



Higher Brixham Conservation Area *Character Appraisal*



HIGHER BRIXHAM

CONSERVATION AREA

CHARACTER APPRAISAL

CONSULTATION DRAFT

Revised

Hal Bishop BA MA Cert Ecol & Cons IHBC MifA
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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 1862
- Ordnance Survey County Series Second Edition surveyed 1904
- Ordnance Survey County Series Third Edition surveyed 1933

APPRAISAL MAPS (A – West; B – East)

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1 LOCATION & ESSENTIAL CHARACTERISTICS

- 1.1 From pre-Conquest times to the early post-modern period, Brixham was two distinct settlements: the lower part, the Quay, or now more recently Brixham Town; and Higher Brixham, the manorial centre and the site of the parish church. The bedrock geology of most of Higher Brixham is Middle Devonian Slates and Shales which stretch in a band of about 400-500m wide westwards from St Mary's Bay to Monksbridge Road and beyond; to the north all between Elberry Cove to Berry Head, thus Lower Brixham, is later Devonian Limestone. An outcrop of Permo-Triassic Oddicombe Breccia spans the Milton Street Area, while another band of Limestone is present in the Upton area south of the slates and shales. The overlying soils are mainly moderately well drained reddish brown stony clay loams either side of Milton and Drew Streets, with shallower well drained brown stony clay loams south of the Parish church; the former river valley along which run Drew and Bolton Streets has extensive alluvial deposits.
- 1.2 Higher Brixham with its Domesday manor was an agricultural community long before the fishing industry took over as the primary economic enterprise and the quay area became the larger town. Mainly linear in form and set out on the sides of a small valley, aligned southwest-northeast, the typical layout of the pre-modern town was narrow burgage-style plots perpendicular to the main streets: Milton Street west of the parish Church, and Drew Street north and east of it; there is a distinct change of alignment where the two streets meet.
- 1.3 Following the infilling of the inner harbour in the 18th century and the building of bigger quays out into deeper water fishing became the predominant industry of the town. The other significant industries which flourished in Brixham: shipbuilding, ropemaking, and quarrying were important from the mid-18th to the mid-20th centuries but these all grew up around the port area and an economy based on fish. During the 20th century tourism became increasingly popular, as elsewhere in Torbay, with post-War holiday camps established to the east of the historic town though it has never supplanted the fishing industry.

2 HISTORIC ENVIRONMENT, ORIGINS & DEVELOPMENT

2.1 During the Pleistocene (1.64 million – 10,000 BC) conditions conducive to the appearance of humans can be recognised in two locations. These are two raised beaches: the first a limestone platform stretching from Shoalstone Point to about half a mile west of Berry Head, the beach about 5 metres above high tide mark consists of a bed of pebbles containing flint and chert with shells cemented with sand and shingle. The other is a well-marked platform on the north side of Sharkham point, also about 5 metres above high tide mark, consisting of a thin strip of pebbles and flints with local rocks, coarse sand and shells.

2.2 Prehistoric remains and settlement is well attested from Middle Palaeolithic times (250,000 – 40,000 BC) with three solution caves being discovered in the 19th century: Ash Hole Cavern; Brixham, or Windmill, Cavern; and Bench Cavern. Ash Hole (or Ashole) was investigated by the Revd Henry Francis Lyte in 1824; beneath stalagmites he uncovered the bones of elephant, reindeer and hyena species. In upper layers of the cave earth well above the stalagmite floor, pottery, bronze metalwork, a Roman coin and human remains were found. In the 1960s the site was re-investigated and it was established that it had been used as rock shelter with occupation from the Neolithic (4000 – 2200 BC), Bronze Age (2200 – 700 BC) and Roman periods. The majority of the pottery dated to the Bronze Age and was analogous to Cornish Trevisker ware of 1750-1000 BC. The burials recognised by Lyte have been broadly assigned a Romano-British date of c.AD 0-500. In 1858 during the development of housing on Mount Pleasant Road a system cave of galleries and chambers was discovered by workmen. It was investigated by William Pengelly who recognised that, unlike Ash Hole, the cave had been sealed since Palaeolithic times and that *the last previous event in its history being the introduction of a reindeer antler attached to the upper surface of the stalagmite floor*. Historically this was most important because the traditionalist argument used against the dating of the Kent's Cavern deposits in Torquay was that it had been open since at least the 17th century and potentially contaminated. Over a period of 12 months Pengelly revealed rich faunal remains in layers with Palaeolithic flints: 1600 bones and 32 flints, the latter of Middle Palaeolithic and post-Palaeolithic date (after 10,000 BC). The discovery of the two together in cave earth deposits sealed by stalagmite floors provided the first scientific proof of the contemporaneity of early man in Britain with extinct animal species. Thus Brixham Cavern, as *Nature* put it in April 1894,

established beyond all doubt the existence of Palaeolithic Man in the Pleistocene Age and caused the whole of the scientific world to awake to the vast antiquity of the human race.

