converted into a beautiful esplanade and carriage drive.*

The census in 1851 records a population of 2,746, about 250 of whom attended the National school. The scattering of villas put up in the 1850s began the formation of the embryonic resort; but these were built between Southfield and Redcliff – the Baroque Mughal Tower here dates from 1853 – along the Polsham Roads where they are close to the sea to the north of the present conservation area, though partly within that of Polsham.

2.14 The Dartmouth and Torbay Railway's arrival in 1859, over a substantial embankment (with greatly improved land drainage and a subdivision of the fields into smaller units) allowed a second, and much greater, phase of development resulting in the creation of the Victorian new town east of Winner Street over the next 40 years, with Victoria Street, connecting the station to the Totnes and Dartmouth Road junction. The development over this period is clearly seen when the First Edition OS County Series map surveyed in 1861 and the Second Edition surveyed in 1904 are compared.



- 2.15 The OS 1861 map shows a few further villas within the conservation area, Bay House View (33 Winner Street) being the only one still extant. After this date villas and semi-detached pairs developed along Totnes and Dartmouth Roads, the new through routes. These followed a standard two-storey pattern, often with attic dormers. Between Fisher Street and Dartmouth Road other new residential roads were laid out, the detached, semi-detached and short terraces built were integrated into a landscape of mature trees, often apple orchards, and shrubs and provided with gardens relative to their size, bounded by walls of local stone and topped by hedges. The orchards, mostly yielding cider apples, are omnipresent on the 1861 map – within the old manor boundaries 300 acres are recorded as being given over to the cider crop. Elsewhere in what will be the centre of the town the terraces of 1-4 Bishop's Place, Gerston Place (3-17 Torquay Road) and Gerston Terrace (1 Victoria Street and 2-28 Torquay Road) have been established. Isolated in fields two houses (Nos. 3 & 5) of what will be the first New Street terrace of eight have been built but not yet the road itself.
- 2.16 An indication of Paignton's increasing Victorian popularity was that in 1879 the town was home to the first performance of Gilbert & Sullivan's *Pirates of Penzance* at the Royal Bijou Theatre, to the rear of the former Gerston Hotel at the junction of Victoria Street and Hyde Road. A contemporary account *Paignton and its Attractions* published in 1885 acknowledged that while some of the new development had an *imposing frontage*, there was also disquiet about its scale which was seen as *destroying some of the hitherto most charming aspects of the neighbourhood*. Yet at this time the area of the town centre was still entirely undeveloped; photographs from the 1880s show the central area south of the medieval Palace walls, the Bishop's Place terraces, and the area from the rear of Winner Street to Totnes Road as far as the northern curtilage of the New Street houses (3ha/7½ acres) as all under cultivation – the famous poll cabbages, i.e., the area had remained open for more than the 800 years since Domesday.
- 2.17 The *spacious well laid-out Victorian town centre* (Cherry & Pevsner) is almost entirely a creation of the local architects, George Soudon Bridgman, and W G Couldrey. The Palace Avenue area – 'The Palace Building estate' – with its teardrop-shaped gardens, and public hall were designed by Bridgman and Couldrey in 1886. Their original ground plan, which survives, shows a rather different composition from the one that was eventually built. It had been intended that the public hall should sit within the wide hemispherical end of the garden with a long Palace Avenue frontage to the north, while the southern and western frontages would give onto an elegant crescent – Nos. 42-54 Palace Avenue with their half-timbering preserve the incipient curvature and form of the much larger proposed 'Victoria Crescent'. Such a location would have made the hall the most visible building in the new town centre. In the event the public hall, now the Palace Theatre, was built in 1890 at the west end of Palace Avenue on the 11 plots originally designated as the western part of Victoria Crescent, on land behind what is now 44-58 Winner Street. It sits to the southwest, and eccentrically opposite the broad end of the oval garden which takes on a teardrop shape as the avenue widens from its narrow eastern entry to the west.

- 2.18 The relocation of the public hall from the garden site allowed its ground plan to be increased by around 50% and a caretaker's cottage was added shortly afterwards. The alignment of the hall and the abbreviated crescent in fact allow a much more attractive, if irregular, close to Palace Avenue than if it had been built within the garden: the garden area was doubled and vistas opened up which would not have been possible otherwise. The integrity of Bridgman and Coudrey's overall design was not compromised; elsewhere the relocation of the hall allowed the north side of the avenue to be broken up. The Methodist church and Sunday school were interposed amongst the house plots; Palace Avenue was linked to Crown and Anchor Way across Tower Road, eliding the new design into the historic town; while a fire station was built in the southwest corner of the former Gerston meadow, in the gardens of what would have been part of Victoria Crescent. The whole forms a very pleasing, if irregular, composition *an admirable urban ensemble* (Cherry & Pevsner) either side of Palace Avenue Gardens.
- 2.19 By the end of the 1890s redevelopment was complete: the late Victorian town centre was connected through to the Saxon and medieval town to the north and west, and east and south to the railway, esplanade and suburbs. By 1904, the date of the survey of the second edition of the OS County Series, the conservation area is shown almost entirely built up. All subsequent redevelopment has been infill, or demolition and rebuilding, most of this has taken place in the later 20<sup>th</sup> century; although Elmsleigh, a solitary 1830s villa in its own grounds, was demolished by 1933 and replaced by the interwar terraces of 24-42 Elmsleigh Road and 23, 25-37 Fisher Street. Its contemporary Greenlands Cottage survives as 21 Fisher Street.
- 2.20 The later 20<sup>th</sup> century work is undistinguished, generally commercial premises concentrated on or near the junctions of the through routes: Victoria Street/Torbay Road; Fisher Street/Totnes Road; Dartmouth Road/Totnes Road. Changes to residential property tend to be on a smaller scale such as extensions; replacement roofs; and the loss of gardens to off-road parking; often, though it is the least considered and most common such as replacement doors and windows which prove to be the most detrimental.
- 2.21 In 2000 the council in partnership with English Heritage and local interest groups promoted a Heritage Economic Regeneration Scheme (HERS) for the Winner and Church Street area. This ran for four years 2000-2004. The scheme involved the repair and restoration of some fifty historic shops and buildings indicated by the newly crafted copper shop-signs by the artist Karen Green. Additionally several public art commissions were undertaken including a metal sculptural mural at the top of Winner street created by Spencer Larcombe, a local artist-blacksmith, to celebrate the Golden Jubilee of Queen Elizabeth II (4.1.17). As a result of the scheme the number of vacant shops fell dramatically and the area has a new vitality which is celebrated by the local community. Outside these two streets, good urban design has been promoted by the Council's Conservation and Design section (part of Planning and Development Services). Close collaboration with the architects has seen the implementation of at least three excellent schemes: new development at 1-5 Well Street; sympathetic conversion of industrial premises to residential at Laura Place off Well Street; and the conversion of the large 1906 Co-operative building in

Winner Street to residential and the remodelling of the 1930s shop. Each form distinctive new building complexes.

- 2.22 Development whether major or minor within the historic town centre usually necessitates groundworks, as do the many interventions of Statutory Undertakers. Archaeological observation and recording of all such works, which in most instances are carried out as a condition of any planning permission continues to provide further evidence of the history of the town. All such evidence is entered into the Torbay Historic Environment Record (HER) and informs the decision-making process of all subsequent planning applications.

### 3 PLAN FORM AND CHARACTER AREAS

- 3.1 The Conservation Area can be divided into four separate character, or sub-areas; two being the historic areas of linear development, and two the suburbs of the later 19<sup>th</sup> century with Edwardian completion. Only a few of the existing buildings appear externally to be earlier than 1800, although a number almost certainly conceal earlier fabric beneath later additions and decoration, while many more will have had medieval predecessors, and thus a high potential for preserving archaeological deposits.

- 3.2 The character areas are indicated on Map One and can be summarised as follows:

3.3 *(1) The Historic Settlement and early 19<sup>th</sup> century development*

This is the core of the medieval town lying west of the Parish Church and north of the walled area of the Bishops' Palace. It is the most diverse character area within any of Torbay's conservation areas, extending over 12 ha (30 acres). The street pattern here is of medieval origin and includes Winner Street, Church Street, Well Street, Kirkham Street and Princes Street. At the north end it includes Littlegate Road, Colley End Road and parts of Cecil Road. Plot sizes are generally small, and close together; the buildings tightly-packed within the curtilages. The older the façade the more irregular the frontage, though many are ill-served by later 20<sup>th</sup> century shopfronts. At the south end it includes the early-mid 19<sup>th</sup> century villas and semis of Totnes Road in more spacious grounds. Few buildings of whatever age remain untouched by late 20<sup>th</sup> century materials, and taste; equally many are amenable to sympathetic restoration, as evidenced by the HERS project.

3.4 *(2) The Fisher Street area*

Leading southeast from Winner Street is Fisher Street, recorded in 1567 but with its origins probably dating back to the earliest period of settlement. The name is indicative, as this forms the route to Paignton's harbour at Roundham, with its fish houses, as well as to the safe landing at Goodrington sands. Off the street, Eaton Place and Sunbury Road preserve a number of pre-19<sup>th</sup> century thatch-and-cob buildings, of the type described by Polwhele in 1797 (2.8). Later (re)development is characterised by several modest late 19<sup>th</sup> /early 20<sup>th</sup> century groups of terraced cottages and the extraordinary Tower House School, originally built in 1890 as a villa.

### 3.5 (3) *The late-19<sup>th</sup> century Town Centre*

This area based upon Palace Avenue and Victoria Street is the main shopping centre in Paignton; behind these thoroughfares are small residential terraces in Tower Road, New Street and Gerston Road. The town centre remains on the whole a remarkably complete survival of late Victorian development, with only minor change; so far the 20<sup>th</sup> century has failed to make a major impact upon the plan as executed by Couldrey and Bridgeman. Outside the commercial premises, the residential properties are mostly all small terraces – some in multiple occupation.

### 3.6 (4) *The late-19<sup>th</sup>/early-20<sup>th</sup> century inner suburb*

This area lies south of the Totnes Road villas embracing Curledge Street, Midvale, Grosvenor, Elmsleigh and Dartmouth Roads. Overwhelmingly the character is shaped by the detached or semi-detached 19<sup>th</sup> century villas, and some smaller short terraces. The two-storeyed villas, sometimes with attic dormers, developed along Dartmouth Road, and in the new residential roads between Dartmouth Road and the older Fisher Street. These are now quiet streets, laid out in a landscape of mature trees and shrubs; the plots have ample gardens, often bounded by walls of local stone, topped by hedges. The development, as originally envisaged was completed after the end of the First World War. There has been some subsequent infilling and a few instances of demolition and redevelopment. This has mostly occurred within the past few decades; the demolition of the 1830s Elmsleigh has been noted above (2.19). Its contemporary Greenlands Cottage, now 21 Fisher Street, is a unique survival (4.1.35).

## 4 ARCHITECTURAL AND HISTORIC QUALITIES

### 4.1 LISTED BUILDINGS & OTHER KEY BUILDINGS

4.1.1 The Conservation Area has 58 individual entries detailed in the listing, which cover 96 separate properties; and a further 15 entries for architectural features such as boundary walls, entrances, and street furniture. All are grade II except where otherwise indicated and are denoted here in bold.

#### 4.1.2 (1) *The Historic Settlement, and early 19<sup>th</sup> century development*

The **Parish Church of St. John the Baptist** (grade I) is a large town church in red sandstone; the greater part, in a typical Perpendicular style, dates from the 15<sup>th</sup> century. However it has earlier medieval (perhaps even Saxon) antecedents including some 12<sup>th</sup> century traces in the chancel and a fine polychrome Norman doorway reset in the west wall of the tower. Elsewhere the aisle arcades date from the late-13<sup>th</sup> century, and the south porch from the 14<sup>th</sup>. The late-15<sup>th</sup> century Kirkham Chantry lies between the south aisle and the south transept; it is separated from the nave by a screen of white Beer stone formed of two tomb-chests under Tudor arches with a central arch-entry between. All three openings are fan-and-pendant vaulted. Each tomb chest supports a knight and a lady. Badly damaged during the Reformation, there were once many ornamental angelic figures attached to the elaborate pinnacles; the iconography is complex but decipherable.

- 4.1.3 **The walled Bishops' Palace and Tower** (Scheduled Ancient Monument, and grade II\*) lie to the south and east of the church; the high walls separated from the church yard by the narrow walk of Church Path. What remains today is only fortuitous survival: considerable lengths of enclosure wall, a southeastern angle tower, and part of a separate medieval building which confusingly occupies the southeast corner of the churchyard. Recent work has gone far to elucidate the function and dates of parts of the medieval complex. The churchyard building is part of a lodging block with an attached 2-storey *garderobe* (toilet block), its function only revealed by excavation in 2003 – it may have had an earlier function before the addition of the garderobe. It has only survived because its north and east walls form a natural revetment to the accumulated burial soil of the churchyard. Both block and garderobe have been conserved and interpreted following a Heritage Lottery Fund Award.
- 4.1.4 The high crenellated and mainly red sandstone enclosure walls are of various dates. The earliest part of the standing fabric is the north part of the walled enclosure on the south side of Church Path, and the main part of the lodging block, to which it was once linked. The join of the north wall with the medieval enclosure lies just west of the modern gated entry to the current church hall where a straight joint and a number of quoins are present; this length of wall not only utilises grey shale-stone and red sandstone rubbles in a quite distinct way from the rest of the curtain wall but has on its inner (south face) joist-and-socket holes for a vanished building. The dating of this phase is late-13<sup>th</sup> or early-14<sup>th</sup> century. The rest of the enclosing wall and the angle tower has been dated to post-1379 when the Bishopric of Exeter was granted a licence to crenellate – erect defensible walls and parapeted battlements. The surviving tower, is of the same date; it is sometimes referred to as the Coverdale Tower because it was once thought that Bishop Miles Coverdale (1551-53) completed Tyndale's great work of translating the entire Bible into English, here. However the translation was completed by 1537 well before his Exeter episcopate. The tower has been consolidated following a second Heritage Lottery Fund Award and will be open to visitors with exhibitions from the summer of 2007.
- 4.1.5 In final use as a barn, the lodging block was pulled down by 1840, except for its functional north and east walls; and a track was cut through between Palace Place, breaching the east curtain wall, and Torbay House then isolated on the shore. Beyond Totnes Road this route became Station Road and later Victoria Street. By 1861 this breach had been filled up, Church Path established between the churchyard and the Palace walls, and the medieval link wall between the lodging block and the rest of the complex severed. The curtain walls on the west and western part of the south side are late-Victorian rebuilds on original foundations, as may be most of the merlons at parapet level. The south and west enclosure walls were rebuilt after Palace Avenue and Tower Road were developed in the late 1880s. In 1909 the Church of England reacquired the site after 350 years and the present large **Vicarage** (datestone 1910) was built in the same red breccia as the surviving medieval work in a free Arts & Crafts style. Solidly Edwardian it has timber, leaded-casement windows – rather small openings relative to the wall area – below a diminished slate roof and a central chimney stack set at the roof apex but twisted so the hips meet its faces, rather than its quoins. A short length of wall was added to complete the surviving curtain wall so that the vicarage garden is enclosed on all four sides. The utilitarian Church Hall built in 1950 within the enclosure is earmarked for replacement, good

design and the careful choice of materials will be essential for any structure rebuilt within the medieval walls.

- 4.1.6 Outside the extant walled area the Bishops' medieval precinct comprised a larger area; this is described as about 2 acres both in 1567 in the Pembroke survey, and again in 1713. Palace Place was certainly within the precinct, though the terrace of five, now Nos 3-7, was newly built by 1840 when it appears on the tithe map. For no apparent reason Nos **3-6 Palace Place** are listed, while No. 7 equally as interesting if not more so, is not. It should be. All were built on a repeating plan and plastered, some blocked in, under slate roofs with recessed doors to the right under hood moulds with a single sash window to the left, and two sashes at first floor level – most have 12 light panes, some single panes. No 7 has an interesting crow-stepped party wall with the Vicarage and a full-width projecting ground floor extension with a double bay above. Nos 1-2 Palace Place, with 24 Church Street are part of the late 19<sup>th</sup> century remodelling of the plots here; opposite the west end of the church, they probably sit on the site of the gate to the palace identified by Swete in 1793 (2.8). North of the church the earliest part of the District Hospital was built around 1839-40 as a National School following the extension of the Church Street and the removal of the vicarage down to Princes Street. Enlarged in 1845 and again in the interwar period, it is an attractive building in the local red sandstone, with an impressive large double-floor height window in limestone of 10 lights with demonstrative transoms.
- 4.1.7 The Palace Place junction with Church Street and the run of buildings eastwards are important visual elements to the streetscape, the previous dilapidation having been arrested by the 4-year HERS scheme. As the oldest streets of the historic non-nucleated town Church Street and Winner Street show a variety of good buildings, though some are still somewhat dilapidated, with their foundations in the medieval settlement patterns but their façades from various periods between the 17<sup>th</sup> and 21<sup>st</sup> centuries. Random replacement and irregular ornamentation reinforces the sense of organic rather than planned growth, as does the undifferentiated mix of commercial and residential.
- 4.1.8 Most buildings on the south side of Church Street were rebuilt in the late-19<sup>th</sup> century, though many must also incorporate fabric from their predecessors; overwhelmingly they show later Victorian characteristics: rendered façades below slate roofs, and ornamentation. Nos 24, 26 & 28 however are part of that encroachment at the corner north of the site of the palace gate; three-storeyed with platbands between each floor with prominent hoodmoulds above the sash windows, No. 28 having prominent mullions. **30 Church Street** is also three-storeyed but has lesser ceiling heights, the upper floors with two 12-pane sashes each, is rendered above the narrow single-pane shopfront; a recessed 4-panelled door gives access to the accommodation above the shop. **The Coach House Public House**, (historically the London Inn) comprises **32-34 Church Street**, two double-width but disparate buildings. **No. 32** has the pub entrance with a rendered ground floor façade, and a variety of sash-windows in the now unrendered breccia upper floors: large with single horizontal glazing bars, or smaller squarer 16-pane ones at second floor level. **No. 34** is also unrendered but of a random mix of coursed breccia and limestone rubble, with five sashes and two casements set in. Nos 36 & 38 Church Street are a typical

late-19<sup>th</sup> century pair with accommodation on two floors over the shop, of varying widths each incorporates a bow-fronted window at first-floor level and deep boxed-in eaves.

4.1.9 Nos 40, 42 & 44 Church Street form a distinctive and elaborately ornamented group with 2½ storeys each above the shop; the attic storey incorporating purpose-built dormers is engendered from the sill line of the top floor windows which pierce the modillion-bracketed eaves. The dormer gable is embellished by barge boards which repeat the proportion of the triangular hood moulds of the second floor, themselves set above first-floor oriels over the shopfronts. This fine group which straddles the vaulted passage of Crown and Anchor Way was considerably dilapidated until rescued by the HERS scheme. 40 Church Street, a former butcher's next to Crown and Anchor Way preserves the late-Victorian shopfront and slabs well. No. 46 is two-storeyed, overshadowed by the gable wall of 44, with three upper-floor sashes. The low-roofed 48 and 50 Church Street are probably 18<sup>th</sup> century above their plastered shopfronts.