2.3 A third cave now quarried away entirely, Bench Cavern, was revealed in 1861 during quarrying between Higher Furzeham Road and Blackball Lane; similar Pleistocene fauna were uncovered and identified as bear, hyena, wolf, fox, reindeer, ox and hare. Brixham's caves though less well known than Torquay's Kent's Cavern are of international importance with undisturbed cave earth deposits surviving in the two remaining caves. In the fields west of Berry Head

Mesolithic (10,000 – 4000 BC) ‘microliths’, and Neolithic flint tools have also been recovered.

- 2.4 An Iron Age promontory fort is presumed to have been established on Berry Head – fancifully identified on Donn’s 1765 Map of Devonshire as a ‘Danish Castle’ – with a ditch and ramparts east of the present Napoleonic walls of Fort No. 3. Recent archaeological work at the site (2009) has established that the terrace between the walls and the guardhouse is not bedrock but an infilled hollow and thus probably the excavated ditch which would have provided the fill of the rampart. Mid-19th century reports of Roman coins being found in the vicinity may well be late-Iron age copies of Roman types. Additionally Claudian coins (AD 41-54) are said to have been found on Furzeham Common also in the mid-19th century. Observations at the same time of circles surrounded by ridges on the common were thought to be barrows; however as the inside of the ridges contain a circular path of pebbles this might be better interpreted as the presumed bases of military bell tents known to have been present in the later-18th and early-19th centuries. As with much of Devon west of the Exe there are few signs of Roman influence with Romano-British settlements continuing as dispersed farmsteads into a post-Roman Iron Age and thus the origins of urbanisation are obscure.
- 2.5 The Brixham referred to in Domesday is Higher Brixham, around whose church the historic manor and parish of *Briseham* developed. The name may be derived from *Brioc* a Celtic personal name and the old English *ham* – ‘the homestead or enclosure of Brioc’. If Brixham does derive its name from a Celtic overlord, the vill is likely to predate the Saxon settlement of the area in the 8th century. The manorial system and boundaries which are recorded in Domesday may have been well established by the 10th century. Certainly the presence of a Kingswear and a Kingston in the vicinity are indicative of the presence of a large Saxon royal estate. The manor at Domesday was held by Judhael of Totnes as Tenant-in-chief. Judhael, who held the manor of Brixham as part of his Honour of Totnes, farmed his own land here: 12 slaves working ½ hide, or c.60 acres. 15 villagers, 12 smallholders and 5 cottagers farmed the other 2 hides, or c.240 acres under the plough; these figures suggest a community of around 200 at the end of the 11th century. Domesday also records the presence of meadow (4 acres), pasture (12 acres) and woodland (12 acres); cattle (4), horses (2), pigs (10), and sheep (180). This record of mixed agriculture taken with the size of population further suggest a settlement of long establishment, with the transition of isolated farms and hamlets into a larger community. The parish embraced the smaller manors of Galmpton, Churston (Ferrers), Lupton, Wodhuish, and Coleton – all the estates on the peninsula.
- 2.6 In 1205 the township of *Brikesham* was awarded to Henry de Nonant and valued at £18; from the thirteenth century Brixham was held by various families in dower and often sub-divided, though in 1334 Edward III gave John de Leybourne free warren (the taking of rabbits) in all the demesne lands of Brixham. A deed dated 1335 records a lease given by Henry de Pomeroy (one of the two Lords of the Manor) to one William le Baker of Brixham and his wife Gonnuldathe; the lease contains probably the first mention of a house in the town, the house and land being that located in ‘Bremele Furlong’. From this time increasingly houses and tenements enter the record although often only in relation to another tenement

rather than any independent location. New building is mentioned in 1343 when Johannes de Wynston granted to Ely Baker of Brixham and Laurency a his wife 'a house in my tenement of La Chircherete [?Church Street] in Brixham which house I have built anew near the tenement of Clement Boghecleve'. Grants in 1346 included land recognisably at Chiseldon and Summer Lane. Leases for various properties occur throughout subsequent reigns given by the de Pomeroy overlords, many of the cottages or tenements having substantial small holdings of land. Some sense of size is given by Edward Pomeroy's 1537 grant of his portion of the manor which included 40 messuages (a house with outbuildings and land), a mill, 400 acres of land, and rents in Brixham.