4.1.10 At the sloping junction the bold curve of the 2-storey **86-90 Winner Street** accommodates expansive shop windows at ground level but only 5-window and 2-blind openings above; it is probably early-19<sup>th</sup> century. **Nos 80, 82 & 84** are three-storeyed, typical late-Georgian, with 12- or 16-pane sashes regularly disposed: 84 includes a later shopfront with 4 thin cast-iron columns; 82 has a recessed and decorated door-opening up steps; and the cement-rendered 80 a prominent reeded doorcase with an entablature. **Nos 74-78** forms a standard block of 3 characterised by deeply recessed window reveals, plat bands between the floors and bracketed eaves, 74 & 76 having attractive shopfronts. **Nos 70-72** have a lower 3-storey elevation with projecting window architraves at first-floor level and rusticated segmental arches with a keyblock at second floor. To the south lie the distinctive but unlisted brick buildings of the early-20<sup>th</sup> century Co-operative, now redeveloped by Signpost Housing as Banner Court during the HERS scheme. No 3 (the former No. 68) and No 4 (incorporating the former carriage entry) are 2-storeyed red brick with white ball clay bricks forming the window arches and a linking decorative string course; the former carriage entry is now boarded with horizontal cedar planks. These are all one build with the main 3-storey warehouse and shop building, inscribed 1906 on the front; the former shopfronts are closed off with cedar boarding; the second floor lies under very deep eaves. The southern part forming a corner with Palace Avenue is 1930s Art Deco, containing the shop, now re-modelled with cream faïence tiles and a new fascia at ground floor echoing the Deco motifs. Five decorative banners celebrating the history of Paignton were installed on the completion of this major conversion in 2004 and give the building in its new name.

4.1.11 No. 58 Winner Street is late-1880s white brick, located on the south corner of the junction made with Couldrey and Bridgman's Palace Avenue development. Grand glass shopfronts run full length on each street at ground level with sash-windowed oriels at the upper level on each street, these topped by terracotta finials and crestings. At eaves level white clay incised-tiles take up the interstices between the decorative brackets. No. 54 is rendered and almost featureless with its gable end giving onto the street as a number of buildings did from earlier periods, as depicted on the 1567 plan. Nos 46-48, the Oldenburg Inn, is so named on the 1861 OS and

shown as a discrete building on the 1840 tithe map but its present façade is 20<sup>th</sup> century, like many its fabric will include much earlier work. Nos 36-40 form a good group of mid-Victorian 3-storey buildings; all were formerly shops at ground level. Only No. 36 with its cast-iron columns remains; above there is a first-floor oriel and at second floor an original iron protecting rail on the projecting sill of the doubled sash windows. The group were an early target of the HERS scheme and the consoles between ground and first floor are inscribed HERS 2000.

4.1.12 Across the New Street junction Nos 32-34 Winner Street are shops with the accommodation entry to the 2 upper-floor levels centrally placed, a plat band divides the two sections. No. 32 still shows blocking in, No. 34 is an excellent and well-maintained shopfront, one of the best in the street. At first-floor level are attractive wide segmental arches, with purpose-built attic dormers with round-headed windows set above; decoratively the first floor has alternating hood moulds or recesses to the segmental openings. Nos 26-30 are taller, a full 3 storeys without dormers, but showing the same segmental arched openings as 32-34. No. 26 preserves a 1930s shopfront; Nos 26-28 have been refenestrated; No. 30 maintains its original tripartite sash windows with well moulded mullions. Nos 16-18 are the same plan and order as Nos 32-34. The gap on its north side exposes the former internal wall of 18 where it is unrendered and shows the build to be randomly coursed breccia rubble from top to bottom. Two party chimney stacks act as buttresses, with the position of 6 fireplaces filled in but still visible. All sashes are intact but the narrow glazing bars in particular appear in poor repair; at No. 16 the dormer window still shows the very delicate margin bars to the round-headed window – lovely but fragile.

4.1.13 Nos 6-14 Winner Street are all-of-a-piece: 2-storeyed with full-width shopfronts. Above each shopfront façade a three-window pattern (No. 6 has only two); where the sashes survive each pane has a single horizontal glazing bar – 6, 10 & 12 have replacements. No. 8 has an entry to the new residential conversions behind. Where the 19<sup>th</sup> century turnpike of Totnes Road was joined to Winner and Fisher Streets in 1840 **No. 2, Belgrave House, & No. 4 Winner Street, and 38-42 Totnes Road** were built as a consciously planned corner feature, with the 3-storeyed No. 2, Belgrave House and its projecting porch as the higher prominent centrepiece, with the 2-storey side buildings dying back into each gable side. Belgrave House once had a full-width double verandah and balcony, also with a projecting porch section, and was separated from the street by railings. Stripped of these and converted to function as a language school it appears stark and overlarge.

4.1.14 The west side of Winner Street opposite is characterised by a series of flat-roofed buildings. The most prominent at the four-way road junction, is the curving 2-storeyed, 6-bayed late-Victorian group of 44-48 Totnes Road and 1-7 Winner Street. It incorporates a chemist's and a hairdresser's below with residential above occupying the former Pot Black Snooker club. The shop bays are divided by heavy rusticated limestone pilaster columns, which engender smaller columns at the upper level terminating in squat capitals. A deep architrave supports a flat parapet with 'Dutch-like' pediments in bays 2 and 5, the whole originally embellished by 9 urn finials, of which 4 survive intact. Well designed and now restored as part of the HERS it highlights the poor quality flat-roofed single-storey shop units to the north: Nos 23-29 and 37-43. On the slope of the hill behind these streetfront buildings are



two villas: the unlisted No. 21, and **33 Winner Street**; the former of the 1830s has been extended and completely refenestrated but preserves a good Ionic-columned porch. The latter from the 1850s is larger, 3-storeyed, well ornamented across 5 bays and looms over the street. The windows contain the original sashes with intact glazing bars. The central projecting porch is elaborate, concealing an attractive glazed door.

4.1.15 The attractive Baptist Church of 1882 on the corner of Clifton Bank – surprisingly missed by Cherry & Pevsner – is an attractive and eclectic mix of coarsely dressed limestone in random courses with openings in white brick, limestone and local breccia beneath a steep pantiled roof. The steps up from the street are in white incised-tile pavers. Behind, the utilitarian Sunday School is part-roofed in attractive green glazed half-cone tiles. 53 Winner Street is rendered with blocking-in across its 3 bays; the upper floor sashes are shuttered with an unusual pattern of glazing bars: 6-over-3 panes in the upper to a single pane in the lower. Nos 57-69 are a 3-storeyed group of 7 shops with accomodation above in red brick with decorative elments: quoins, lintels, reveals in white brick, with limestone over the 1<sup>st</sup> floor openings. Each unit has a projecting bay rising to a gable at roof height, decorated by carved barge-boards with a finial above. It is a good late-19<sup>th</sup> century group adding variety to the streetscene, but because only three of the seven have benefitted from the HERS the remainder look somewhat ‘tired’. **77-81 Winner Street** is an 1830s rendered block of three with very attractive HERS restored 19<sup>th</sup> century shopfronts, **79-81** is a rare survival with cast-iron fluted columns and Ionic capitals which support an entablature of a fascia and moulded cornice; unadorned sash-window openings pierce the otherwise plain front on the two upper floors. Nos 83-87 are probably of the same or earlier date for they are lower in profile, though still of two upper floors; the uppermost casement, or sashes are jammed against the low eaves. The early 20<sup>th</sup> century shopfronts are HERS improved.

4.1.16 89-93 Winner Street is a late-Victorian/early-Edwardian 2-storey group of three in red brick, with tile-hung oriels at first-floor level over the principal shop window, the other windows have white brick reveals. Separated by a steep passage Nos 97-99 are another low 2-storey rendered group with two 12-pane sash windows, a blind opening and an oriel over a mid-20<sup>th</sup> century shopfront much improved by the HERS. Nos 101-103 are 3-storeyed with prominent oriels; The Barber Shop at No. 105 incorporates a projecting fully-glazed shopfront, with a traditional striped red-and-white pole. **Nos 107-109** are a pair of tall 3-storeyed early-mid Victorian shops, stuccoed and blocked with good 12-pane sash windows on the upper floors with the second floor openings between a platband and the string course of deep-bracketed eaves. The late Victorian shopfront of 109 has been well restored as part of the HERS. **Nos 111-113**, of a similar date, were formerly three shops, 113 now combines two; the two floors over are rendered with sashes at the first- and casements at the second-floor level. Nos 117-119 are a taller pair with very different finishes: 117 roughcast with decorative timber framing, 119 stuccoed and blocked out; the shopfronts are late-19<sup>th</sup>/early-20<sup>th</sup> century. On the north side a courtyard entry gives access to 4 properties built behind the street front within the curtilages of 105-119 from the 1930s onwards with a series of pedestrian links to other properties fronting Winner Hill Road.

- 4.1.17 The low bulk of the late 17<sup>th</sup> century **Globe Inn, 131 Winner Street** projects forward into the street on both its sides; it is stuccoed and blocked out with a gabled slate roof, presumably one of the 19<sup>th</sup> century alterations. The early 20<sup>th</sup> century flat-roofed brick group of four Nos 133-143 is undistinguished with the exception of very elaborate doorcases (surely re-used?) in Nos 133a & 139. The 3-storeyed south side of No. 151 is exposed to the street following demolition, a prominent metal sculpture commemorating the 2002 Golden Jubilee has been attached here where it is highly visible. **No 155** is low 3-storeyed and pink-rendered with its sash windows intact. A passage entry leads to a yard and dwelling behind with pedestrian access to properties fronting Winner Hill Road. The taller 3-storey, attractive, and newly ochre-rendered No. 157 has wide timber-casement windows, a plethora of inappropriately sited satellite aerials and Winner Hill Road at its rear. The remaining substantial group, mostly late-18<sup>th</sup> century, is **159-171 Winner Street**. **Nos 159-161** is a single 3-storeyed red rendered house with window openings in plain reveals, containing sashes and casements on the top storey. **No. 159** forms a separate shop, The Pocket Bookshop, accessed through a wide glazed bay. **No 163** is similarly 3-storeyed, continuing the roof line, and similarly containing a central deeply recessed door, but with blind openings above and large eight-over-eight sashes on each of the upper floors; to the right a large double-doored carriage entrance gives access to a yard beyond. Nos 165-167 is pink rendered with an eccentric curving roof to accommodate the steep curve of Winner Hill Road which it gives onto at the rear, a large late Victorian double shopfront, recently restored, occupies most of the ground floor. **Nos 169-171** at the end of the group is a much taller 3-storey yellow rendered building with six-over-six sash windows. Nos 181-183 & 179 (sic) are a cement rendered pair with side entries to the first floor, the ground floor façade to the road is unpierced, the left-hand two upper-floor sash windows have an attractive 6-over-2 vertical pane pattern. The rendered Nos 191-193 were originally one with the projecting chimney stack to the fore, suggesting late 16<sup>th</sup> to early-17<sup>th</sup> century origins, separating the entries; 191's is now blocked up again, all refenestration is PVCu. The 3-storeyed No. 195 is rendered with replacement windows on the ground floor.
- 4.1.18 West of the junction with Well Street, Nos 33-39 Church Street (the north side) sit on the site of their medieval predecessors. Built in the 1880s by Bridgeman & Couldrey while they were developing Palace Avenue, they exhibit pleasing contrasts. Nos 33, 33a & 33b both have projecting double ground floor shopfronts with 2-storey square bays above, each having 3 full-pane sash window to the front, and are tucked beneath the very deep bracketed eaves. Nos 35-37 show a small-town Arts and Crafts influence with their mixture of render, oversailing half-timbering, crow stepped gables and six-over-one sash windows; the bow-fronted glazing of No. 37 is a remodelling. No. 39 is a lower 2-storeyed building than either of those adjoining with a three-window front (all replacements); an Edwardian shopfront occupies two of the three bays to the east, to the west entry to the upper level is via a PVCu door. Nos 41-45 are a cement-rendered group of three on a brick plinth from the 1920s. The Old Club is a fill-in designed to echo the rise of 41-45 up the hill. No. 92 is a fine early-19<sup>th</sup> century town house, accommodated to the change in level with an uphill L-shaped wing of 2 floors, with the main block of 3 storeys slightly set back from the street behind a railing topped wall. The window openings, the sashes themselves (Edwardian single-pane replacements) and the simple dignity of the frontage is

obscured by the fast-growing Boston Ivy. The exposed north elevation shows the underlying material to be the local red breccia sandstone rather than brick.

- 4.1.19 No. 102 is tall, 3-storeyed, austere and cement-rendered; the land between it and No. 92 was being redeveloped in the autumn of 2006. To the north No. 106 is a 2-storey addition, with its street front blocked in; the deeply recessed entry is achieved up steps, formed from incised white brick pavers; No. 108 is a single storey shop addition. At the north end of Winner Street the white brick Nos 114-116, 'The French Polisher's Shop' is a typical late-Victorian shop with the front to the left, an unfortunate replacement door is on the right; all 4 first-floor windows are PVCu. Southfield Court occupies the former school site at the junction linking Colley End Road with Winner and Well Streets; it is an indifferent brick building for such a prominent corner.
- 4.1.20 At the north end of the conservation area the cutting through of Colley End Road, a main thoroughfare, between Kirkham Street and Cecil Road has exposed the backs of a number of listed buildings, which now face onto the bypassed streets. Because of this the few buildings north of Colley End Road have a distinct feeling of 'otherness', as they are now set apart from the dense, close packed medieval plots which lie between Kirkham and Church Streets. Least affected by the new road alignment are **Nos 46, 48 & 50 Cecil Road**, part of the surviving early core, though now much altered; **No. 50** is the earliest of the group with late medieval origins as an open hall house; the open hall was still present in 1777 and may have survived into the following century. **Nos 48 & 46** appear to be 18<sup>th</sup> century but are likely to stand on earlier foundations; all have 20<sup>th</sup> century entries of some fashion, and 20<sup>th</sup>-century timber windows. **Nos 52-56** are of 17<sup>th</sup> century cob on stone footings but have been much modified, and are almost unrecognisable behind 20<sup>th</sup>-century leaded casements. **No. 58** adjoining is early-19<sup>th</sup> century breccia with its upper floor rendered, while both windows are preserved 19<sup>th</sup>-century sashes, the door and its porch hood are very 20<sup>th</sup> century. The large 1920s semi-detached Haddon villa to the west is both prominent and marred by PVCu replacement glazing. The late-20<sup>th</sup> century yellow-rendered Haddon Court's low 2-storey bulk adapts itself well to the Cecil Road frontage, and despite its size is far less obtrusive than the 3 small but overly prominent new houses of Lower Park, which, though beyond the designation area boundary, are very visible and overlook Southfield Road. These once formed the curtilage of the 2-storeyed 5 Southfield Road, whose doorless front now looks onto the road. This curious building with its side entry is built of random uncoursed breccia, rendered only at ground level; the floors are separated by large rusticated blocks forming a band and follow the pattern of the equally prominent quoins. The three window opening at each level are entirely PVCu.
- 4.1.21 The red breccia, slate-roofed **Southfield Road Warehouse** of the 1820s is externally very well preserved, it is thought to have been apple store for the extensive 19<sup>th</sup> century cider industry. It is not evident that much maintenance has recently has taken place. Adjoining is the attractive **Southfield Methodist Church** built in 1823 as a Congregational Chapel and caretaker's house (now the Sunday School). Almost all the curtilage of the church grounds were lost in the re-alignment of Colley End Road such that it is its least distinctive side, its rear, which is most prominently seen. The west wall of the church nearest to the warehouse remains unrendered.

- 4.1.22 The remaining group of key buildings here lie at the west end of Colley End Road: Nos 8-12 are yellow-rendered, timber-windowed with new entries; 4 & 6 have prominent hood-lapels over the doors and have PVCu replacement glazing. Adjoining is the larger Kingdom Hall of the Jehovah's Witnesses, built as a Baptist Chapel with three large roundheaded lights rising to nearly three storeys below a large platband which defines the gable end; the east elevation does not show well from the road. The 4-storey Parkhill villa is perhaps the most isolated building within the conservation area, built in the 1830s it is approached from Southfield Road, regrettably for so prominent a building all windows are obvious PVCu replacements.
- 4.1.23 South of Colley End Road medieval Kirkham Street is now a tranquil cul-de-sac. At its west end nearest the main road are **Chantry and Kirkham Cottages**, 17<sup>th</sup> century and subdivided; following fire damage in 2004 they have recently been restored and re-thatched with some slate-roof replacement. On the north side **Myrtle Cottage** dates from the early-17<sup>th</sup> century, re-fronted c.1830; the surviving **garden walls** are of 18<sup>th</sup>-century date or earlier, but like Southfield Methodist church its rear is close to the through road. The red breccia Kirkham Street Warehouse at the junction with Mill Lane is similar in date and function to that on Southfield Road, though neither doors nor windows are worthy of it, with the possible exception of the one small top left window which may be a fortuitous survival. Immediately opposite is **Kirkham House** (grade II\*), a late-14<sup>th</sup>/early-15<sup>th</sup> century two-storey house, with 1520-60 alterations; restored by the then Ministry of Public Buildings and Works in 1960, it is a model example of medieval domestic architecture. Built in the local red breccia of coursed rubble (now exposed but then almost certainly plastered), the openings are modelled on typical West Country examples; the internal woodwork partitions survive almost in their entirety. Now in the care of English Heritage it is managed and opened to the public by the Paignton Preservation and Local History Society. Within the walled garden are the separate remains of the contemporary **Kitchen Block** with a 19<sup>th</sup>-century pump.
- 4.1.24 Well Street links medieval Church Street with Colley End Road above Kirkham Street. In 2001 Nos 1-5 Well Street were redeveloped to provide residential accommodation on a former garage site, the plan form adopted was not that of the 19<sup>th</sup>- or 20<sup>th</sup>-century two-storey terraces but that of a taller commercial building from lower down the street (Laura Place). Slate roofed and rendered with timbering to the uppermost storeys the simple vernacular achieves a harmony within the street which eschews pastiche. Nos 15-23 by contrast are plain late-Victorian terraces of the simplest kind: rendered but otherwise unadorned, and now almost all refenestrated in PVCu; Nos 36-48 on the other side of the street are very similar. The red sandstone late-19<sup>th</sup> century warehouse, and the limestone-and-brick 20<sup>th</sup>-century council depot, which were converted into the flats of Laura Place in 2004 with slate roofs and new gates, are further examples of well thought out residential conversions – going with the vernacular and utilising the existing grain rather than anodyne building materials which have no relation to place.
- 4.1.25 On the east side of Well Street the 2-storey terrace groups of Nos 54-58, 50-52 and 36-48 range from the late-Victorian to the 1920s, undistinguished individually, as a whole they contribute to the characteristic streetscape of this quarter which includes

the adjacent terraces of Brent Road, and the north side of the low-lying Princes Street, formerly Duck Street. Nos 1-19 Princes Street emphasize their individuality by differential painting of the render, some are even blocked out – Nos 15-17 maintain their full-width sill bands at first-floor level and sash windows – Nos 21-29 are similar, though Nos 23 & 25 are painted brick, rather than render, and preserve some sash windows. On the south side of Princes Street Nos 2-6 are slightly earlier in build, mid- rather than late-Victorian and slightly larger; similarly Nos 14-20. **No. 22** is a handsome larger 3-storey symmetrically double-fronted rendered house of the 1830s with variously 12-pane and 3-over-6 pane sashes surviving. **Nos 24-26** are the earliest surviving buildings in this area, formerly a single 2-storeyed house of the early-18<sup>th</sup> century with a central axial stack and back-to-back fireplaces. The casement windows of each have shutters to both floors. To the north No. 26 adjoins the three-storey flats Nos 28-40, part of the comprehensive 1980s redevelopment of the old mill area, which includes 31-45 Princes Street on the east side of the Street; 1-29 St John's Court; and 51-65 Littlegate Street.

4.1.26 Between Princes Street and Church Street, Well Street is at its most diverse, the aspects presented by the frontages may not reflect the plan form behind. The double fronted Nos 34 and 32 are similar to those terrace runs opposite and to the north, but are probably earlier 19<sup>th</sup> century. The low 2-storey Nos 28-30, part converted to a workshop, and Nos 24-26 with its stack giving onto the street are probably 18<sup>th</sup>-century survivals, with No. 24 a 20<sup>th</sup>-century conversion to workshops. At the top end of the street the former **Victoria Hotel** (under conversion to a Chinese restaurant in Autumn 2006) and the converted red breccia **Brewery** building with its helm-topped malthouse, now residential flats, give the direction of medieval Church Street, before its realignment in 1839-40, and add a good sense of vernacular variety to the street scene here, as does the more recently converted but surprisingly unlisted towering 4-storey brewery warehouse, Nos 4-8a Well Street, which lie in the former courtyard off the street frontage. The irregular polygon formed by Well, Princes and Church Streets shows well the mixture of building types from 1700 to the present, adapted to the medieval plots and post-railway industry.

4.1.27 The remaining key buildings in this northern part of the character area are the Millbrook Street terraces, all of later-Victorian build. Nos 1-11 and 2-12 connect with Kirkham Street and are the simplest in form: un-ornamented, 2-storey and rendered (some blocked in) with deeply recessed door entries, some reached by steps. The long unpierced red breccia sidewall of the Salvation Army Citadel has only two later openings, and is in complete contrast to its entrance façade off Princes Street, all uncoursed limestone with brick reveals. No. 19 is a detached building of the 1850s predating the street and once set in extensive grounds stretching to Kirkham Street and Littlegate Road; heavily rendered with thick projecting hood moulds, some in an unusual triangular form, its once handsome appearance has been vitiated by the wholesale refenestration in PVCu and an ugly and eccentric door in the same material. Nos 14-30, and 21-29 are the most elaborate of the terrace groups: generally rendered and blocked with a 3-course brick band between the floors, projecting brick reveals to the windows and doors, and a further brick band below the eaves. Much of the decorative brickwork is painted, as is the rendering, though there is no uniformity in colour scheme, regrettably most windows are PVCu replacements.

- 4.1.28 At the south end of this large and diverse character area are the early-to-mid-19<sup>th</sup> century villas which flank Totnes Road; the earliest pre-dating the 1840 extension, the majority flanking it as it sweeps north and east around the historic core. **Nos 55, 53 and 47 Totnes Road** were built as Halswell Cottage, Halswell House and Halswell Villa; the cottage and villa in the 1820s and Halswell House later in the 1840s. Together they form a varied but compact group with the later Victorian No. 49; **Nos 55 and 47** have very attractive ogive-headed windows, with margins to all the panes, and fanlights over the doors, while **No. 55** has a very decorative cast-iron verandah and original spear-head iron boundary-railings atop a dwarf wall. The double-fronted **No. 53** is obscured by a very overgrown garden. No. 49 adds variety to the earlier group with its large bay, deep ground floor windows and courtyard entry. Near the road junction the white rendered 2 Fisher Street of c.1900 with its tall tiled chimneys occupies a prominent corner site.
- 4.1.29 Following the 1840 opening of Totnes Road, which bypassed the historic town centre, a small number of villas and semi-detached pairs were built either side of the road in spacious gardens, though they are very far from being uniform in date and style. The earliest are Nos 34 and 32, formerly Weston and Bond Villas from the 1850s, the former faces the road, although set back from it, in a smaller plot than the others – inevitably constrained by the medieval boundaries of Winner Street. Regrettably many of the distinctive period features have been replaced; the yellow rendered No 34 has PVCu windows and front door, and has had its chimney stacks removed. The later service wing, the pink rendered No. 36, is now in separate ownership also with a PVCu door. The former Bond Villa, No. 32 was designed to sit obliquely to the new road in its large plot, allowing two south-facing elevations with a service wing present from the beginning; the replacement PVCu glazing now limits its appeal. However it is the cement-rendered No. 30 which gives real cause for concern; the fluted square gate piers form a fine entry into a sorry sight, for it is now in a dilapidated state, with disparate window styles, some PVCu, some casements, though the ground floor tri-partite mullioned sash survives.
- 4.1.30 A group of four semis occupy the eastern half of the north side, of similar plan form but differing in ornamentation (Nos 26-28 are taller but less ornate) they are otherwise of a piece with glass entry verandahs to the front, in addition to side entries. In varying states of survival and repair, all preserve some elements of the original design, such as decorative barge boards, prominent rusticated quoins, bays, plat bands, gate piers and boundary walls; a number have been re-fenestrated – some radically (No. 16) – but a number of original sashes and openings survive. The preservation of the gardens behind the front boundary walls adds immensely to the appearance of the townscape here.
- 4.1.31 On the south side of Totnes Road there were once 7 villas, the westernmost was demolished in the late 20<sup>th</sup> century and all its grounds replaced by a garage. No. 41, now the local headquarters of the St John Ambulance Brigade, is a late-Victorian example with little ornamentation other than a plat band between the floors; a large polygonal corner bay-tower being the principal feature, the window openings contain single-pane sashes, some tri-partite. The garden has unfortunately been given over to hardstanding parking. No. 39, The White House, is earlier and more ornate but also preserves single-pane sashes. The yellow-rendered No. 37, The Surgery, is quite

different with a full-height turreted bay and a linking first-floor balcony; it has also been re-roofed in slate. No. 33 is very largely obscured from the street by tall overgrown shrubs but preserves its original plan form. The Silverlawns Nursing home at No. 31 preserves much of its late-Victorian/Edwardian character, and being built in coursed red sandstone with a stained-glass porch-verandah, and roofed in pantiles with full crestings and finials to all gables and tall brick chimneys is a very pleasing contrast to the others in the road. The rear extensions linking the main block to the original outbuildings are of lesser quality. Attractive limestone and brick walls surround on three sides.

#### 4.1.32 (2) *The Fisher Street Area*

Ribbon development along Fisher Street begins in the medieval period, as the road forms a direct link with the southside of the Roundham headland and the landing strand of Goodrington beach, which was used before the development of the present harbour in the post-medieval period. The earlier, and hence, listed buildings, are clustered near Eaton Place and Sunbury Road.

4.1.33 **9 Fisher Street** on the Curledge Street junction is a late-17<sup>th</sup> /18<sup>th</sup> century 2-storey thatched cottage, however the late-20<sup>th</sup> century replacement windows and door, the ‘boundary wall’, and the truncated lateral chimney stack are a detraction. Originally part of a larger complex which stretched eastwards down the track which preceded Curledge Street, what remains is a fortuitous survival. Opposite is a good and varied group of key and listed buildings. **10 Fisher Street** is a simple two-storey house with 6-over-6 sash windows and a recessed doorway with an attractive fanlight. The low-pitched roof is set against the slate-hung gable of the more steeply pitched slate roof of **12-14 Fisher Street**, a large 17<sup>th</sup>-century house subdivided between 1840 and 1860; the steep pitch may indicate the presence of a former thatch roof while the recessed doorways, spider’s web fanlights, and 6-over-6 sash windows are all from the early-19<sup>th</sup> century conversion. **No. 16 Merricote** is a typical late-Georgian 3-storey town house, but a rare survival in Torbay: all windows on the double front are hornless sashes, the window openings bipartite pairs to the principal rooms; the deep eaves are coved, but the most prominent feature is the projecting timber panelled porch with an open pediment, which contains the upper part of a large fanlight with again spider’s web glazing bars. Almost adjacent to the south is the Old Cider Barn, converted to residential use the façade alone hints at its original function.

4.1.34 Off the north side of the Street and perpendicular to it **Nos 1-4 Eaton Place** are a row of 17<sup>th</sup>/18<sup>th</sup> century cob-and-thatch (slate to the rear) cottages, with a number of 20<sup>th</sup>-century alterations, giving onto a cobbled lane. Perhaps the most atypical building of this character area is the extraordinary **Tower House School**, a villa of 1890 built for the businessman Henry John Bailey of Bailey’s Emporium. Predominantly of yellow brick with grey limestone detailing, the elaborate cornices and parapets are in a melange of styles best described by the listing as ‘Free Beaux Arts’. Mabel Place was the drive to the complex – the heavy grey limestone gatepiers may still be seen either side at the junction with Fisher Street – with the fine and well-preserved semi-detached pair of Tower House Lodge and No. 22 also sharing the entry. At the top of Mabel Place the double coach house/garage below a M-shaped roof has been converted to a dwelling; elaborate barge boards show to the front of the patterned and timbered double gable. The villa became a convent school in 1908 and added a

south wing gymnasium in the 1930s. An independent school has occupied the buildings since 1982. The **boundary walls** (grey limestone below and yellow brick above), **gate piers and gates** on the south side of Mabel Place are listed; those on the north side also survive but only at the lower limestone level where they form the curtilage of Mabel Court.

- 4.1.35 No. 21 Fisher Street is the early-19<sup>th</sup> century rendered Greenlands Cottage; well concealed behind high walls, the south boundary wall is the mixed grey limestone, chert and red breccia from the Elmsleigh Villa period which predates Elmsleigh Road, the regular cock-and-hen coping is later; the west wall is a shorter, smaller randomly coursed block limestone with a brick pier at the join. While the plan form remains the original, the house is somewhat dilapidated: the front low-pitched slate roof (now turnerised) links the two end stacks; a later verandah runs along the front but is now of two unequal sections; while the three upper-floor front windows have all been replaced with PVCu types which attempt the appearance of a sash but are in fact ugly top-hung types with fixed lowers. It is a house and a site worthy of rescue. Across the junction the semi-detached mirror pair of 28-30 Fisher Street adapt themselves well to the organic form of the road layout, as do the irregular pair of 1 St Michael's Road and 32 Fisher Street to the south where the triangular plot and double-fronts have been sculpted into the awkward angles of the medieval landscape pattern.
- 4.1.36 The southern reaches of the street show a mix of post-medieval and early-modern buildings. The 17<sup>th</sup> century **Torbay Inn** at the corner with Sunbury Road undoubtedly sits on an early road junction, however most diagnostic features are concealed by render or 20<sup>th</sup>-century leaded-windows, though the mixture of end- and lateral stacks suggest organic development. Adjoining on the west side **Nos 1, Penny Cottage; 3; and 5, Pixie Cottage, Sunbury Road** form a group of 3 plain probably 18<sup>th</sup>-century rendered cottages, shown on the tithe map as one building, with a number of 20<sup>th</sup>-century windows and doors. Pixie Cottage has a thatch roof in contrast to the slate of the other two. Immediately southeast of the Inn **Nos 36-38 Fisher Street** are a slate-roofed, rendered pair from the 1840s with Coade stone hood mouldings above each of the elliptical-arched door openings. No. **38** preserves its original sash windows and door, while **No. 36** has replacements. No. 40 is contemporary on an awkward triangular plot but has not been included in the listing.
- 4.1.37 Nos 25-37 Fisher Street were built within the grounds of the demolished Elmsleigh probably in the 1920s. No. 25 is a disused shop with the original shopfront intact but somewhat dilapidated and in urgent need of maintenance (the stall riser tiles are spalling off). Nos 27-37 form a two-storey red-brick terrace of six with the gable ends and ground-floor bays at each end. The interior terraces are all linked by a clay-tile verandah supported on delicate cast-iron columns with trellis angle-brackets. All boundary walls and gatepiers survive to give the correct spatial separation from the street. Most sash windows survive although all at No. 37 are PVCu replacements. Obliquely opposite Nos 50-58 form an earlier Edwardian two-storey stucco terrace group of five. Ostensibly similar with projecting gable-end blocks they are quite different in character from Nos 27-37; each house has a ground-floor canted bay with flat roofs fronted by a heavy moulded black-painted cornice. All other openings have distinctive triangular black-painted cornice mouldings over (doors differ from windows) with a central pierced diamond. A black-painted bracketed cornice band



runs at first-floor sill level. The unusual decorative schema is particular to this group, boundary walls and gate piers are intact, enclosing mature gardens. Unfortunately only No. 58 preserves its single-pane sash windows, the others have been refitted with top-hung or tilt-and-turn varieties, both equally inappropriate.

4.1.38 No. 60A is the late-18<sup>th</sup>/early-19<sup>th</sup> century Parkfield Cottage, whose high door-entry, is reached by nine steps and a shallow round-headed iron trellis porch. Above the 6-panelled door is a patterned overlight with delicate glazing bars. Alas, it is the only original joinery on the façade; while both ground-floor window openings and the 3 on the first floor have all preserved their very attractive bracketed cast-iron balconets, all the windows themselves have been replaced by heavy-sectioned PVCu top-hung types with ‘stick-on’ glazing bars. Now in separate ownership, No. 60 was a later-19<sup>th</sup> century bay-front addition to Parkfield, the canted bay rises to full height and is hip-roofed beneath a finial, an incongruous car-port is tucked beneath. The windows here too are PVCu replacements though marginally less ugly. There is some fine iron railwork fencing at both houses. The stuccoed and gabled No. 62 Fisher Street dates from the late 19<sup>th</sup> century and was the house of a nurseryman, it is now largely concealed from the street; the 1.65 acre nursery site was developed in the 1920s to form the houses and curtilages of the Arts-and-Crafts-influenced 2-26 Osney Crescent (outside the current conservation area boundary).

4.1.39 (3) *The late-19<sup>th</sup> century Town Centre*

Amongst the first buildings east of the historic core was the short terrace of 1-4 Bishop’s Place built in 1857 for the company staff involved in extending the railway line south from Torquay: Doctor, Architect, Engineer, and Supplies Manager. No. 1 remains in use as a surgery. They all have distinctive deep chunky eaves brackets, with single wide openings in each façade – with a larger window at 1<sup>st</sup> floor level in Nos. 1 & 4. The low wide chimney stacks are similarly corniced over brick brackets and gather all the flues into one stack per house. The glazed verandahs are late-19<sup>th</sup> century (except on Lacey House, which is late-20<sup>th</sup>) though the glazed porch entry to Nos 1-2 is a recent larger replacement of the original. From the same decade is Gerston Place: Nos 3, 3a, 3b, 4a, 5a & 6a with its west-facing façades, and 3-17 Torquay Road facing east; and Gerston Terrace, now 1 Victoria Street and 2-28 Torquay Road. Both are located above the Totnes Road/Dartmouth Road junction, and have been much modified. The six west-facing 2½-storey stuccoed terrace villas of Gerston Place once must have had considerable elegance, with their projecting gabled entrance bays, elaborate door openings and tripartite sash windows divided by mullions. Sill bands demarcate the floor. All but No. 6 (with its gate piers and fence almost intact) have been spoilt by additions: plant vents, fire escapes, flat-roof basement extensions, though Nos 3 & 3A preserve fine 6-panel doors. On east side the **Old Well Public House, Nos 3 & 5 Torquay Road** forms the southern end of Gerston Place; from this aspect the buildings rise to a full 3 storeys, in a standard pattern of round-headed windows set in double round-headed reveals at first-floor level with much shorter flat-headed openings with 3-over-6 sash windows at second-floor level, with sill bands to both floors. Most shopfronts and fascia boards are unattractive except for the mid-20<sup>th</sup> century No. 7, Lily’s. A continuous cornice must have run the full length but now only survives over the pub and Nos 11 & 13.

- 4.1.40 Between the terraces of Bishop's Palace and Gerston Place are located two atypical buildings: the unoffensive late-20<sup>th</sup> century three-storey Coverdale Court in brick-and-render, and the former 1908 **Paignton School of Art and Science** in uncoursed breccia with brick and limestone detailing in an eclectic style mixing Baroque, 18<sup>th</sup>-, and 19<sup>th</sup>-century Pre-Raphaelite elements. Foremost is the external sgraffito panels facing Gerston Place at first-floor level representing Applied Design, Sculpture, Painting and Architecture. These panels are rare examples of such external work but are unfortunately in a poor condition.
- 4.1.41 The northern run of Gerston Terrace, 12-28 Torquay Road is three-storeyed and has near plain façades – there are some sill bands; each front has 3 window openings on each of the upper floors in barely adorned reveals (only two openings in Nos 26-28) some are blanks. All have been extended greatly to the rear. The southern run, Nos 1-10 is similar, though some window openings have hood moulds and the buildings are much less deep; Nos 10-10a preserve a good late-Victorian first-floor full-width shop window with slender cast-iron columns supporting a projecting entablature.
- 4.1.42 Victoria Street and Gerston Road extend eastwards from the new thoroughfares of the 1840s to the railway and station. They are among the most ambitious terrace groups in the commercial and residential streets of the new-19<sup>th</sup> century town centre, promoted by the railway and exemplifying the confident nature of the development. Both are mostly in a characteristic white or cream brick, a railway import, which marks them out as a planned development and a distinct break with past materials. Victoria Street is much the grander in conception with plenty of detailing to the tall three-storey facades. All of the north side, Nos 15-47, and on the south side Nos 22-32 are in white brick. Above the shopfronts, almost all now 20<sup>th</sup> century, each floor has 3 windows; those on the first floor have two stilted segmental-arched openings, with keystones in elaborate hooded stone architraves springing from a continuous moulded string course, which flank a central oriel window; above the second-floor windows have simpler round-shouldered arches formed from a single stone lintel. This abuts a cornice which in turn supports closely spaced eaves brackets; between the brackets incised tiles fill up the interstices. The double-fronted bank at No. 15 has a decorative gable which breaks the eaves line, oversize fluted brackets support elaborate capitals which run into a frieze rather than merely carry it. On the south side attic dormers pierce the roof line centrally. The whole scheme is boldly confident, the ornamentation is full without being overdetailed, though exuberant flourishes do break out at the prominent bank corner. It is a clear example of the failure of the designations system that the whole is not listed at the very least for group value.
- 4.1.43 Also on the south side Nos: 12-20 and 34-54 by contrast are rendered and some are less decorative, though of equal height and with paired openings to each front; the first-floor windows carrying roundheaded pediments on projecting architraves, those at second-floor level are plain, the only ornament a band at sill level. The central dormers of this group are of wood. Nos 18-20 and 52-54 are certainly more grandiose with widener mullioned windows below heavy hood moulds, each forming a tri-partite group. No. 18-20 carries a datestone of 1890, its central pedimented bay linking the second and attic storeys. The street was pedestrianised in 2001 in contrasting coloured surfaces with trees, benches, floral stands, enhanced street lights and new

bollards; a street clock of decidedly modern design was installed outside Nos 29 and 31 in 2005.