- 2.7 Typical of the medieval land arrangements is the linear layout of narrow burgage plots perpendicular to the axis of the main streets with house plots on the frontage itself; the formality of such plan form is likely to be a post-Conquest feature rather than a survival of the Saxon form, though the street plan is undoubtedly pre-Conquest. Milton Street, which extends west from the site of the parish church, is the clearest example of this with many property divisions surviving to this day. Any earlier nucleated settlement will have been concentrated around the church; the sinuous form of Drew Street (formerly Drew, Church and Conduit Streets) here demonstrating the change of layout. South of Milton Street and Upton Manor Road, are remnants of medieval strip fields. These elements of relict landscape have been much encroached upon, especially since the war; yet this rare and near unique survival in Torbay lies less than 100m from the boundaries of the conservation area.
- 2.8 Other than in leases of manorial lands Brixham is disappointingly poorly represented in much of the documented medieval records, what little there is tends to be surveys of customs paid, ships owned and mariners available for royal service. Perhaps the first recorded ship from Brixham is that which landed wheat at Topsham (for the Exeter market) in 1296; a barge of Brixham is recorded in the Thames in 1404 while a number of 15th century custom accounts from Exeter record cargoes of fish. The ship-names *George*, *Rose* and especially *Mary* are common. Some familiar place names are well attested though, Hillhead in 1276; Parkham in 1412; and Furzeham, as *Fursham* in 1475. A lone manorial survey of one-third of the manor of Brixham in 1440 allows one to extrapolate that there were 90 cottages within the whole manor but only 30 farm holdings. The large number of landless cottages must indicate that many of the inhabitants worked at sea. Brixham Quay appears on a Henry VIII's coastal defences map of 1540.
- 2.9 Brixham is certainly subservient to Dartmouth in population, wealth, and shipping tonnage though it is sometimes subsumed into the returns of the larger haven. John Leland in 1542-3 dismisses Brixham as one of the mere 'Fisher' towns, as opposed to Dartmouth with its extensive overseas trade. This is borne out in Thomas Colshill's survey of Devon merchant ships of 1572 where the total given for 'Torbay' is 5 ships under 60 tons, whereas Dartmouth has 8 ships between 60-100 tons and 24 under 60 tons – smaller fishing vessels are probably not enumerated. (Further survey detail may be found in the Historic Environment, Origins and Development section of the *Brixham Town Conservation Area Character Appraisal*.) In the Duke of Buckingham's 1619 Survey of All Mariners

in Devon, Dartmouth and the Torbay parishes (Brixham, Paignton, Tormohun, and Saint Marychurch) can count on 1,538 seamen of which 428 come from Dartmouth, and 151 from Brixham.

- 2.10 The necessities of longer-ranging wars at sea from the mid-17th century led to the development of some port facilities and a supply infrastructure. When William of Orange's fleet was pushed down the channel to Brixham in 1688 a fortuitous change in wind allowed most of the 300 vessels to land at Brixham. A fleet watering facility was established around 1700; five 12-pounder cannon were issued in 1745 to oppose any Jacobite landings. From the Seven Years War 1756-1763 Torbay became a major fleet anchorage, resupply station, and safe haven for the channel fleet, especially on blockade duties against the French. In 1779-80 after Spain and France joined the American Revolutionary War gun batteries were established at Berry Head, 'Danish Castle', Fishcombe and Hardy's Head; a large naval reservoir was established by 1781 (and improved in 1801). Maintenance at sea over long periods created enormous supply problems, there were 23,000 men in St Vincent's Squadron in 1800 – only 16 towns in England then had a population in excess of 20,000. While Brixham Quay prospered from fishing and supply activities (the Naval Reservoir on King's 1781 map is the largest structure in the lower town) the higher town was much more part of the agricultural supply economy, further there appears to be no record of a market grant until 1799. Devon's agriculture was of crucial importance for the navy from mid-18th century, with fresh provision needed to supplement dry-stores. The navy's demand certainly enriched farmers, and contractors even more so, but often meant enormous hardship for local people, especially during bad harvests; food riots ensued in 1795 because of the absence of food for local consumption. At the end of the 18th century the Navy's victualling requirements increased from 2 to 5 months since the western squadron was the strategic reserve for the entire world and had to have the capacity of following the French fleet anywhere.
- 2.11 The arrival of what were in effect floating towns in Torbay necessitated the establishment of a marine guard to prevent the:

'scenes of drunkenness, obscenity, blasphemy and consequent casualties (by the men fighting with each other and falling over precipices) which, to the disgrace of His Majesty's Navy obtained heretofore in watering the fleet at Brixham.'

Ships at the Torbay anchorage were within reach of victuallers and were ordered petty warrant victuals – bread instead of biscuit, fresh meat and green vegetables – in order to conserve the sea stores; additionally beer was issued at a gallon a day, being short-lived and bulky it was best brewed locally. Re-victualling in Torbay has been likened to a pit stop: the fleet had to be able to return to blockading the French coast if the wind changed, contractors were thus on 12-48 hours notice. In 1804 the Victualling Board Ledgers record £4,931 spent on fresh beef received from Torbay, which though behind the Navy's major ports and dockyards: London, Plymouth, Portsmouth, Chatham and Dover was still sixth in England notwithstanding that it was only an anchorage. Yet where is the architectural evidence for the contractors' warehouses, slaughterhouses, cooperage and victualling yards? King's 1781 map shows Brixham Quay during the height of the

French-American wars. Admittedly schematic the only ‘warehouse-like’ buildings are one straddling what is now Beach Approach, another to the south and one on the south side of what is now the footprint of 67-75 Fore Street. Nor are there obvious signs of rich merchants or farmer-contractor houses in Higher Brixham. MAP 2 shows the survival of houses constructed during the 18th century and early 19th century with few showing the type of conspicuous display associated with the supply profiteers.

- 2.12 While King’s map shows only Lower Brixham it highlights the area between Middle and Fore Streets, formerly the inner harbour, as almost devoid of buildings (the medieval tide mill is now leat- and pond-fed), east of Pump Street lie the ancillary buildings of the mill and the few ‘warehouse’ buildings. West and south of what is yet to be established as Bolton Cross lie only meadows; no contiguous development links lower Brixham to higher. Torbay’s importance to the navy waned after 1815 and never returned: no further wars were to be fought against the French, steam ship technology, and the completion of the Plymouth breakwater after 25 years construction in 1840 made the Bay’s anchorage obsolescent in strategic terms. In succeeding decades and with increasing pace Torbay transformed itself from a naval supply depot to a seaside tourist destination – except Brixham, where until well into the 20th century shipbuilding and fishing, and their service trades remained the chief industry.
- 2.13 In 1842 John Wood published his *Plan of the town of Brixham and Environs* showing the lower town from 87 Milton Street in the west to Rock House, 59 Berry Head Road in the east, all of Upton in the south, and up to 85 New Road on the north. It mixes topographical, land use and socio-economic information. Lower Brixham is characterised by dense development within the former inner harbour, including a Gas Works (opened in 1838) and terrace groups climbing up the northern slope to Furzeham Common, including the ‘New Church’ (All Saints had been established as a chapel of ease in 1816 and enlarged with transepts in 1825). On the slopes of Rea Common are located a ropewalk and a windmill. On the west side of Mill Street, now Bolton Street, the Higher Mill and its large pond (Watermill Court, and Churchill Court and 87-97 Bolton Street occupy the respective footprints); opposite the mill is the national school. South and west of Great Gate in Higher Brixham – away from the denser historic occupation north and west of the Parish church – shows a much more dispersed character with houses in large grounds, whether aggregations of the former burgage plots on the main thoroughfare of Milton and Drew Streets, or large detached properties in larger grounds away from it, with the gentry holdings clearly delineated as in a directory. The sociology of the map is fascinating for far from portraying Higher Brixham as a relict medieval town – Lower Brixham is largely 19th century and thus quite different – what is highlighted is the polite landscape of landed holdings in imparked grounds outside the long through-street of historic settlement.
- 2.14 Before the extension of New Road in 1830 Churston Ferrers was only accessible from Higher Brixham via Horsepool Street, Monksbridge and Copythorne Roads. Donn’s 1765 Map of Devonshire shows these as the only road access, except that from Kingswear. Fanny Burney staying at fashionable Teignmouth in 1773 visited

- 2.15 William White's *History Gazetteer and Directory of Devonshire* of 1850 is among the first detailed guides aimed at new travellers, it describes Brixham at the beginning of the railway age, although distant Torre was still the end of the line at this date and for a further 8 years.

A flourishing market town, seaport and extensive fishing station. Delightfully situated on the southern projecting point of Torbay ... in two parts called Upper and Lower Brixham; the former of which extends in a long straggling street, more than 1½ mile south of Lower Brixham or Brixham Quay and most of it, (with the parish church) is in a picturesque valley ... Brixham is said to have the largest fishery in England. More than 270 sail of vessels, comprising 20,000 tons of shipping, and employing 1600 seamen, belong to the port. And a large number of them are engaged in the fishing trade. [The 1851 census records a population of 5,936 in both Higher and Lower Brixham. White also records an essay into mining.] Iron Ore has been discovered in the parish within the last ten years ... two mines are now working with considerable success, one at Upton on George Cutler's estate [Upton Lodge] and the other on Furzesham Common.

- 2.16 White's summary account adds to the evidence of Wood's map a decade earlier, Brixham Quay was expanding quickly as a harbour and shipping centre while Higher Brixham remained largely the dispersed non-nucleated village surrounded by strip fields with few enclosures. The first large scale mapping was undertaken by the Ordnance Survey in 1862; the First Edition OS County Series surveyed the parish at 1:2500 and is far superior to any previous map. (Five sheets of Lower Brixham were surveyed 1862-4 at the Town Map scale of 1:500 – these are some of the finest public maps ever compiled anywhere.) Higher Brixham is characterised, and especially from Black House westwards, by a relict landscape that is still essentially medieval, with the narrow plots stretching back from the houses fronting the street, and small irregular fields beyond: the narrow curved strip fields lying either side of Southdown Hill would not be unfamiliar to the Domesday inhabitants. A cluster of compact farms complexes are concentrated around the Horsepool Street and Frogwell Lane (now Greenover Road) area. The Higher Brixham Conservation Area in all essentials embraces the area of settlement then extant: Milton Street, lower Summer Lane, the junction with Southdown Hill and Upton Manor Road, Horsepool Street up to Greenover Road, Baker's Hill, as far as Greenacre (the former Vicarage), Drew Street, Knick Knack Lane (an interesting derivation, 20 years earlier John Wood recorded the street as *Nat Lake Lane*), and Burton Street with an extension to lower Rea Barn Road.
- 2.17 Within the fossilised medieval plan form there are some departures in land use, a number of gentry houses have been built as villas within landscaped grounds with drives: Laywell House, Laywell Cottage (Aylmer), Dashper House, Greenover,

Burton and Parkham Villas, and Mount Pleasant. There are also a number of smaller 'polite houses', often shoe-horned into existing curtilages: Nutree House, Milton Cottage, Griggs Cottage, Burton Cottage, Eveleigh Cottage, Castor Cottage, Green Hill Cottage and Parkham Cottage.