- 4.1.44 Nos 49-51 Victoria Street and 60-62 Hyde Road form a disappointing 2-storey junction, rebuilt above the first floor and linked by an unattractive glazed canopy, which also embraces No. 47 at one end while utilising 2 cast-iron columns. Nos 56-58 are of 2-storeys but equally undistinguished above the first floor entablature. No. 54 by contrast is an attractive key double-fronted 1920s building, whose long front is on a service road with an elaborate entry on the angle to both streets. Of three storeys with attic dormers above, glass dominates the upper floors with only long thin glazing bars sub-dividing the large vertical sheets. It is a fine building but in need of maintenance, its aspect marred by the proximity of the street signs and the continuation of the glazed canopy on the Hyde Road side.
- 4.1.45 On the south side the terraces turn the corner in a broad curved sweep to face the railway station on Great Western Road. The terraces follow the rendered examples around the curve; from the pub to No. 70 on the Gerston Road corner the building was originally yet grander: 4 storeys including full height gabled dormers with elaborate 2-storey bays with decorative iron-railings at the sills. However the well thought out and careful conjunction of brick, stone and terracotta has been quite ruined by painting the whole fabric in a dark cream with the sills, cornices, capitals and hood moulds picked out in dark brown. The ground floor shopfronts are without aesthetic merit.
- 4.1.46 Gerston Road runs parallel to Victoria Street, both sides being of near uniform design: two-storeyed residences of white brick with alternating paired doors and ground-floor bays, both with decorative capitals, and a dentil course below the eaves. A number of the large single pane sash windows have been replaced by PVCu, but more remain. The white brick stacks are corniced below 8 tall terracotta pots. The end houses, Nos 2 & 36 both have solitary dormers; Eastleys, No. 2-4 has been substantially changed by rendering, refenestrating and extending. No. 34, a hairdressers has replaced its bow front with an extraordinary full-height triangular 'cutwater' front in grey brick – certainly an addition to the street scape but hardly an enhancement.
- 4.1.47 The simplest terrace built in the late-1880s/90s in Couldrey & Bridgman's Palace Avenue scheme is the run of 12 forming Tower Road, which counterpoints red brick with white brick decorative elements for the door and window reveals, a 3-brick marker band between the floors, and carved white brick set between the eaves brackets. All houses have front bays, but only Nos 1-6 have dormers, these also have wide-arched first-floor windows characterised by double sashes separated by a mullion. A number of windows have been replaced in PVCu; Nos 1- 3, 4 & 5 have had their façades rendered and painted, which has removed all the subtlety of the contrasting brick.
- 4.1.48 Palace Avenue is the visual and spatial hub of the new town centre where Bridgman & Couldrey's revised town plan (*qv.* 2.17 & 18) remains almost intact, widening to the west to encompass the tear-shaped garden, which can be surprisingly tranquil after the bustle of Totnes Road. Shops providing a wide variety in their range of

goods and services are found on both sides. A distinctive element of the 1880s town centre development was to build on curving as well as a straight alignments, incorporating several prominent buildings with rounded, splayed or polygonal corners. At the busy end Nos 1-9 begin the curve into the avenue proper. There is a grandeur to the frontages here and a wonderful handling of detailing to the four-storey façades utilising white ball-clay brick and terracotta. At street level the shop fronts were varied and reflected function. No. 5 Sarson and Son, the Chemist preserves the original full-glazed front, supported by iron columns, for maximum visibility of the goods, its extension into Nos 1-3 shows a different configuration of façades behind the iron columns – the shop-front fascias show clearly the different aesthetic between the end of the 19<sup>th</sup> century and the beginning of the 21<sup>st</sup>. By contrast the bank at No. 7-9 has strongly modelled attached stone columns over rusticated square stone pillars and much less window. Above the shop fronts of 1-9 two-storeyed canted bays rise either to the eaves or merge into gables; these are either pierced to contain a balcony within or have one boldly corbelled out, dormers are interposed between the eaves. At the corner with Bishop's Place No. 1 begins the series with a slated conical turret and decorative iron finial. The sash windows of the bays all conform to a single pane below with a pattern of six above, with the upper sash of the second storey narrower in cross-section, thus accentuating the vertical.

4.1.49 Nos 11-23 continue from the curve into the narrow 'strait' of the avenue before the garden interposes between the two sides of the street; it is equally of four storeys but less grand in detail. The shopfronts are connected by a full-length glazed verandah supported on iron columns; above, single canted bays alternate with single or doubled sash windows at first-floor level, while at second floor the single-pane sash windows closely follow those on Victoria Street at the same level with simpler round-shouldered arches below a single-stone detailed lintel, itself set below decorated and bracketed eaves. At No. 13 uniquely the stone bay rises two storeys and continues into a square gable pierced by a round-headed arch surmounted by a pediment inscribed *ERECTED A.D. 1887*. No. 23 at the end of this block forms a polygonal corner with Coverdale Road with three window openings at the angles on the upper floors below a projecting conical roof and carries a date-stone of 1889. The whole range of Nos 1-23 has artfully gathered the flues of all floors into single long chimneys between the buildings, most are still of corniced white brick topped with cream terracotta pots – up to 14 in one instance.

4.1.50 On the south side of the avenue No. 2 was built and designed as a bank, which as a Lloyds TSB branch it remains. It is two-storeyed and double-fronted with Totnes Road, and highly prominent (Cherry & Pevsner: *showy*) with well executed corner details. Built in a free classical style with polychromatic stonework: the red breccia sandstone matrix is contained within an intricate detailing of roughened grey Torquay limestone and a finer golden Ham Hill stone which forms the wide-window reveals, bracketed plat and cornice bands, the porch, parapet balustrades, urn finials, and pedimented clock. The large single-sash windows remain intact on the first floor. The former entrance to the bank Chambers above now houses an ATM. That this highly visible and individual key building is unlisted is one of the number of obvious omissions in the conservation area.

- 4.1.51 Nos 4-16 echo the white brick of the north side, again of four storeys but with less detail to the façade: all shop fronts, except that of No. 16 are late-20<sup>th</sup> century and poor quality; the first-floor bays sit between single round-headed windows; the single-sash windows of the second storey sit beneath depressed arches. At attic level pedimented dormers pierce the lower stage of the unexpected mansard roof. The treatment of No. 16 at the corner with Coverdale Road is more elaborate with a triple round-headed window facing the avenue, a prominent multi-light bay projecting at the angled corner, and another facing No. 18 on Coverdale Road itself. The early-20<sup>th</sup> century shop front survives well behind 3 original cast-iron columns – local work, as ‘Torquay’ has been cast-in (probably Harding’s), with the now-obscured manufacturer’s name.
- 4.1.52 On the north side **No. 25** is the only statutorily listed building in the avenue and is located on the corner with Coverdale Road where the avenue widens and the gardens begin. It begins the second of the three blocks that run back from the new town at Totnes Road to the old one at Winner Street; each somewhat less grand in conception than the previous so that the junction of the parts is, if not seamless, certainly effortless. However this former 3-storey bank built in 1888 and now the bookmaker Tote Sport (and thus still in the business of taking their customers’ deposits) is much more elaborate than the more prominent No. 2. The projecting banking hall with its pedimented corner entrance-portico would not look out of place in a prosperous London borough; the whole is a highly artful free baroque with an accomplished use of local red sandstone with grey granites, golden Ham stone, and creamy Bath stone; this last is most evident where least expected – on the top storey.
- 4.1.53 The rest of the block Nos 27-39 is far simpler by contrast; all are of 3 storeys and constructed in brick, most have now been painted over or rendered. The ground floor shop fronts have all been extended in the mid-20<sup>th</sup> century, the projections obscuring the original intent; all with the exception of No. 27 are poor, some very poor. Above, second-floor balconies are placed below round-headed arches which pierce the gables on each plot; a number preserve terracotta finials and crestings, some barge boards also survive.
- 4.1.54 The aisled Methodist Church (ignored by Cherry & Pevsner) comprehensively closes the west end of this block, Bridgman and Couldrey built the church in a somewhat Anglican idiom, using roughly coursed red breccia with creamy bathstone dressings for the window and door openings, quoins and parapets. The Decorated ‘west’ window of 5 lights supporting trefoils and a cinquefoil in roundels provides a very attractive counterblast to the poor shopfronts, though the late-20<sup>th</sup> century porch detracts. The hall sits behind the church as if a transept with its long side on Tower Road where its length echoes that of the Bishops’ Palace walls. The church and hall have a very important presence on the street scene, providing an impressive backdrop for the north side of Place Avenue Gardens.
- 4.1.55 Nos. 43-61, the westernmost block of the three on the northside, are two-storeyed and the simplest in form and decoration, but nonetheless well thought out, being a replacement for the planned crescent here (2.17). Built in red brick with cream brick used for pilaster and segmental arch details each has an attic dormer with the two plots having full-height gables. The shop fronts are again mid-late 20<sup>th</sup> century

projections and again a poor mix of fascias and flat roofs; only Nos 49 & 51 show the original form with attractive ground-floor canted bays with rusticated quoins below a glazed verandah; and entrances via steps up from small enclosed gardens.

- 4.1.56 On the south side facing the gardens Nos 18-40 make up the middle block, of which 18-36 are the original build. No. 18 is the former post office, its rounded corner rising three storeys; a Baroquish door, with a broken pediment above set into a balustraded parapet inscribed *VR 1889*, projects into the corner angle; the ground storey of irregularly coursed red sandstone is pierced by round-headed arched windows with voussiors in the same material, some with keystones. The back of the building extending along Coverdale Road (probably the former sorting area) is attractively handled in white brick above a limestone plinth. The two upper storeys follow the same pattern as for all those of Nos 18-36 with white brick as the base material for the two upper storeys, the windows detailed in a yellow limestone, with some bays at first-floor level. Pedimented dormers built in the same limestone pierce the mansard roofs above the bracketed eaves – the whole repeats with variations the details and decoration on Nos 11-23 and 4-16. The shop fronts are not the poor quality types exhibited on the north side because they do not project from the building line, and because the block itself makes such a confident statement, their mediocrity is easily subsumed into the whole – even the simulacrum of vernacular Thailand at the restaurant at No. 30-32. The solid brick-and-stone front to the Conservative Club at No. 34, and that of No. 36 with its slender cast-iron columns are good exceptions. The late-20<sup>th</sup> century development which replaced the Police Station as No. 38-40 is a completely out of character with the rest of the avenue.
- 4.1.57 Nos 42-54 are the only element of the planned Victoria Crescent (2.17) actually built, quite different in form and function from the rest of the avenue's buildings. Obviously residential and built in the local red sandstone with white brick detailing, square three-storey rendered and timbered bays rise to extended hipped dormers. Open wooden balconies link the group rising harmoniously with the change in level. All must have once had fine stained glass doors, only those at Nos 44 & 50 survive. No. 54 has a side-entry conservatory porch.
- 4.1.58 The red sandstone Palace Theatre with its honey gold Ham Hill stone and cream brick detailing is a key building in a key location, both prominent and sensitive. It may not preserve all the elegance it had in its interwar heyday but its setting, close to the avenue and eccentric to the gardens is one of great charm; the revamp of 2006-7 will give it a new lease of life for its loss, which has been very near in recent years, would have been grievous. Its history, form and function has been explored in detail in a separate Conservation Plan (Torbay Council January 2003). Behind the theatre the former fire station has been converted to council offices, but has been rebuilt above first floor level.
- 4.1.59 South of the the grandeur of Palace Avenue and somewhat concealed by it is New Street, which actually predates it by a generation; to its south lie the back gardens (some denatured) of the Totnes Road villas with the historic town to the west. The effect is of an enclave. The OS 1861 County Series map shows the very beginnings of the terrace: Nos. 3 & 5 alone are built but the street is still unformed, only a wedge-shaped area, formerly orchards, north of Totnes Road has been cleared. Within a

decade it was finished, linked through to Winner Street and with a service lane established between the southern properties and the Totnes Road villas. Nonetheless although most houses are stucco all is far from homogeneous, there are five distinct blocks and two detached dwellings.

- 4.1.60 Nos 3-15 are stuccoed and almost devoid of decoration with unadorned square-headed windows, though the entrance bay is stepped forward rising to a mini-gable which pierces the eavesline. Nos 3-7 have triangular dormers of the same size; Nos 9-15 are more substantial and rise from the wall base below. All have small front garden areas bounded by walls with gatepiers, except No. 7 which has an oversize, and for the terrace-type, extraordinary glazed projecting double-bay with French windows flanked by pilasters. No. 17 St Matthew's Apartments is a recent conversion of a former church hall which preserves the 2-storey bay window to the front elevation but exhibits poor handling in its relationship to the roof.
- 4.1.61 Nos 19-27 are slightly larger than the earlier stucco group and have platbands between the two floors with ground floor canted bays; 19 & 27 each have an attic storey in the full height gable; 21-25 have simpler projecting dormers; all have front gardens with intact walls, and even more surprisingly all the gate piers preserve their moulded caps. They form an attractive group marred only by some replacement glazing. No. 29 is a former shop-cum-warehouse with triple openings at first floor and second floor gable level, the windows all single pane sashes. No. 31 has three dormers near concealed behind a parapet. Nos 33 & 35 have elaborate pattern-book mouldings: eared architraves to the door and window openings of the ground floor, and detached hood moulds to the first floor. No. 31 is likely to have had the same decoration until it was removed during 'renovation'; all have a prominent architrave between the floors.
- 4.1.62 On the south side of the street there are only two distinct blocks, Nos 14-36 are stuccoed with decorative hood moulds with keystones to the sunken door entries: ground floor canted bays and 'castellated' parapets, with pilasters at first-floor level and true dormers above. No. 30 has a two-storey bay; some houses preserve their original single-pane sashes, some only on one level, while others have been entirely refenestrated; original doors remain at Nos 18, 20, 24, 26, 28 & 30. All front garden walls and gate piers are intact, some rebuilt in brick. Nos 4-12 are by contrast all in brick and probably from the 1880s; they have white clay brick quoins and window openings, 4 & 12 with full-height gables are three-storeyed, the others two; No. 4 has also an east-facing front to its large garden. To the east lies the surviving stable block of 14 Totnes Road. No. 1 New Street is a surprisingly late addition of c.1890, built in brick with three fronts to its own garden and set behind hedged walls. Much white brick is used for detailing in the quoins, decorative bands and relieving arches, and in the gable elevation giving onto the street. The windows preserve the original sashes on their principal elevations.
- 4.1.63 New Street shows surprising architectural variation for a single street enclave, it suffers from the usual problems once property subdivision into flats and bedsits has occurred, with the loss of some original windows, but attractive features do remain, not least the garden walls and gate piers allowing the true spatial relationships with the street to be expressed.

- 4.1.64 The entrance off Totnes Road into New Street is skewed, the corner itself having 14 Totnes Road on the south side, with the Old Town Hall and 6-12 Totnes Road on the north. The Old Town Hall group of c.1870 form an eccentric terrace built of crazed local grey limestone with red sandstone and yellow limestone dressings. The former town council chamber has a raised first floor lit by three large round-headed windows, a further floor has been inserted in the roof space lit by three large velux windows. The four residential two-storey houses each have two large windows, the upper in a gabled dormer rising from below the eaves; each has a further small window over the door entry which has characteristic shouldered jambs below a lintel and polychromatic relieving arch. What is lacking in refinement is present in the unexpected vernacular charm – similar terraces with crazed façades are present in Tor Church Road (Tormohun conservation area) and St Anne’s Road (just east of Cary Park conservation area).
- 4.1.65 Across Totnes Road Nos 17-29 are a stucco group of two storeys and dormers; 17-21 have front garden areas enclosed by walls; 23-27 have full height double bays, with two light dormers above, the mix is as usual of original and replacement glazing. No. 29 is of two aspects and L-shaped; it thus has both a bay to the west and a southern bay façade, and has garden walls to the street; glazing is original with casements to the west and long sashes to the south, with the upper single pane sash forming one third of the unit and the lower unit with a single glazing bar forming two thirds. With the Old Town Hall it forms an distinct transition point from the less densely occupied plots to the south in Totnes and Midvale Roads (two different character areas) into the denser grain to the north.
- 4.1.66 The narrow triangular island block of 1-11 Totnes Road, 2-4 Dartmouth Road, a commercial complex of shops below with offices above, is even more visible than the Lloyds TSB bank to its northwest. Late Edwardian, it is built in a warm red brick with yellow limestone detailing to the bay windows, sill bands and architraves. The semi-circular second floor windows interpose some limestone in the brick voussoirs which radiate out in sunrays, prefiguring a 1920s’ motif. The flat roof is hidden by a brick balustrade pierced by thin slits. A cupola is located at the apex of the hairpin on the north; the blank façade on the south was never designed to be visible: it was revealed in the 1960s when the wider southern part of the building was pulled down so that Totnes and Dartmouth Roads could be joined in a gyratory system at this point.
- 4.1.67 At the Dartmouth Road arm of the junction a monolithic Tesco of the late-20<sup>th</sup> century violates the street scene at a crucial point in the transitional axis between Victoria Street and Palace Avenue. Beyond, the 1920s Lime Tree pub presents a not unattractive and solid brick presence to its west and south façades. Decoration is confined to contrasting window reveals and bands at sill and eaves level in a creamy limestone, a polygonal southwest corner and wide southern porch. The pub faces the **Sunday School** of the recently closed **United Reform Church**. The complex, built as a Congregational Church in 1886 by Bridgman and Couldey is surprisingly large for a non-conformist confession and in an Anglican ‘Early English’ gothic idiom, with roughly coursed grey limestone with dressings in red and yellow sandstones in attractive polychrome combinations. A tower at the southwest with tall traceried



openings projects boldly onto the street corner. The spire engendered from a corniced drum is a prominent landmark. The future of the complex in early 2007 is uncertain, but it could be incorporated into the projected Bus station site redevelopment.

4.1.68 (4) *The late-19<sup>th</sup>/early-20<sup>th</sup> century inner suburb*

South of the church almost all Dartmouth Road falls within the fourth character area distinguished as a suburb, rather than a part of the town centre, with larger residential properties with detached and semi-detached types outnumbering the terraces, and almost all the plan forms fronting onto the road rather than the interior streets to the west. On the east side, facing the United Reformed Church the former villa of 17 Dartmouth Road has suffered a dreadful eclipse with the removal of all its features: rear garden and curtilage, two of its three stacks, both bays, entrance porch and all original fenestration. It is now in commercial use and stands as an example of the very worst sort of change of use and conversion. Three terrace groups, of 4, 3 and 6 run south from this point: Nos 19-25; 27-31 (the fourth in this group was demolished in another highway gyratory plan following the removal of the station goods and marshalling yards and the establishment of the bus station); and Nos 35-45. Few are in good repair, a number have been subdivided, many also have replacement windows or doors, and some verandahs are roofless or have only corrugated plastic. Nos 29 and 31 preserve attractive low cast-iron balustrades below slender columns. Generally the state of repair improves from north to south; the front gardens behind red breccia walls and creamy white bricks preserves the spatial relationship with the busy road.

4.1.69 On the west side three semi-detached vilas Nos 36-38, 40-42, and 44-46 face these terraces; some have lost original features and others show signs of want of repair, or maintenance; unspectacular they are yet key buildings for they are typical of the character area. The Corner Place Surgery at 46A, a former detached villa, preserves something of its original façade at the oblique angle at the Curledge Street junction, though the stack has been taken down; however it has been extended to the north and west, while the garden has been tarmacked over to facilitate parking.

4.1.70 The first semi-detached pair on the east side, Nos 47-49, is of substance and is built in the local breccia with brick reveals; the mirror façade is composed entirely of wide end-bays returning to the side wall with first floor balconies forming porches between them. No. 49 preserves all its original sash windows with 2-pane sashes upper and lower, each with a horizontal glazing bar. The low grey limestone wall enclosing the gardens provides an attractive colour contrast. Nos 51-53 are in white brick with no contrasting reveals but full length verandahs with timber bays and gables above, and decorative stone carving below. The garden walls and piers combine red and white bricks. The detached No. 55 is in the same idiom; all three have red terracotta crestings and finials.

4.1.71 Nos 57-59 are a semi-detached pair, though not mirrored, with two-storey canted bays on the wings and 2-pane sash windows each divided by a single horizontal glazing bar; a large enclosed verandah fills in all the space between the wings and front wall. No. 57 has had its roof raised and incorporates a third storey beneath the altered gable, with a flat dormer above the eaves. No. 59 is in better repair with its

boundary walls and gate piers intact. Nos 61-63 are a similar pair but have hipped roofs on the bay wings rather than gables. No. 61 has an ugly and overlarge flat-roofed dormer extending to the central stack, but does preserve the glazed verandah which has been lost on No. 63. Within the front garden of No. 61 stands a very prominent Monkey Puzzle (*Araucaria arucana*) twice the height of the house. The double-fronted detached No. 65 has been disfigured by a single-storey flat-roof extension much akin to a caravan being parked alongside, and has been completely refenestrated. However it too contains a prominent street tree, a horse-chestnut on the Sands Road corner.