- 2.18 There are two other characteristics of the conservation area, one is evident from the historic map: the ubiquitousness of orchards, almost without exception all the burgage plots are given over to orchard, as are a number of fields further distant. It is these which have provided the land for the later 20th century development of Brixham such that they have all disappeared. By contrast the houses extant then are still largely present today. MAP 2 shows the age of buildings, a large number predate 1870 and in consequence Higher Brixham has a higher percentage of listed buildings than any other comparable urban area in Torbay (MAP 1). To the east beyond the conservation area boundary the industrial landscape is just visible, Upton Quarry and its limekiln lie less than 200m from the vicarage, while almost adjacent to Castor Cottage lies the West of England Steam Mills, described by White in 1850 as *just erected at a cost of £6,000 raised by a numerous company in £10 shares*.
- 2.19 The County Series Map was revised for a 2nd edition in 1904 (published 1906); some parts of Higher Brixham seem hardly to have changed in the 40 years: on the west a few of the plots have lost their apple trees, some of the narrower strips have been aggregated otherwise a single new cottage villa has been built on Milton Street (No. 46); Black House has lost its rear outbuildings, and the new Urban District Council has established a reservoir at Laywell on the western edge of the conservation area. (Higher Brixham had remained part of the Totnes Rural District Council until 1894 when it united with Lower Brixham Urban Council.) As might be expected the closer to Lower Brixham the greater the relative change, with groups of terraces appearing on frontages formerly unoccupied by buildings, or in more instances replacing the medieval or post-medieval vernacular. Upton Cottages, 1-4 Bakers Hill; 1-8 Home Close off Drew Street (with the land laid out for a further 7 although only 3 were ever built); and 25-29, 30-42, 39-53, 48-58 54-58, 75-83 Drew Street, and 2-6, 8-14 Castor Road have been built, or re-built. The densest development was undertaken at the northeast in the Great Gate area, closest of all to Lower Brixham, with the three large terrace groups of 2-30 Burton Street, 12-38 Rea Barn Road and 1-10 Rose Acre Terrace built; also here in a completely different vein were the detached houses of 1 & 5 Rea Barn Road in large one-sixth acre plots.
- 2.20 The pattern has not greatly changed at the time of the next OS resurvey in 1933, the orchards are as ubiquitous as before, only parts of three appear to have been grubbed out for new houses. Within the conservation area boundary 139 Milton Street is the only new development in the ¾ km between the Southdown Hill/Upton Manor Road junction and the western boundary along Milton Street. Flanking the conservation area boundary to the south side of Milton Street Nos 80-94, a group of semis and detached houses occupy a former orchard. Similarly outside, Somerleyton is present on the south side crammed into a long narrow medieval strip field with Greengates, with access onto Southdown hill at the south

end. Also on the area boundary are the semi-detached pairs of 3-11 Summer Lane opposite Aylmer.

- 2.21 East of the Southdown Hill/Upton Manor Road junction and southeast of the Laywell Reservoir there has been wholesale clearance and street widening in Milton Street with the building of 15 houses between Pear Tree Cottage and 27 Milton Street, in 2 terraced groups of 4 and 6, 2 pairs of semis, and Garth Cottage as the sole detached house – four have since been subsumed into the large garage complex. On the south side, set back from the road 3 new houses face this new group: Glentop, and the semis Alandale and Upalong. A large listed group of disparate buildings set on the street front to the north has prevented further road widening. Closer to the town centre the curtilage of Norton House has been remodelled and 16a-c Milton Street built. Off Horsepool Street the eastern buildings of Polhearn Farm have been pulled down and the nine houses on the south side of Polhearn Lane erected. In Drew Street Chapel House, the eastern part of 31 and the pair 33-35 date from this period, as do the earlier buildings of Eden Park School accessed by pedestrian steps from the Street.
- 2.22 In the northern part of the conservation area on Dashpers a small group of three houses, Firle, Cuckmere and The Firs had been built in a former orchard, while Havenside, Sun Spot, and Peacehaven (the developer appears to have a predilection for the South Downs) replace an older group. On Burton Street it is the semi-detached pairs Greendale and No. 46, Sunnydale and Homelea, and the detached No. 21, and Cothill that appear newly built on formerly open land. The long Burton Street terraces, uncompleted in 1904 now extend to No. 44, though their completion and that of their contemporaries 1-6 Doctors Road was before 1914. Similarly in the densely developed block formed by Burton Street, Doctors Road and Greenwood Road, which the conservation area boundary bisects, the Greenwood Road terraces, complete as far as No. 11 as recorded in 1904, are built in their entirety to No. 41 at the Doctors Road corner. In the north-eastern arm of the conservation area 7, 9 and 42 Rea Barn Road, all detached are present in largish gardens. Despite the inter-war developments Higher Brixham, south and west of Doctors Road, is still notable for its openness – the area of its fields is far larger than its housing – and still overwhelmingly consists of apple orchards in small fields.
- 2.23 Within a generation the post-war house-building programme had transformed the recognisably medieval layout of strip fields, and long narrow urban plots totally, subsuming the historic pattern in a low density sprawl that is characteristic of the later 20th century. Almost all previous house building was off the existing street plan, the post-1945 expansion required new streets and much land. The OS National Grid survey was revised in 1968 (southwest) and 1972 (northeast), it records the new Brixham with large access roads mostly cutting across the existing field boundaries careless of the historic field pattern: Chestnut Drive, Cedar Way, Elm Road, Pine Close, Laywell Close, Eden Park, Weston Close – Burton Villa Close is a particularly bad example; others do run with the grain of the historic boundaries: Milton Park, Southdown Avenue, Quentin Avenue, Follafield Road, Golden Close and Barnfield Road. While these roads and their housing are almost all outside the conservation area – the original boundaries