- 4.1.72 The former large detached villa No. 48 occupies one of the largest plots of the late-19<sup>th</sup> century development, oriented to the south east with a double-front façade. Elaborately embellished with projecting bays and corniced entablatures beneath high oversailing gables. The ornamentation includes banding, cornicing, pilaster decoration, colour contrasting zig-zag hood moulds above the triangular headed-windows of the second floor bays with echoing zig-zag bands at eaves level above. Pierced barge boards and crestings to all roof apexes carry the decoration to the top of the roof. The former large garden which once had its own carriage drive is now an all too prominent grey mass of tarmac, while satellite dishes, inappropriate sheds, unsympathetic steel railings and replacement glazing mar a once fine building. By contrast the semi-detached pair Nos 48-50 are being developed as flats within their existing shells to preserve the character of the conservation area. Elmsleigh Court on the corner of Elmsleigh Road presents the face of a large semi-detached pair onto Dartmouth Road with oversized full-height bays with single-pane sash windows, a platband, fretted barge-boards and spear-head railings atop a heightened boundary wall, but behind, the original plan form has doubled in size.
- 4.1.73 Midvale Road creates a wide oblique junction with Totnes Road thereby linking the earlier 19<sup>th</sup> century development with the later town centre expansion. Running south from 29 Totnes Road (4.1.65) the solid two-storey late Victorian/Edwardian houses are built in the main in a warm orange-red brick. Plot sizes and gardens narrow as the road runs north to south. Nos 2-4, an irregular pair in rough red breccia have varied and attractive detailing in red and fine cream brick with conservatory porches beneath a slate roof; while boundary walls and gate piers create the necessary space between the house and the wide expanse of road at the junction. A small but notable feature is present at No. 2: a most unusual polychromatic slate-hung ‘tympanum’ formed between the relieving arch and the upper window lintel in the gable. Nos 6-8 & 10-12 are more regular pairs of semis with turreted full-height bays, enclosed verandahs, and clay-pantiled roofs with ridge finials. Nos 14-16 have been adapted to house an NHS Health Clinic, this somewhat eccentric pair, in a terrace of four, pile up Edwardian detail in an unusual architectural panoply: elongated eaves on sprocketed brackets; projecting windows below timbered mismatching gables; and a flat-roofed drum sprouting from a pentice roof. Amongst the uncluttered charms are the pierced-timber porches and the ‘superior’ margin panes above the single light mullion windows with their short horizontal glazing bars. The disabled entry ramp is, like many of its kind, entirely functional and devoid of any of the aesthetic qualities that go to make up the building. Nos 18-20 have had much of the distinctive architectural ornament removed, the porches and windows having lost all their original glass and timber features. Much the same may be said of the final pair Nos 22-24, only at No. 22 the original timber-pierced porch has fortunately survived the

refenestration. On the west side only the semi-detached pair Nos. 1-3 belong to this group, the breccia-and-brick mix is similar to Nos 2-4 but the bay details include painted stone sills and lintels in addition to the brick jambs. Sash windows are an attractive combination of 4-, 6-, or even 9-over-one pattern. Both have verandah porches but that of the Paignton Secretarial college (No. 2) is the original openwork timber, that of the employment agency (No. 4) is enclosed PVCu. Both have natural slate roofs with terracotta crestings and finials but otherwise No. 2 preserves its original features better: both have given over some of their sloping front garden to hardstanding parking, No. 4 has removed almost all its boundary wall and has had its hardstanding terraced into the slope, retained by an unsympathetic cement-block wall. Additionally No. 4 has a poor quality brick addition on its north side

4.1.74 Curledge Road presents a very varied and attractive mix of buildings, in contrast to the greater uniformity of the parallel streets to the south. No. 2 alone of all the houses in this character sub-area appears on the 1861 OS County Series as the detached Sea View. Now renamed Alma Lodge it does indeed face the sea to the west across its garden, enclosed by thick hedges above the limestone boundary wall, so that it presents only a blank flank to the street. The large original dormer of paired round-headed windows with its cornices, architrave, keystones and supporting pilasters is the most obvious feature, but has been spoilt, as have all other window openings by the heavy inappropriate PVCu replacements; the slate roof has been turnerised and looks in need of repair. The detached No. 4 of the 1880s is double-fronted brick-built with the reveals, bay-windows, quoins and gate-piers in white-painted brick. Somewhat earlier is the 1860s 2-storey stucco terrace of **6-16 Curledge Street** raised above the street and set back from it with deeply recessed sash windows and door entries, plat bands and pilaster-strips. They rise in height from west to east in groups of twos, the pair at the western end retaining the original steps and railings. A terrace has been raised at the front of No. 12 with a door set below, giving in effect a basement entry. Curledge Street is dominated by its late 19<sup>th</sup> century schools built over two decades; two of the three survive, as the County Primary School. On the south side adjacent to the listed terrace is the Boys' Primary, or Grosvenor Board School of 1885/6; this large and confident hall in local grey limestone flanks the street and is embellished in a late-Victorian gothic of pointed arches and high windows in yellow sandstone, dormers and ridge crestings with finials atop the slate roof. Across the playground is the rare survival of a discrete school Board Room in the same idiom. On the north side of the street most of the 1876 Infants' School has been demolished, with the exception of a small part of the east wing which is clumsily conjoined to 7 Midvale Road, formerly the headmaster's house. The Girls' School of 1895 exudes solidity, with its three gables facing the street and prominent decorated key stones in the rounded or depressed arches it has a classical air to foil the south side gothic.

4.1.75 Three rendered terrace cottages Nos 20-24 adjoin the board room, all have deep recesses for windows and doors; the former unfortunately all have unattractive replacements, but the front boundary walls and gate piers survive preserving the integrity of the plots in their spatial relationship to the street. The three-storey stucco **No. 32** and No. 34 form a natural pair though unaccountably only the former is listed; each retains a high serpentine side boundary wall to their side gable ends, capped gate piers and front boundary walls; No. 34 has been refenestrated to its

detriment. Beyond Nos 36-38 are in the 2-storey stucco style of Nos 20-24. On the north side the 2-storey Nos 9-19 form a semi-detached pair and a terrace of four, all in red brick with creamy brick used for the detailing of quoins, jambs and lintel reveals; at ground level the canted bay windows are linked to one another across the entry porch by a verandah roof. Again all boundary walls and gate piers survive. This group from the 1880s/90s completes the key buildings in this street; little that has been built since has added to the character of this attractive street with its modest but very varied houses and large solidity of the Victorian board schools.

4.1.76 Grosvenor and Elmsleigh Roads to the south preserve some good groups of late villas, on plot sizes larger than any others in the conservation area with the exception of those flanking Totnes Road. Grosvenor Road is the more varied with its key buildings ranging from late-Victorian to the 1930s. Many unfortunately have lost some of their original detail and period features, or have had poor quality extensions or loss of grounds. No. 25 is a clear example of a fine 1890s detached villa once set in a spacious corner plot which extended to Eaton Road; its rear garden has been lost to the modern Dainton Mews houses, and at the front it has been turned into a semi with the late 20<sup>th</sup> century addition of No. 23; the original house itself including the two south-facing bays has been unattractively refenestrated. Yet the aspect from Fisher Street gives an impression of the former quality with roundel-traceried barge boards on each gable and the hedge over the low limestone wall with its single monumental gate pier. Grosvenor Court has similarly suffered with its conversion to flats and the removal of its external stacks and overlarge dormers. Nos 15-17 are a later Edwardian pair, whose charm is in their simplicity; there is little embellishment outside the fine proportion of the form: only a platband between the floors of the projecting bay wing which eschews gables to finish in recessive hips, whose form is given externally by the terracotta ridges linking the slate roofs. No. 17 is in use as a surgery, at ground level an entry verandah once connected the wings, but only No. 15's is original, that on the surgery side is a replacement and fails to run the full distance. The garden here has been tarmacked over for parking although the low boundary walls survive.

4.1.77 The detached No. 11 and the semis Nos 7-9 are good examples of interwar infilling; the use of an awkward plot size in the former and the spatial disposition of the latter stand in clear contrast to similar late-20<sup>th</sup> century infilling with its alternative emphasis on standard designs and builds, or little sensitivity to place or plot. Here high over-sailing part-timbered gables above the 2-storey bays and the wide expanse of window space relieved by horizontally tiled quoins are in pleasing contrast to the earlier villa forms, with only the heavy PVCu sections of replacement glazing detracting, behind the low limestone walls and brick gate-piers. Nos 3-5 were originally the main block and service wing of a late 1880s stucco villa embellished with plat bands, tall corniced chimney stacks, and rusticated quoins and console brackets at the eaves above. Unfortunately all the original sash windows have gone and have been replaced by poor PVCu substitutes, some in casement form which do not even attempt to emulate the former horizontal and vertical glazing bars. But even these pale beside the unsympathetic flat-roofed PVCu conservatory entry to No. 5 built on dwarf brick walls.

4.1.78 On the south side Nos 4-6 form a semi-detached pair, an interwar infilling of a common vernacular type with full-height square bays below timbered gables, and recessed door entries below a round-headed arch. Nos 8, 10 & 12 are detached Edwardian villas, each with a projecting bay, but little ornamentation outside a plat band (No. 8); or heavy hood moulds and bracketed sills (No. 10). Change of use or conversion, like a number on this road, has occasioned loss, only the Veterinary Surgery No. 8 has preserved its sash windows, the others have PVCu or aluminium replacements, and all have lost their front gardens to hardstanding parking. No.14 is a delight; the double-fronted bay windowed villa of c.1900 is unique in the street and is set in larger than average size plot below a hipped pantiled roof. The symmetrical front preserves all its original sash windows: on the ground floor 9-over-1, and on the first floor 6-over-9; the matching pepper-pot dormers (a later addition?) alone have been PVCu reglazed. The mature garden behind the original boundary walls and gatepiers is indicative of what all the original front gardens in Grosvenor Road once looked like. Nos 20-26 once formed a spacious terrace group of four, now they have all been converted, including two into a residential home. The façades are embellished in the style of the 1880s/90s with rusticated quoins, projecting architraves, cornice bands, bracketed eaves and projecting entrances above steps, but the whole effect is one of displacement for the garden along the entire length has been removed – though there are a few stubs of boundary wall, and even a set of gatepiers survives – to allow hardstanding parking, with vehicles brought right up against the façade so there is little spatial separation between the house and the street. Further indignities include the beginnings of PVCu replacement glazing to No. 20, (most original sashes survive on 22-26), some inappropriate DIY shop doors, and some poor quality handrails to the entry steps. Both gable ends exhibit decorative chimney breast treatment at first-floor level below pierced barge boards; both also exhibit single storey flat-roof extensions – akin to the addition of a static caravan and totally out of character. Behind, a terrace group of nine: 19 Fisher Street & Nos 2-9 Grosvenor Terrace, signals a change in plan form and plot size between Grosvenor and Elmsleigh Roads to form an interesting and unique group. With the exception of the newsagents fronting onto Fisher Street, all have entries off a private alleyway on their north side which also separates the front garden plot from the house. The build is all of a piece with creamy white brick as the main building matrix with quoins, reveals, platbands and gable-eaves all decoratively picked-out in red brick. Most of the original timber sash windows appear to have been removed; unaccountably No. 2 has painted the cream brick, cream, and the red brick, red. The modern shopfront on the Fisher Street newsagents is a poor replacement for the original conservatory here, but the red-and-white gatepiers to the alley contrasts well with the limestone walls of 26 Grosvenor Road, and the earlier Greenlands Cottage, now 21 Fisher Street (4.1.35).

4.1.79 The north side of Elmsleigh Road at the end of the 19<sup>th</sup> century comprised 3 semi-detached mirror pairs and a detached example (No. 3) of the same type. These have all been somewhat degraded. Formerly detached, No 3 has had a late-20<sup>th</sup> century 3-storey wing added, its sash windows all replaced by PVCu, and most of the boundary wall removed so the front garden could be given over to hardstanding. Similarly Nos 5-7 have had their timber doors and windows completely replaced by PVCu, and have poor quality single storey extensions on each flank, while satellite dishes whether attached above or below a platband are not any sort of embellishment to the

façade. Nos 9-11 are a slightly larger pair with additional decorative elements such as wide tripartite ground floor windows framed by bracketed sills, architraves and an over-arching corniced hood mould containing a pedimented lintel; and a central three-light dormer with a blind light on the party wall. The windows have again all been replaced by PVCu, though here sash types have been inserted and the single horizontal glazing bar to each sash is more convincing than most. No. 9 preserves its boundary wall and thus is in the correct spatial relationship with the street. Less convincing are the flat-roofed ornamental pierced-concrete screen porch, and the single-storey 'static-caravan' type of end extension to No. 11. No. 13 & its original mirror, now 15a & 15b can still be considered a key building despite the addition, probably in the 1970s of possibly one of the least appropriate extensions anywhere within the bay which forms 15C & 15d; an error compounded by the plain tile roof. The presence of intact boundary walls and mature gardens does however ameliorate the poor extension somewhat. On the south side a series of terraces of a type and size similar to New Street and Gershon Street, though later, were built from east to west from about 1900. The earliest Nos 2-16 are all of red brick with vertical elements such as window jambs and pilaster strips dividing the individual houses below the cross parapets picked out in creamy white brick; a keystone and differential red brick distinguish the upper floor window lintels; gate piers and boundary walls enclosing the small gardens are also of red brick. However the chief feature of the group lies in the treatment on the ground floor fronts, for each is accessed via projecting paired glazed-conservatories. The originals must have been very handsome as the double-doors and stained glass of No. 16 suggests. However the overall design is somewhat clumsy for the adjoining ground-floor bays under pentice roofs are of a different height, and not conjoined with the neighbouring property, as the pilaster strip runs down to the ground. As the terrace group is stepped up the hill from east to west the whole gives a ragged and higgledy-piggledy view – curious and highly individual but not really successful. As always where the original timber windows survive – on the ground-floor bay sashes of No. 10, the upper floor sashes of 2, 8, 10, 12 & 16 – the aesthetic is far better. The end terraces, Nos 2 & 16, are the more successful because they have a full projecting end wing with a canted bay rising the height of the façade below a hipped roof.

4.1.80 Uniquely No. 18 is a detached villa, late Edwardian with recessive façades broken back from the west side bay; unfortunately its brick detailing is now painted over and all its windows have been replaced by poor PVCu top-opening types. The semi-detached pair Nos 20-22 have fared better, characterised by their open timber-verandah porches, and shallow 2-storey bays with tile-hung panels between the floors below timber gables. No. 20 preserves all its sash windows, 6- or 4-over-1, while No. 22 has lost them to PVCu replacements: the difference in aesthetic effect between this mirror pair could not be clearer. The two remaining terrace groups Nos 24-30 and 32-42 & 23 Fisher Street were built following the demolition of the early-Victorian villa Elmsleigh; 24-30 are similar in style to Nos 20-22, with square or canted 2-storey bays below timbered gables. Nos 32-42 have both ground-floor bays and entries but here they are linked and unified by a single verandah run, providing a more successful design than at the east end of the street. The addition to the 'end' of terrace No. 42 is the double-fronted 23 Fisher Street with its elongated verandah at the corner carried on a slender cast-iron column and fine curlicue brackets with linking trellis bands.

- 4.1.81 The Edwardian Elmsleigh Park alone in the conservation area is an avenue with a central stand of trees; these as well as screening the properties from each other's frontages also make for a road wider than normal, which when combined with its short length (barely 100m excluding the Dartmouth Road curtilages) creates an enclosed character quite different from those streets to the north. Four semi-detached pairs built in the first decade of the 20<sup>th</sup> century stand on each side of the street, predominantly brick below red clay-tile roofs. They are characterised by brick façades and large square red-brick bays which rise to timbered gables; the upper floor is rendered away from the brick window jambs. The side elevations utilise roughly coursed breccia with brick detailing. The bays are balanced by pitch-roofed entrance porches which project even beyond the line of the bays, some are open, others glazed on three sides. All preserve most of their low boundary walls (brick over breccia) and gate piers, and thus the small front gardens behind them, but all have removed some lengths to allow car access, done better here than elsewhere. PVCu has started to make inroads on the single-pane sashes, although only No. 15 has been entirely refenestrated, with some having only a few replacement windows such as Nos 1 & 13. On the north side the pairs are larger, the square end bays have become wings in their own right below timbered gables, with smaller bays under their own smaller gables over the entrances, and verandahs linking each of the wings. The verandahs of Nos. 6-8, 10-12 & 14-16 have all been enclosed. Because of the larger plots on this side of the street parking has been mainly confined to the rear areas so the boundary walls and gate piers survive well. However because the plots are larger there have been large rear extensions to Nos. 2, 8, 10-12 & 16.
- 4.1.82 On the north side of The Riviera a terrace group of six, 66 Dartmouth Road & 1-9 the Riviera, lies at the southernmost point of this large conservation area. Built c.1900 in roughly coursed breccia blocks with only the quoins and window details in a creamy white brick for contrast, two 3-storey end wings enclose four 2-storey units; these are linked by a timber verandah roofed in red clay tiles, but regrettably with glazed units let into all but one of them (No. 5); each of the interior terraces has a single tripartite upper window below its own timbered gable set at eaves level. The original glazing to the tripartite sashes is very handsome with 6-over-2 panes in the upper above 1-over-1 in the lower – unfortunately this pattern survives only in Nos. 3 & 5 the others have poor replacement glazing. Each of the end wings has a projecting 2-storey bay to the south with a balcony above at second floor level; on 66 Dartmouth Road the gable roof projects over with an external collar, with posts above, linking the plain barge boards together – on No. 9 The Riviera the replacement is a plastic fascia.
- 4.1.83 South of Elmsleigh Road a number of typical late Victorian semi-detached and detached houses flank Dartmouth Road. In contrast to those to the north, all are raised behind retaining boundary walls, so that ground floor levels are at head height from the street; this has the advantage of precluding the removal of the front curtilage walls and gardens for parking, which is thus confined to the rear. Nos 54-56 each have turreted bay wings linked by a modern verandah with most original sash windows replaced by PVCu units. No. 58 has a similar bay wing but is combined with a front facing 3-storey gable end instead of a mirror pair; all windows are PVCu replacements. Nos 60-62 are larger and preserve their chimneys, pots and ridge tiles; No. 60 maintaining its timber sashes. The 2m high limestone walls topped by

hedging does much to preserve enclosure and distance from the busy through route. The same is even more true of the formerly detached villa No. 64 which has had the equivalent of a 'twin' added to its north side within its large plot; this is well screened from the road, and from view, by a number of large trees. Railway Cottage at 4 Sands Road includes the original single-storey crossing-keeper's cottage established c.1860.

4.1.84 At the south end of Dartmouth Road, No. 79 sits high between the road and the railway embankment, showing a crenellated boundary wall to the south across the triangular green. This is not the only Arts and Craft feature which exhibits itself for the house is constructed of breccia and red brick, with render on the jettied upper storey and tile-hanging in the upper gable above the second floor bay. Dormers which lift the red clay tile roof and tall corniced brick chimneys continue the idiom. Despite the boundary walls and the hedges above, the building is prominent, and rightly so for it forms a fine entry into the conservation area from the south. It is therefore all the more disappointing that the fine leaded casements have been replaced by PVCu which could not be more inappropriate for a building of this quality. Over the railway embankment and linked by a narrow road through it the Roundham & Paignton Harbour conservation area lies only 25m to the east.

4.1.85 *Beyond the Boundary*

At the margins of the conservation area to the north, east, and south there are buildings and building groups which are of equal merit to those within the currently designated boundaries, but do not fall easily into one of the four character areas. To the north are several stucco villas on, or just off, Southfield Road. **1 Southfield Rise**, Nos 11 and **9 Southfield Road** were built by 1840 as Torbay Mount Villas. The unlisted No. 11 has had 20<sup>th</sup> century alterations; **No. 9A** is listed although it is a 20<sup>th</sup> century addition. **Nos 2-4** and **12-14 Southfield Rise** and the **former toll house, 19 Southfield Road** are of similar date; these though listed have been affected by additions and alterations.

4.1.86 Over the eastern boundary and next to the railway in Torbay Road is the very early purpose-built former **Torbay Cinema** (grade II\*) of c.1912. Built in brick and freestone in a Baroque style with Art Nouveau detail it is a unique building in urgent need of good and sympathetic use. Nearby are the charming **Nos 4-16 Torbay Road** "tall turn-of-the-century scrolly-gabled terracotta-trimmed terraces" (Cherry & Pevsner). Unfortunately only one of the original shopfronts survives in any recognisable form. The glazed canopy carried on cast-iron columns, a feature much repeated in this street, appears here as it does in both Victoria Street and Palace Avenue also, to be a later addition.

4.1.87 While the importance of these buildings is recognised and their listed status allows any proposed changes to be scrutinised and managed, it is those unlisted buildings to the south: the 1920s Arts-and-Crafts-influenced buildings of Osney Crescent and Osney Gardens with their red-tiled roofs, tiled kneelers at the gables and crescentic terrace forms which are architecturally of interest and important to the townscape which remain vulnerable.



## 4.2 BUILDING FORM & LOCAL DETAILS

4.2.1 The earliest surviving residential buildings, all post-medieval, are of cob-and-thatch which have rounded, organic forms. Those that survive are recognisable from Polwhele's 1797 description (2.8). The few Georgian and Regency buildings are stuccoed and show the typical ornament of the period: projecting porches, panelled doors with fanlights, sash windows, mostly with thin glazing bars, others with narrow marginal lights and ornately-headed. There are more buildings from the first half of the 19<sup>th</sup> century of two or more storeys, stuccoed and with typical 12-pane sashes.

4.2.2 Terrace types begin in the late 1830s with those in Palace Place, land formerly within the medieval Bishops' Palace, but it is those associated with the coming of the railway which stem from the middle years of the century that sees the beginnings of a pattern that will be widespread. Bishop's Place and Gerston Place lie in close proximity but are two entirely different compositions. Lower down the social scale those of New Street and Curledge Street are developments of the 1860s, the former the more forward looking and the latter more conservative.

4.2.3 However, it is the later Victorian and Edwardian buildings which predominate. The smaller terraces, especially those of Couldrey & Bridgman's designs, have a formal arrangement, with plain detailing with both brick and render predominant; others are densely built, often on plots constrained by medieval street plans and front directly onto the pavement. Towards the end of the 19<sup>th</sup> century plots and plan forms away from the historic core were set out on a much larger scale: the consortium of Bridgman, Couldrey and Lambshead bought the land, drained it and then designed and built much of the present town centre, including the arcaded shopping areas and several conspicuous public buildings. The larger mid-19<sup>th</sup> to early-20<sup>th</sup> century buildings have architectural detail which is of sufficient solidity and robustness of character for the underlying elevational detail and proportionality of the building to be maintained in the face of later alterations or additions. Whether detached, semi-detached, in short or long terrace form, the scale is normally generous (making full use also of the often irregular plot sizes at the margins) and conspicuously urban or inner suburban. The detailing is enormously varied and confidently executed in a wide range of materials.

## 4.3 USE OF MATERIALS & ORNAMENT

4.3.1 Stucco and white, or colour-washed, render is the predominant building finish applied over the locally quarried red sandstone, or more rarely grey limestone, and later over brick. This was a natural successor to the vernacular tradition of cob and lime-wash with black-tar plinths and thatched roofs; the materials found in the small groups of surviving 17<sup>th</sup> and 18<sup>th</sup>-century dwellings. In the later-19<sup>th</sup> century, and especially after the arrival of the railway in 1859, factory-made brick took over: red brick locally – Claylands was only 1km to the southwest; white, or creamy ball-clay brick from Newton Abbot. The two were often used in various colour combinations in the later-19<sup>th</sup> century, or combined with exposed stone.

- 4.3.2 The most common local stone was Permian New Red Sandstone whose use was extensive from medieval times; the quarry faces on the west side of Winner Street being one of the earliest sources. The underlying rock is close to the surface in many places and easily obtainable. Other major outcrops are found at Roundham Head where the stone varies from very fine to a coarse conglomerate with many inclusions. The Parish Church is an example of this stone in the fine ashlar form which is much more durable than the coarse form. The fine stone must always have been at a premium for even important medieval buildings: the Bishops' Palace and Kirkham House, for example, use the coarse-faced variety, although the latter would have been originally rendered. Later usage in the 19<sup>th</sup> and 20<sup>th</sup> centuries employs both forms, the rough-faced variety in particular for the many boundary walls which are a major feature of the late residential areas. Many of the earlier stuccoed villas will have been built of stone before brick was available. Some of late-19<sup>th</sup> /early-20<sup>th</sup> century buildings in exposed red sandstone have brick dressings. Earlier local tradition had been resistant to brick to begin with, or misunderstood it for a number of the houses on Littlegate Road, just beyond the northeastern boundary of the designated area, show brick above footing, or ground floor, courses of very rough breccia, which has weathered very much more than the superior brick.
- 4.3.3 Devonian grey limestone, quarried around Torquay, was also widely used, especially in larger public buildings, and occasionally for boundary walls. The major streets and roads also employed the polished stone for kerbs and gullies. Other stone varieties, all imports: Oolitic Ham Hill stone, and Bath stone from Somerset; and granites from Dartmoor or Cornwall, were used for ornament and detailing on larger buildings from the mid-19<sup>th</sup> century.
- 4.3.4 Thatch was the earliest roof covering, but it now only survives on four discrete building groups, all pre-19<sup>th</sup> century. From 1800 slate became the dominant material, and still predominates, although many roof coverings have since been patched or replaced by artificial substitutes. Most of the surviving original slate appears to be typical dark grey, with some of the purpler, Welsh types, but there are other such as the greenish slate from Cornwall on the Vicarage. From the early-20<sup>th</sup> century, plain tiles or derivatives, and pantiles become popular, and are especially in evidence in the houses of Midvale Road and Elmsleigh Park.
- 4.3.5 Of especial merit throughout the conservation area, but afforded little statutory protection in the absence of Article 4.2 directions, is the wealth of period detail. Stucco detailing appears universally on almost all the stucco-covered or rendered buildings, on walls and openings using a wide vocabulary in cornicing, architraves, hood moulds, brackets *et alia*; even on the smallest terrace group with all openings recessed a plat band may be found between the floors. There are good examples of decorative ridge tiles, crestings and finials, and eaves panels in terracotta. Fine joinery, in particular panelled doors and windows with distinctive patterns and elegant glazing bars, timber balustrades, and verandahs is widespread. Cast-iron columns, brackets, balustrades and railings are all rich in detail adding much to the intended aesthetic but using the modern material of the day. Brick work too is used decoratively and often in polychromatic combinations, not only on buildings but in boundary walls and gate piers. Similarly variegated slate sometimes appears in

polychromatic use, be it purely decorative, or simply part and parcel of its main function.

- 4.3.6 Where they survive, early shop-fronts whether individually or collectively, add much to the overall character of the conservation area and point up the contrast with many of the poorer examples of today. During the first half of the 20<sup>th</sup> century, comprehensive redevelopment allowed larger shop units than the single-width frontage to be introduced; the Paignton Co-operative Society, is an early example of the trend. Where such surviving period features as faïence cladding, early metal framed windows, or Art Deco detail comes within scope of redevelopment proposals their idiom becomes a determinant factor in schemes of frontage enhancement (4.1.10). Unfortunately the trend became a move towards blander shop-fronts in the later-20<sup>th</sup> century, with the the insertion of standard characterless fronts and fascias into period frontages. This still persists, all too often to the very real detriment of the overall appearance of the townscape. Later, purpose-built 20<sup>th</sup> century commercial development, where juxtaposed, is in stark contrast to the ornament and vertical emphasis of the late-19<sup>th</sup> century, but Paignton has experienced relatively little redevelopment of this kind and Bridgman's original concept has survived largely intact.

## 4.4 CONDITION OF BUILDINGS

- 4.4.1 The condition the of buildings within the conservation area is very varied. For the most part, privately-owned or office properties, and most public buildings are well maintained. However, older or larger properties that have been subdivided, and are rented with absentee landlords are mostly not well maintained; if they are repaired they are done so with cheap substitutes in place of regular maintenance of the original fabric. It is evident that much good quality period joinery and glazing to windows and doors has been lost to inferior PVCu replacements, often bearing little or no relation to the original; as may be seen from much of what remains of the latter. The original joinery where it survives is mostly in a good condition, especially that from the late-19<sup>th</sup> century onwards, which is argument enough for regular maintenance; it is normally capable of restoration, rather than replacement.
- 4.4.2 By far the most serious deterioration in the historic fabric were in the earliest streets of the historic core: Winner Street and Church Street. The decline of peripheral shopping areas, a universal phenomenon, was here exacerbated by particular local factors. This was highlighted by a Council survey of the problem, and in 1998 an action document *Restoring the Historic Heart of Paignton* was submitted to English Heritage as an application towards securing funding and support in setting up a Heritage Economic Regeneration Scheme (HERS). The HERS ran for four years, 2000-2003, as a programme to promote the conservation and enhancement of the surviving historic and architectural townscape; funding the repair or appropriate replacement of architectural detail much of which was vulnerable, often due as much to lack of maintenance as the threat of removal in many instances.
- 4.4.3 Thus the most significant threat, across the conservation area as a whole, remains not outright demolition, but the the removal and replacement of historic detail, especially items of joinery such as doors and sash windows; frontage and boundary features. There should be no conflict between the retention of historic detail, and modern levels of comfort and convenience, which is often the decisive factor in its removal, thereby causing a historic building to lose its authentic character. Sound advice is available in English Heritage's Notes on the application of Building Regulations Part L *Balancing the needs for energy conservation with those of building conservation*.

## 5 CHARACTER & RELATIONSHIP OF SPACES

- 5.1 In Old Paignton the great contrast is between the informal and organic pattern of development in the historic core, with changes in level across short distances, and along Fisher Street, up to the mid-19<sup>th</sup> century and the much more formal layout and design during the rapid growth of the town centre out from this core into a resort. The transformation was all but completed within the period 1860-1914 with exceptional rapidity achieved in the last decade of the century. The development, of course, extended well beyond the conservation area embracing the area between it and the Esplanade to the east; north to Polsham and Southfield; and south to St Michaels. All showing a regularity in layout: this dynamic in design, form and elevation producing a pattern of development typifying the late-19<sup>th</sup> century town.

- 5.2 While many streets are relatively straight and buildings formally arranged, there are exceptions throughout the conservation area from north to south which accentuate the variety and differentiate the character areas. The densely packed and low lying narrow lanes on the north side of Church Street; the tear-drop vistas and angularity of Palace Avenue with its green centre; the enclosed singularity and variety of New Street; the wide curve of Totnes Road with its informal arrangement of villas and many mature street trees; and the Midvale Road area where three distinct areas meet leading to the more unified spaces of the southern half of the conservation area.
- 5.3 The southern half of the conservation area, with the partial exception of Fisher Street, has become with time a unified and mature suburb of short terraces, detached and semi-detached villas. Here boundary walls, street trees and vegetation in private gardens, including a scattering of very large conifers, have significant visual impact. Late-20<sup>th</sup> century infill: whether substantial, or even slight but ugly, extensions to some of the original villas, and their conversion to flats, has diluted some of the established character in places, as well as increasing the density of development. The most serious change however is incremental and insidious – the increase in parking, with the taking down of walls and the removal of gardens, front and rear to accommodate an ever increasing density of cars. The removal of the spatial differences between the road and the domestic curtilage, the proportion of functional design is causing great loss of character.

## 6 GREEN LANDSCAPE & TREES

- 6.1 There are no substantial green spaces within the historic core, apart from the churchyard and the interior of the Bishops' Palace, a private garden. In both the combination of green vegetation and red sandstone is most striking. Bordering and within the churchyard are some fine specimen trees, mostly deciduous to the north, and a mixture of deciduous and evergreen to the south. An impressive row extends east from the lychgate and is an important visual feature in Church Street. These trees are already on elevated ground, and with the church tower rising above, form a strong focal point from elsewhere within the conservation area, especially from the north. West of Kirkham House in Kirkham Street on the steeply rising land to the north are a sequence of mainly private open spaces. While some are enclosed by breccia walls, other trees have been fortuitously opened to view by the post-war re-alignment of Colley End Road between Cecil Road and Kirkham Street. Elsewhere there are no more than a handful of trees in the small private gardens of the densely packed plots. Other public green spaces are mostly limited to small island sites as in Church Street, the result of demolitions or modern road layouts.
- 6.2 Palace Avenue Gardens was planned and developed as an integral part of the town centre layout in the 1880s but altered and enlarged with the location of the theatre to the south west (2.17) in 1890. Though small it is formally laid out and maintained as a park, wedge-shaped in plan with the tip to the east. It is enclosed within iron railings with two iron entry gates placed centrally north and south. The railings have been overgrown by hedgerows which enclose the grassed and floral areas with a mixture of ornamental and native trees; these provide an attractive vertical foil to the late-19<sup>th</sup> century buildings on either side that look onto the garden. After the First

World War, the War Memorial and its small enclosure was inserted here where it forms a prominent foreground feature, though dwarfed by the canopy of the Turkey Oak (*Quercus cerris*).

- 6.3 In the southern part of the conservation area an avenue of trees has naturally grown up along Totnes Road including a mature Gingko and a huge Monterey Cypress. In Bridgman and Couldrey's new suburb many privately owned trees form important features, including the mature pines at The Riviera, and mature Monkey Puzzle and Horse Chestnuts on Dartmouth Road.

## 7 THE SETTING AND FEATURES OF SPECIAL IMPORTANCE

- 7.1 The historic settlement was determined by the presence of high ground away from the low lying marshes adjoining the sea, and the availability of easily worked building stone, with good arable and pasture land around. The change in fortune following the removal of the rich manor from the see of Exeter after 500 years to absentee landlords appears to have led to 200 years of stagnation with little change. But the naval presence in South Devon during the 18<sup>th</sup> century, the agricultural provision associated with it, and the draining of the marshes after 1745 saw the beginnings of growth. Even so by 1800 there was virtually no expansion beyond the medieval limits of development, so that the Church and its tall tower remained the most substantial building, around which the small town was still clustered. The tithe map accurately records the topographical setting in 1840 with the new Totnes Road clearly visible (2.9-2.12); the road with the railway arriving in 1859 allowed an entirely new soci-economic pattern to arise.

- 7.2 The successful mid-late 19<sup>th</sup> century expansion began with the fast transport of cider and early vegetables to London, when the import of people became a greater industry than the export of horticultural goods all the elements were in place for the creation of a new seaside resort. Thus the Victorian seaside resort with its new town centre could be laid out virtually from scratch. The conservation area does not include all of this phase of the town's development for a grid plan of streets was continued east of the railway, with a mix of terrace, detached and semi-detached houses; further a number formally designed public open spaces were included, Victoria Park and Queen's Park, while The Green was left undeveloped as wide gap between the hotels fronting the Esplanade and Paignton Sands.

- 7.3 Section 4 The Architectural and Historic Qualities describes in some detail the main communal and individual elements that give the conservation area its special character, these may be summarised as follows:

- ❖ The mix of the variegated medieval street pattern in the north and the wider planned roads of the late-19<sup>th</sup> century development, connected by the 'spines' of Winner and Fisher Streets, and Torquay and Dartmouth Roads;
- ❖ the large number of key buildings, historic sites and other features of interest within the conservation area, and on the periphery beyond the designation boundary;

- ❖ the spacious layout and intricacy of detail using a range of materials, including natural stone and different brick types and colours, which characterises much of the late 19<sup>th</sup> century development;
- ❖ the survival of a much period detail in several streets, where slow commercial decline and the lack of redevelopment has resulted in numbers of late 19<sup>th</sup> /early 20<sup>th</sup> century shop-fronts remaining substantially unaltered;
- ❖ the survival of boundary walls, ornamental gate piers, early ironwork, timber detailing to doors, windows, porches, verandahs, glazed canopies and balconies, carved eaves brackets and gable end barge-boards *et multi alia*;
- ❖ the number of visually important mature trees, throughout the conservation area but especially within the churchyard, in Totnes Road, Elmsleigh Road and the Riviera.

## 8 EXTENT OF LOSS, DAMAGE AND INTRUSION

- 8.1 Many of the problems of commercial decline evident in Winner Street and Church Street at the turn of the millennium were addressed in the successful HERS of 2000-2004. Compared with some towns of similar size and importance, much of the later town centre has to a large extent retained its distinctive Victorian character, especially on the upper floors. Inevitably, change and poor aesthetic sensibilities have allowed the removal or degradation of many ground-floor commercial frontages and their replacement with standard and characterless fascia designs. Elsewhere most external glazed street arcading is falling into disrepair, or has been patched with inappropriate materials.
- 8.2 There are other factors working to the detriment of the character or appearance of the conservation area. The following list is not exhaustive but it is highly indicative of the current major detractions:
- ◆ Over-large extensions, or antipathetic additions to original late-19<sup>th</sup> century buildings; or infill development adjoining them, which overwhelm the original identity and uniform character with no balance in quality – especially in Grosvenor and Dartmouth Roads;
  - ◆ the loss of traditional materials, especially on roofs where the bitumen-coating of original Welsh or Cornish slates has occurred, or where these have been partially or completely replaced with artificial substitutes mostly poor imitations of the original;
  - ◆ the loss of many of the traditional shop-fronts from the late-19<sup>th</sup> century town and their replacement by plain fascias with large plate-glass windows which create a disjointure to the relationship with the fine detailing of the upper floors;
  - ◆ piecemeal late-20<sup>th</sup> century redevelopment in Winner Street set back from the established frontage which has exposed plain gable walls to the detriment of the street scene;

- ◆ undeveloped or poorly developed gap sites where future proposals require careful consideration in relation to the wider context of townscape quality;
- ◆ heavy traffic flows through several town centre streets, most notably at the convergence of Dartmouth, Totnes and Torquay Roads; and also at Colley End Road

## 9 SUMMARY

- 9.1 The Old Paignton Conservation Area extends over urban areas that have been settled for more than millennia, including small densely set streets whose plan forms have been determined by the organic medieval layout; and additionally it encompasses a highly designed late 19<sup>th</sup> century commercial centre and residential suburb, of fine quality. Until the advent of the HERS in 2000-2004 some of the historic buildings exhibited the results of dreadful neglect and very poor treatment. Many had been allowed to deteriorate, or showed the defects of inappropriate repair. However the HERS provided the opportunity for economic regeneration by applying the best conservation philosophy. This meant making maximum use of the published design and/or planning guidance both national (English Heritage) and local – the council’s own Conservation Team within the Planning Division. The comprehensive approach to conservation did not preclude enhancement of the townscape: promoting quality new-build, matching modern materials with a compatible aesthetic. That two such schemes were brought to fruition in Well Street, outside the HERS core area of Winner and Church Street, is a testament to its influence and success.
- 9.2 The schemes further successes have been to provide to the residents and co-participants in the HERS an enhanced understanding over potentially unsympathetic development; a highlighting of local distinctiveness and fostering of local sustainability; and the importance of ensuring that historic building conservation is always considered as an integral part of the planning process.
- 9.3 Elsewhere while there has been a distinct loss of period detail in some parts of the late-19<sup>th</sup> century town centre and inner suburbs to the south, the bold conception and Edwardian confidence of the original design and plan forms has largely survived, with only a little redevelopment and even less demolition. Cherry and Pevsner’s *admirable urban ensemble* with its *confident rounded corners* remains a very good example of a purpose-built late-Victorian town centre – one of the best examples in the West Country. The loss of original window and door detail through PVCu replacements, as well as the original proportions through extensions, is regrettable and increasing, especially to some of the detached, and semi-detached villas. Very few of the late-19<sup>th</sup> century buildings are actually listed, though as key buildings they are legion within those character sub-areas; the imposition of Article 4 (2) Directions, as envisaged by the local plan (below) are important to protect the remaining elevational and frontage or boundary detail which is currently so vulnerable.
- 9.4 Although it is a tendency to regard most late-20<sup>th</sup> century development as detrimental to the historic built environment, Cherry & Pevsner recognised the quality of some



relatively recent developments within the conservation area. The flats of St John's Court, spread across several blocks in Princes Street are a good example of close-knit infilling (c.1980) by the then Torquay Borough Architectural Services Group, under Austin Bond, where local style and materials were intelligently used. The former brewery complex immediately to the west was sensitively restored and converted (c.1981-2) by the Devon Historic Buildings Trust, to offices and housing with only modest elevational alterations required for new use.