2.24 The first phase of building recorded on the 1968-72 OS was intensified over the last quarter of the 20th century, with an increasing density of development around the conservation area, especially characterised by the infilling of spaces either side of Milton Street – the imposition of the Maple Close/Maple Road properties in particular removed all sense of the historic plot forms of the houses on the north side of Milton Street – and by the complete removal of the loose pattern of fields and houses between Drew Street and Greenover Road. By contrast 96 Milton Street a late Edwardian House set in an acre plot outside the designated boundary opposite Milton House has preserved that plot for a century and with it a necessary green wedge with views up towards Southdown Hill and eastwards to the relict strip fields, now overgrown with trees. However the conservation area, squeezed by the pressure of modern development and visually restricted, has in consequence become attenuated, such that the *picturesque valley* described by White in 1850 is barely recognisable.

3 PLAN FORM AND CHARACTER AREAS

- 3.1 The long irregular shape of the conservation area, based on the historic settlement patterns of the mid-19th century, marks it out as quite different from the more cohesive and regular ‘blocks’ that characterise the conservation areas of Torquay and Paignton, and even Lower Brixham. The irregularity also imposes a certain attenuation on the overall character especially when much of the designated area is confined to one side of a street with little depth other than the curtilage of the included property, and where it is confronted by the immediacy of later 20th century developments on the other side. Such infill and expansion has been of little architectural or aesthetic merit. This is particularly true of Milton Street and Knick Knack Lane.
- 3.2 The conservation area can be sub-divided into three separate character areas that are to some extent defined by a distinctive urban topography, though the precise boundaries are somewhat permeable, as elements of each may be discerned either side of the line. A high proportion of the pre-20th century buildings are listed, most are private houses or public houses. Most key buildings are 19th century terrace groups north and east of St Mary’s churchyard. The character areas are shown on MAPs 1A & 1B and are summarised as follows:
- 3.3 *(1) The Historic Settlement: Milton & Drew Streets*
This contains the major part of the original village where the lower part of Milton Street, Drew Street and Horsepool Street all converge at a T-junction; a small square to the east gives access to the Parish Church of St Mary, which is set within a large green area; the tall tower (110’) is a dominant feature. This character area has the highest number of listed buildings.
- 3.4 *(2) Upper Milton Street*
This long street rises gently as it runs away from the town centre; for well into the 20th century medieval burgage plots on the north side, and strip fields on the south flanked its length preserving a remarkable historical continuum. Even wholesale late 20th century infilling to the north and south hasn’t entirely erased the atmosphere of a rural village street.
- 3.5 *(3) Knick Knack Lane to Rea Barn Road*
A number of 19th century, and earlier, cottages and villas lay along or off Burton Street; however the character is now largely that dominated by later 19th century urban terrace groups expanding upwards from Bolton Street and Lower Brixham town centre, imaginatively adapted to an irregular topography.