- 9.5 It has been noted above that good quality buildings and settings exist on the periphery (4.1.85-87), but outside the current designation boundary. The extension of the existing conservation area to include the earlier-19<sup>th</sup> century villa development in the Southfield Road area, and the Torbay Cinema and the adjacent imposing terrace on Torbay Road has logic to it; but as both building groups are statutorily listed, inclusion within the conservation area would not confer any additional controls. The inclusion of some of the unlisted 1920s Arts-and-Crafts influenced buildings of Osney Crescent and Osney Gardens would however add a completely discrete character sub-area, aid their conservation, and enhance the conservation area as a whole.

## 10 CONSERVATION AREA POLICIES

- 10.1 Conservation Area policies are addressed in the adopted local plan:

*Policy BE5 - Development within or affecting a Conservation Area will only be permitted where it will preserve or enhance the character or appearance of that area.*

*The Policy outlines the Council's strategy for Conservation Areas. It includes issues such as the control of demolition, alterations and extensions, boundary features and design aspects, as well as the control of development in adjacent areas which could impact significantly on the townscape and environmental qualities within Conservation Areas. (The Built Environment 14.9)*

further it is recognised that:

*Roof materials, chimneys, cornices and mouldings, original windows and shopfronts, railings and boundary walls can all make an important contribution to the character of a Conservation Area. The Council will introduce Article 4(2) Directions to bring such items under normal development control. (The Built Environment 14.56)*

10.2 To frame specific policies within the Old Paignton conservation area:

- (1) All unlisted buildings identified as key buildings or groups of buildings that contribute to the historic built environment should be included within Article 4(2) Directions to control inappropriate changes to the principal elevations.
- (2) Protect from detrimental loss all those key local features of special importance, which need to be safeguarded or enhanced, when determining development proposals within the conservation area; and where in future, Conservation Area, or Article 4 consent may be required.
- (3) In tandem with Local Plan Policies and other guidance issued by national agencies or Torbay Council to give due consideration to the key local factors which make up the features of special importance, as set out in sections 4-9 above when determining development proposals within the conservation area.

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## **Acknowledgements**

Initial research by John Fisher BA MA MRTPI IHBC January 2002

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## PHOTOGRAPHS

## **Old Paignton: Historic Buildings**

- 1-4. Despite the town's antiquity only 4 buildings can be definitively dated to the period pre-1500, and even these have all had major 19th- or 20th-century interventions.
1. The Parish Church of St John the Baptist is in the main typical of the 15th century Perpendicular, but contains 12th century work in the chancel, and a fine Norman polychrome door reset at the entrance to the west tower. The tops of the walls in the foreground are those of the medieval lodging block (3).
2. The so-called Coverdale Tower at the south-east angle of the walled enclosure is co-eval with the wall and dated to the late-14th century. Restored in the Spring of 2007 with the aid of the Heritage Lottery Fund (HLF) it now contrasts strongly with the unrestored medieval and Victorian-rebuild walls thick with ivy and invasive Valerian. The external door is a 19th century addition; the walls now enclose the Vicarage garden (5).
3. The surviving walls of the medieval lodging building with the garderobe block in the foreground, both have survived as revetments against the church yard. The buildings were restored in 2004 as part of an HLF scheme. The original ground level is now almost 1 metre below today's, while the accumulation of burial soils in the church yard against the north wall over 600 years has raised the level by more than 2 metres. The buildings are separated from the main area of the enclosure by the passage way of Church Path
4. Kirkham House dates from the late-14th/early-15th century, with 16th century additions. The coursed local red breccia would have been rendered; while the interior woodwork is original the openings are 20th century replacements following typical West Country examples from the 1960 restoration.



1.



2.



3.



4.

### **The Historic Core**

5. In 1909 the Church of England reacquired the Bishops' palace site after 350 years and built the present large Vicarage (datestone 1910) in a free Arts & Crafts style in the same red breccia as the medieval walls, with timber leaded-casement windows below a diminished slate roof and a central chimney stack set at the roof apex.
6. 1-2 and 3-6 Palace Place, the former late-19th century encroachments within the former Palace grounds on the site of the gate, and the latter a typical 2-storey stucco terrace of the 1830s with hoodmoulds and iron window railings.
7. The buildings on the south side of Church Street were largely rebuilt in the later 19th century but incorporate fabric from their predecessors; the variation in rooflines, materials, fenestration and decoration are typical of organic change. The frontage plots have remained unchanged from at least 1567 and probably reflect the earliest layout.
8. 86-88 Winner Street, a rounded corner treatment at the junction with Church Street, is modest in scale and understated in decoration. Behind the crow-stepped gables and upper floor timbering of 35-37 Church Street were built by Bridgman and Couldrey in the 1880s as a nod to the past and in a manner atypical for them. The windows are 6-over-1 sashes rather than the casements that might be expected from the aesthetic adopted.



5.



6.



7.



8.



9. 70-72 Winner Street are mid-Victorian shops with accomodation above, both have benefited greatly from the HERS having had their shopfronts renewed; the shopsigns are modern commissions but are in a traditional idiom.
- 10-11. A distinctive new look to the former carriage entry into the 1906 C0-OP (10) and the main building itself transformed into the residential Banner Court (11).
12. Platform 1, 36 Winner Street was one of the earlier HERS developments, part of a mid-Victorian terrace of three but the only one with a surviving shopfront; the cast-iron columns became a standard feature of Victorian shopfronts.



9.



10.



11.



12.

13. 14 Winner Street, the HERS transformation of the smaller properties has often been a greater success than on the larger 3-storey ones. The thin glazing bars of the upper floor sash windows accentuate the strong horizontal lines, and are impossible to achieve in PVCu replacements. The modern shop sign, a HERS leitmotif, is a splendid addition which goes to create a cohesion amongst the conserved buildings.
14. The six-bayed late-Victorian group 44-48 Totnes Road and 1-7 Winner Street is another HERS improved building, visually prominent it sits at an important road junction. However the visual effect is somewhat vitiated by the clutter of street furniture.
15. The large 1850s villa 33 Winner Street towers over the meagre single storey 20th century shops on the street below.
16. 67-9 Winner Street, the end two of Nos 57-69, a group of seven three-storeyed shops in brick with white brick and limestone detailing above. Only three of the seven have benefited from the HERS; the results are obvious with the shopfronts clear, the entrances with traditional stall risers attractive, and the blinds concealed, when up, in special shutter boxes.



13.



14.



15.



16.

17. 103 & 105 Winner Street: No. 103 with its prominent oriel and indifferent shopfront chose not to take part in the HERS, The Barber Shop, No. 105 very obviously did.
18. 159-67 Winner Street are a series of 18th century buildings which face down Church Street: 159-61 a brightly rendered building incorporates a book shop; 163 preserves 8-over-8 sash windows and a large double-doored carriage entry; Style Nation 165-7 is pink rendered with an crescentic curving roof; another individual building with a unique double front brought back to life through the HERS.
19. 92 Winner Street is a fine early-19th century town house, accomodated to the change in level with an uphill L-shaped wing of 2 floors; the main block of 3 storeys is slightly set back from the street behind a railing topped wall. The window openings, even the sashes themselves (Edwardian single-pane replacements) and the simple dignity of the frontage is obscured by the fast-growing Boston Ivy. The (unseen) north elevation shows the underlying material to be the local red breccia sandstone rather than brick.
20. Kirkham Cottage, one of the few surviving post-medieval thatch-on-cob buildings, the forebuilding is later and has been re-roofed in slate after a fire.



17.



18.



19.



20.

21. The Southfield Road Warehouse was probably built as an apple store for the cider industry in the 1820s.
  
- 22-23. Well Street; the distinctive new build flats of Nos. 1-5 are the brightly coloured rendered group to the left (22); the Laura Place flats have been converted from a former warehouse and council works buildings (23).
  
24. The former brewery buildings converted to flats which link the two levels of Princes Street and Church Street.



21.



22.



23.



24.



25. Princes Street, the simplest of all the terraces has only minimal ornamentation, with some of the flat band at sill level surviving, but makes its external distinction in colour. The simple sashes with their single horizontal glazing bars are very much more elegant than the split top-hung PVCu types, which are poor replacements.
26. Millbrook Street is all of later-Victorian build, Nos 21-29, here, are the most elaborate of the different groups: generally rendered and blocked with a 3-course brick band between the floors; and projecting brick reveals to the windows and doors, with a further brick band below the eaves. Much of the decorative brickwork is painted, as is the rendering, though there is no uniformity in colour scheme, regrettably most windows are again PVCu replacements.
27. 55 Totnes Road, the 1820s Halswell Cottage with some typical Cottage Ornée features, the ogive-headed windows with margin panes are most attractive as is the cast-iron verandah, and the spear-head boundary wall railings. This early-19th century work, with 47 Totnes Road, Halswell Villa pre-dates the new road network of the 1840s and shows new development at the fringe of the historic core.
28. 14-16 Totnes Road, one of a group of late-Victorian semis on the north side of the road, with side entries and glazed verandahs to the front. The original gate piers and boundary walls with their gardens behind preserve the essential spatial separation from the busy road. The radical treatment of the gable façade of No. 16 may be compared with the original double round-headed windows of No. 14. The road junction is the meeting place of three of the character areas, on the right may be seen the flank of the stone-built Old Town Hall (50).
29. 31 Totnes Road, now occupied as a nursing home preserves much of its late-Victorian/Edwardian character, and being built in coursed red sandstone is in a very pleasing contrast to the stucco villas and semis in the road. The stained-glass porch-verandah, the pantile roof with full crestings and finials on all gables and the tall brick chimneys are all singular and important elements of the building. The rear extensions linking the main block to the original outbuildings are of lesser quality. Attractive limestone and brick walls surround on three sides containing shrubs and trees within a mature garden.



25.



26.



27.



28.



29.

### **The Fisher Street Area**

30. 9 Fisher Street, one of the few thatched cottages surviving in the conservation area. Here the late-17th /18th century building has been given late-20th century replacement windows and door, and a 'boundary wall'; the truncated lateral chimney stack is also unfortunate. Originally part of a larger complex which stretched eastwards down the track which preceded Curledge Street, what remains is a fortuitous survival.
  
31. Merricote, 16 Fisher Street is a typical late-18th century 3-storey town house, one of two in Paignton and a rare survival in Torbay. Its original features include hornless sashes to all window openings on the double front; deep coved eaves, but the most prominent feature is the projecting timber panelled porch with an open pediment, which contains the upper part of a large fanlight with spider's web glazing bars.
  
- 32-33. Tower House School was built in 1890 as villa for a local businessman, sui generis it is another unique building in Paignton with its evident late-French Empire influences, here executed in creamy-yellow brick (32). The original carriage house survives at the top of Mabel Drive (33) as a private residence.
  
34. Also at the top of Mabel Drive is the fine and well-preserved semi-detached pair of Tower House Lodge and No. 22 also sharing the entry. Mature trees and mature garden enclose the pair from the late-20th century Mabel Court.



30.



31.



32.



33.



34.

35. Around Sunbury Road a small settlement may have existed since medieval times; the extant buildings from the pre-Victorian period shown here are the 17th century Torbay Inn and 36-38 Fisher Street c.1840.
36. 60A Fisher Street is the late-18th century Parkfield Cottage, which preserves its round-headed iron trellis porch, 6-panelled door, and patterned overlight with delicate glazing bars above. But the house's aesthetic has been almost entirely ruined by the insertion of PVCu top-hung windows with 'stick-on' glazing bars. Now in separate ownership No. 60 was a later-19th century bay-front addition to Parkfield; an incongruous car-port is tucked beneath the canted bay. The windows here too are PVCu replacements though marginally less ugly; it is a classic example of inappropriate treatment to a key building which has escaped the listing surveyor.

### **The late-19th century Town Centre**

37. Amongst the first buildings put up east of the historic core was the short terrace of 1-4 Bishop's Place built in 1857 for the company staff of the South Devon Railway: Doctor, Architect, Engineer, and Supplies Manager. No. 1 remains in use as a surgery. The deep chunky eaves brackets, and the low wide corniced chimney stacks are distinctive and prominent. The glazed verandahs are in the main late-19th century though the glazed porch entry to Nos 1-2 is a recent larger replacement of the original.
38. Also from the 1850s is Gerston Place, a once elegant 2½-storey terrace of 6 on the west; and on the east side a run of shops which includes the the Old Well Public House and Nos 3-13 Torquay Road. From this aspect the buildings rise to a full 3 storeys, in a standard pattern of round-headed windows set in double round-headed reveals at first-floor level with much shorter flat-headed openings with 3-over-6 sash windows at second-floor level, with sill bands to both floors. Most shopfronts and fascia boards are unattractive except for the mid-20th century No. 7, Lily's. A continuous cornice must have run the full length but now only survives over the pub and Nos 11 & 13.
39. Victoria Street is the largest of the mid-century streets running east towards the seafront from Torquay Road; the buildings are mostly in white brick with regularly spaced ornamentation. The street now pedestrianised forms one arm of the east-west shopping access.



35.



36.



37.



38.



39.

40-45. The late 1880s Palace Avenue is Couldrey and Bridgman's grandest design with a series of impressive blocks, all different: 1-5 Palace Avenue (40) which flanks the Torquay Road junction includes a contemporary Chemist's shopfront - on the extreme right is the south end of the 1850s Gerston Terrace showing the difference in the scale of design over one generation; 13-23 Palace Avenue continues the four-storey block into the avenue proper, setting up the long west-east axis with Victoria Street (41). The elaborate former bank building (42), now a betting shop, begins the middle block Nos 25-39 on the north side (43); and finishes with the Methodist Church and Hall (44); the final block is much closer in scale to 19th century Winner Street with which it connects (45).



40.



41.



42.



43.



44.



45.



46 The south side of the avenue is much in the same idiom but contains in Nos. 42-54 the arc of the planned Victoria Crescent adjacent to the Palace Theatre .

47-49. New Street runs south of and parallel to Palace Avenue, containing a variety of terrace blocks from the 1860s.



46.



47.



48.



49.

50-52. The town centre elides into the late-19th/early-20th century inner suburb at the Totnes/Midvale Road junction and at the north end of Dartmouth Road. At these points are located a number of key buildings: on the corner of New Street and Totnes Road is the former Old Town Hall with its distinctive crazy-paved facing (50); opposite is the short terrace of 19-29 Totnes Road with the double-fronted end terrace being particularly attractive (51); and on Dartmouth Road the disused United Reform Church and church hall. (52)

### **The late-19th/early-20th century inner suburb**

Between Fisher Street and Dartmouth Road a series of streets of diminishing lengths run west-east; with most plots set north and south of them. Only Midvale Road and Totnes Road itself have the plots arranged to run north-south.

53-54. On Midvale Road a number of the large Edwardian houses have been converted, here Nos 14-16 as a health centre (53) and Nos. 2-4 as a secretarial college and employment agency. The low solid design in brick, or brick-and-breccia sets the street apart as the only one with an absence of stuccoed or rendered buildings.



50.



51..



52.



53.



54.

55-57. Curledge Street is the oldest street in this sub-area, its acute angle-junction with Totnes Road accomodates a pre-existing field boundary. No. 2, the 1850s villa Sea View (55) presents only a blind side to the street, as it faces east; partly obscured by the over-mature garden and in need of some maintenance, the oversize dormer is original and the only window from which there would have been a sea view. On the east side house types include the brick double-fronted No. 4 (56) and the 1860s stucco terrace of six Nos 6-16 (57).



55.



56.



57.

58-60. On the west side of Curledge Street house types include the stuccoed Nos. 32-34 (58) and the 1880s/90s brick groups Nos 9-15 and 17-19 (59). However Curledge Street is dominated by its large limestone school buildings constructed between 1876 and 1895 with varying degrees of classical or gothic ornamentation, here the south-facing gables of the 1895 Girls' school (60).



58.



59.



60.



61-64. Grosvenor Road preserves some good groups of late villas, on generous plot sizes, with key buildings ranging from late-Victorian to the 1930s. Nos. 3-11 on the north side span the range (61). No. 15 is one of an Edwardian pair, whose charm is in their simplicity, a fine proportion of form (62); No. 8 is one of three detached Edwardian villas, again with little external ornamentation; change of use or conversion, like a number on this road, has occasioned loss. While the original sash windows forms survive, the loss of the front garden to hardstanding parking removes all sense of separation from the street (63). However No.14, a double-fronted bay-windowed villa of c.1900, is unique in the street and a delight: all original sash windows on the symmetrical front are preserved with their 9-over-1, or 6-over-9 panes pattern; the mature garden behind the original boundary walls and gatepiers is indicative of what all the front gardens in Grosvenor Road once looked like (64).



61.



62.



63.



64.

65-68. Grosvenor Terrace sits between Grosvenor and Elmsleigh Roads a group of nine with no street frontage; this type of 'internal' terrace is common in the industrial cities of the north but rare here (65). Elmsleigh Road itself exhibits two aspects, the larger plots of semi-detached houses on the north side, a number of which have unfortunately lost some of their original detail and period features, or have had poor quality extensions or loss of grounds (66), or the smaller, tighter terrace runs on the south side (67). Between the terraces there is a solitary detached house (68).



65.



66.



67.



68.

69-70. Elmsleigh Park with its central stand of trees running down the middle of the carriageway has the air of a garden suburb, helped by its elevation over Dartmouth Road; four semi-detached groups occupy each side facing each other. Both sides show many attractive features, those on the north with a proliferation of gables, bays and verandahs (69) are larger than those on the south, which squeeze into smaller plots (70). The absence of stucco is a distinct contrast with much of the conservation area.

71-72. The Riviera, a solidly massed terrace group of 6 occupies the southern tip of the conservation area (71), mostly behind mature gardens (72).



69.



70.



71.



72.

73-76. In Totnes Road the houses, mainly semis, but a few detached or small terrace groups show wide differences in ornamentation and style and their construction includes brick (73); stucco (74), here well set back and above the road behind mature gardens; and stone: a semi-detached villa (75), and a detached house showing distinct Arts-and-Crafts influences (76).



73.



74.



75.



76.



## **Details**

Within the conservation area a wealth of ornamentation, has been employed in wide vocabulary of styles to the construction and decoration of many buildings:

77-82. Rich and elaborate in Victoria Street (77); an outside porch entry in New Street (78); joinery in Midvale Road (79); a variegated slate-hung 'tympanm' in Midvale Road (80); a wrought-iron gate in Totnes Road (81); 21st century doors to the Art Deco influenced Co-op in Winner Street (82).



77.



78.



79.



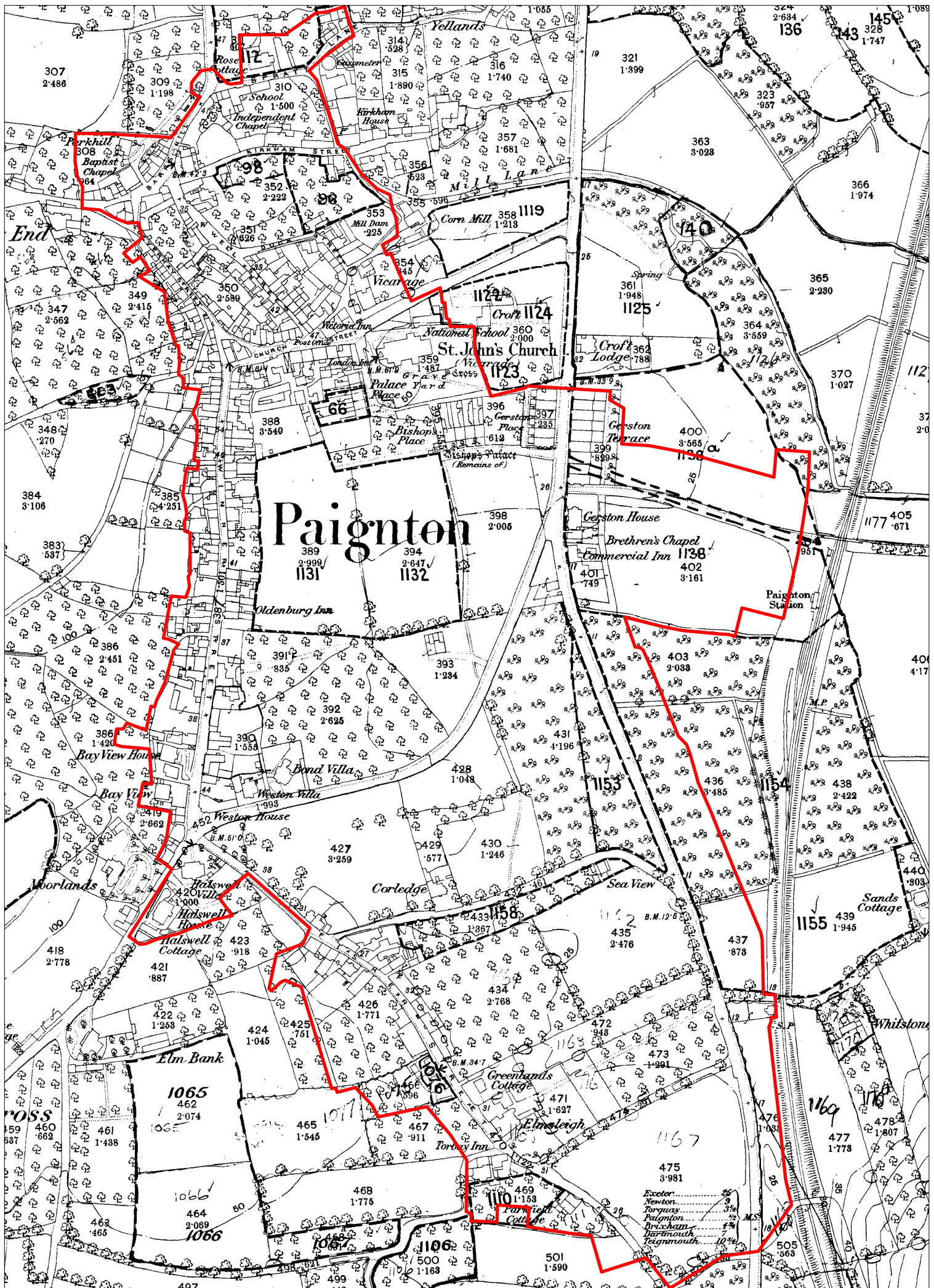
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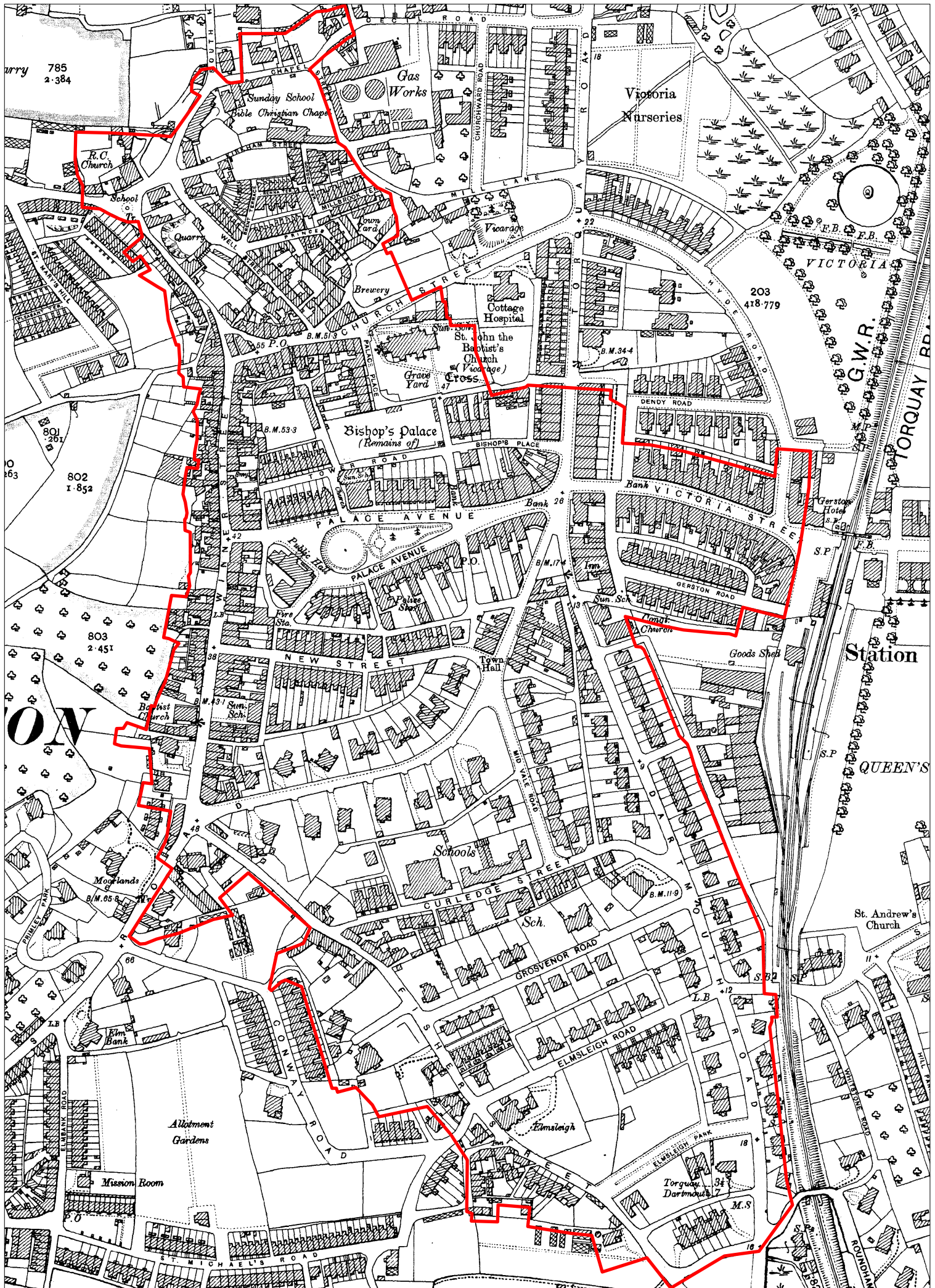


81.



82.





OLD PAIGNTON

Ordnance Survey County Series 1:2500 Second Edition surveyed 1904










# OLD PAIGNTON CONSERVATION AREA

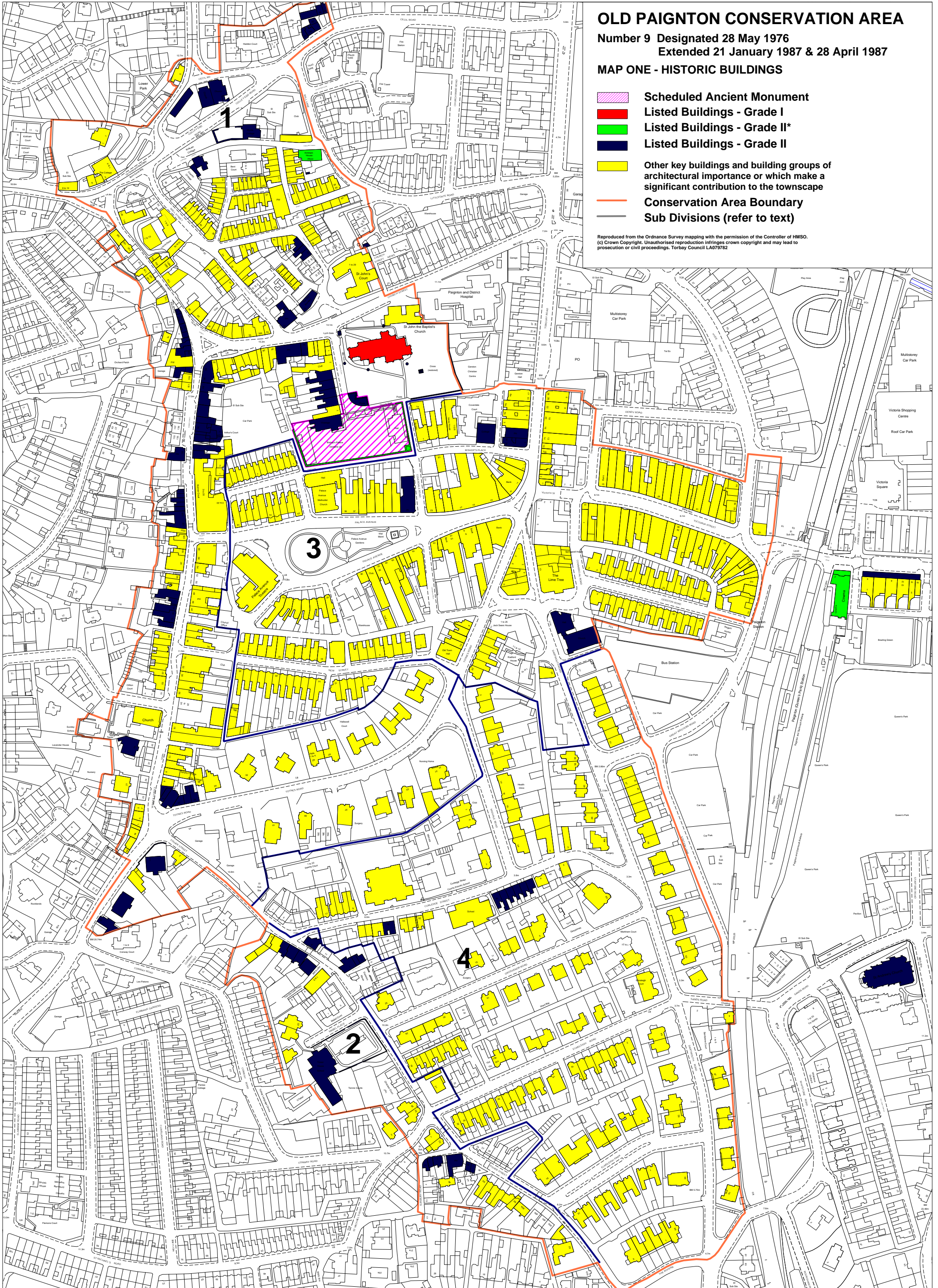
Number 9 Designated 28 May 1976

Extended 21 January 1987 & 28 April 1987

## MAP ONE - HISTORIC BUILDINGS

-  Scheduled Ancient Monument
-  Listed Buildings - Grade I
-  Listed Buildings - Grade II\*
-  Listed Buildings - Grade II
-  Other key buildings and building groups of architectural importance or which make a significant contribution to the townscape
-  Conservation Area Boundary
-  Sub Divisions (refer to text)

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**OLD PAIGNTON CONSERVATION AREA**

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**MAP TWO - AGE OF BUILDINGS**

Scale 1: 4,000

— Conservation Area Boundary

Before 1500

1500 - 1690s

1700 - 1820s

1830 - 1860s

1870 - 1915

After 1915

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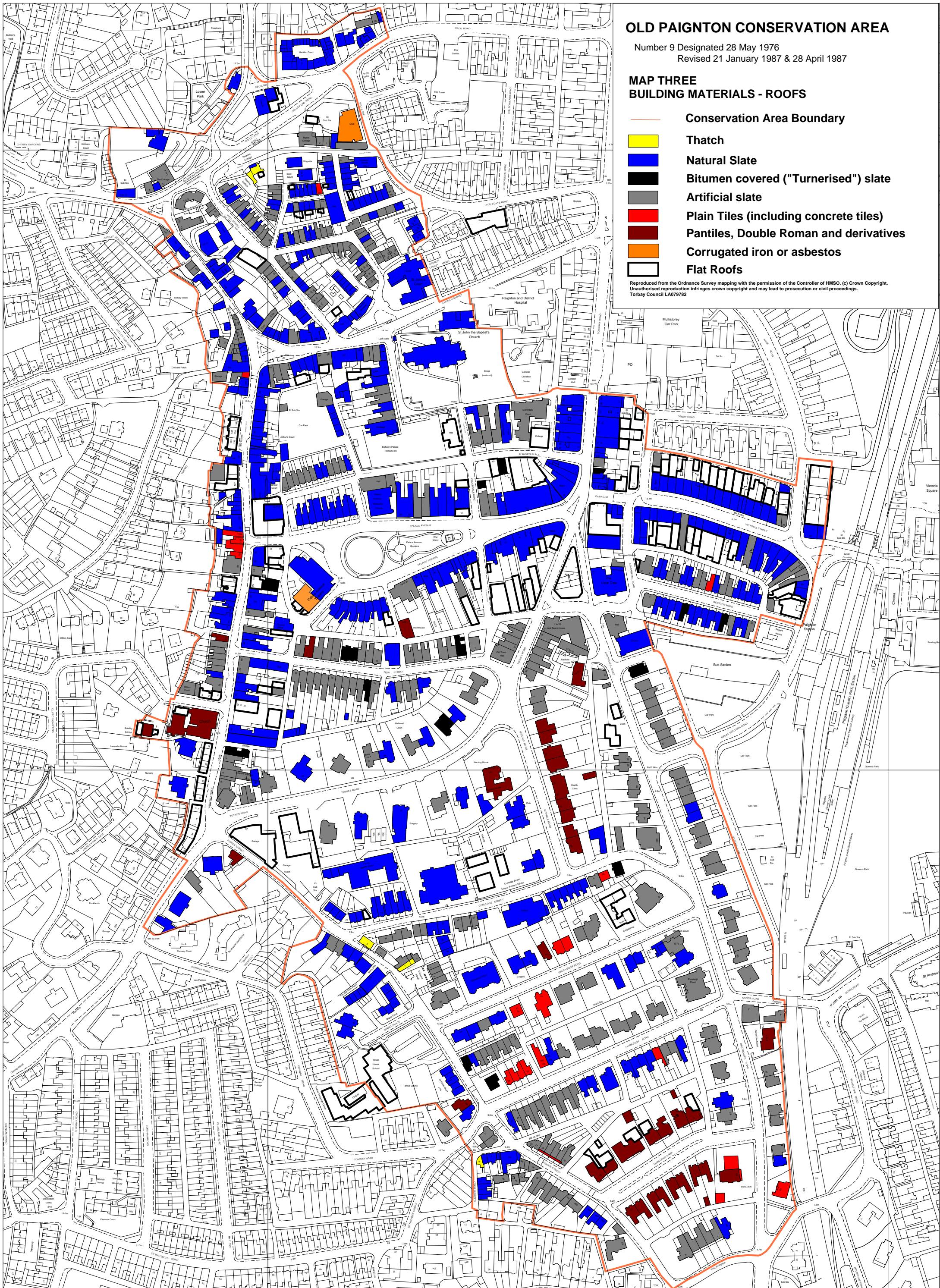
# OLD PAIGNTON CONSERVATION AREA

Number 9 Designated 28 May 1976  
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## MAP THREE BUILDING MATERIALS - ROOFS

-  Conservation Area Boundary
-  Thatch
-  Natural Slate
-  Bitumen covered ("Turnerised") slate
-  Artificial slate
-  Plain Tiles (including concrete tiles)
-  Pantiles, Double Roman and derivatives
-  Corrugated iron or asbestos
-  Flat Roofs





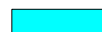

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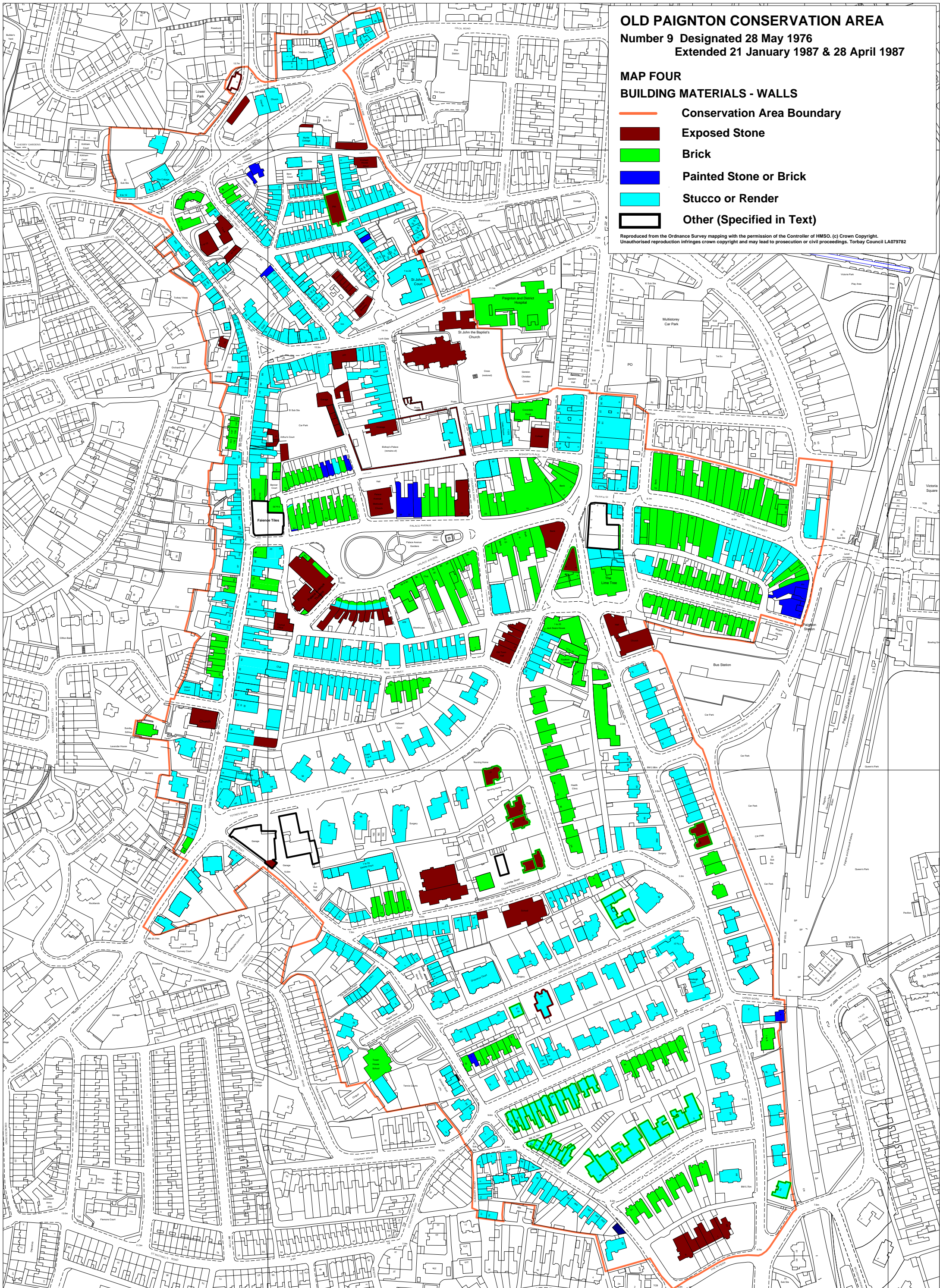
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**MAP FOUR  
BUILDING MATERIALS - WALLS**

-  Conservation Area Boundary
-  Exposed Stone
-  Brick
-  Painted Stone or Brick
-  Stucco or Render
-  Other (Specified in Text)

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**MAP FIVE - IMPORTANT FEATURES**

- Conservation Area Boundary
- ★ Feature of Special Interest
- Largely unspoilt frontages retaining significant period detail (including original shop fronts)
- Important building groups, normally of a similar date, or character of frontage detail.
- Main tree groups and individual trees
- Open Space - largely unrestricted public access
- Open Space - limited or restricted public access
- Useful pedestrian links
- ◀ Viewpoint - open
- Significant Landmark
- Distinctive New Build
- Main Hedgerow
- Prominent walls
- ◀ Viewpoint - enclosed / largely enclosed

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