ARCHITECTURAL AND HISTORIC QUALITIES

4.1 BUILDING FORMS & MATERIALS

- 4.1.1 The earliest surviving domestic buildings are the late medieval/early post-medieval farmhouses, some reportedly with examples of smoke-blackened roof timbers, indicating former open-hall houses. In the late 16th century these would be of the typical three-room cross-passage type, adapted from the open hall of the earlier medieval pattern with partitioning, inserted floors, and added lateral or end stacks. These would have been constructed of cob, rubblestone, or a mixture of both, and solidly rendered, predominantly white but also colour-washed; earlier buildings often had black tar bands at their base over limewash (141 Milton Street). There has been no close dating of the Brixham group of farmhouses but there is little doubt that the form persisted into the 17th century, and that the large number from this period that were modified in the 19th century, rather than replaced outright, indicates that they were popular. Thatch would have been much the most common roofing material prior to the 19th century, though fewer examples survive than that for early fabric. There are a handful of 18th century houses which are a simplified development of the through-passage house, and a smaller number of polite town houses (102-106 Drew Street); these all employ the same building materials with render over but will originally have been roofed in slate. From the early 19th century there are a number of *Cottages Ornées* and in particular the distinctive Gillard group of four: Aylmer, and Norton House in Milton Street, Burton Villa in Burton Street and Eveleigh in Doctors Road. Others of the period are individual houses and short run groups under a single roof; these have recognisable room layouts and are the precursors of the later Victorian detached, semis and terraced types and their standardised room configuration.
- 4.1.2 The terraces groups that best express the last quarter of the 19th century and the Edwardian decade, whether the very plain and simple (Home Close, and 39-55 Drew Street, Rose Acre Terrace), or the detailed in various well thought-out ways (the Doctors Road, Greenswood Road, Burton Street block; 2-6, 8-14 Castor Road) may have a brick fabric but they are still lime plastered, and the chimneys cement rendered. Interwar buildings are characterised by short terraces (Pear Tree Cottage-Dovercourt, 27-37 Milton Street) or semi-detached types (Upalong and Alandale in Milton Street); later larger examples (72-76 Drew Street) have typical full-height bow bays with long projecting eaves tented over. Many from the 1930s have not worn well, the removal of period joinery and its replacement by uPVC in disparate patterns has introduced disharmony to the designed rhythm of the façades. Almost all post-Second World War building is of poor aesthetic quality, with little that is local in plan form, or material, and indistinguishable from the same type anywhere else, nonetheless there are egregiously bad examples (indicated below). Some buildings from the end of the 20th century, and the first decade of the present century have shown a response to individual form; inevitably these have been detached houses in larger than average grounds and with few viewpoints in (Stonewater House and Vikuna), but some good quality building in highly visible locations has also taken place (1-3 Great Gate Mews).

4.1.3 The pattern of building in the 19th century was very much to use the locally available stone for building: Devonian Limestone, slates and shales; and imported stone for ornamentation. The Parish Church and gatehouse utilises Permian Red Sandstone, and Beer Stone dressings. There is little exposed stone for Higher Brixham is overwhelmingly an area of rendered or stuccoed housefronts; where present it is usually coursed Devonian Limestone or shales in rubble build. The railway arrived in Brixham in 1863 and with it a much greater potential to import and use brick; what may have been used for structural purposes is rendered over, almost none of it is exposed. Brick is visible in some chimneys. Yellow/pale cream (ball clay) brick detailing is particularly contrasted with exposed stone at a few notable locations (139 Milton Street, the Methodist Church and Hall, and Chapel House Drew Street); while red brick dressings occur with limestone rubble in the Baker's Hill cottages. Limestone and shales are the components of the extensive boundary walls found throughout the conservation area. A few sections of Torquay marble kerbstones survive, as do some cobbled areas; of the latter more may have been covered by later surfaces and capable of recovery. An area of incised block paving brick is present in front of St Mary's church gate.

4.1.4 Slate took over as the dominant roofing material in the 19th century, and was ubiquitous by 1914, much has since been replaced by artificial substitutes. Most of the original slate appears to be a dark grey typical of Welsh origin, but there are several examples of greenish-brown slate, probably from Cornwall, and there are also some distinctive redder-purplish types. One or two slate roofs have had a layer of lime or cement render applied, this is a traditional form of repair, and much better than bitumen 'turnerised' coating common elsewhere in Torbay.

4.2 ORNAMENT & LOCAL DETAILS

4.2.1 The pre-19th century vernacular buildings have little in the way of external ornamentation, individuality is expressed in the treatment of internal woodwork, some of which is noted in the current (1993) and previous (1975) statutory listings; this usually takes the form of scroll stops and chamfers on exposed beams though many residual features may be concealed. Externally some window details while functional in form and diagnostic in chronology do also have a decorative appeal (The Watermans Arms, 105 Drew Street). Various buildings also have slate hanging on gables (113 Milton Street, 103 Drew Street) and other sectional parts. The larger early-mid 19th century buildings, including the considerable amount of re-modelling and refenestration of earlier buildings that occurred at this time, have more robust architectural detail, and are generally less affected by later alterations or additions. The original fenestration of the *cottages ornées* style, exemplified by the Gillard group is most distinctive.

4.2.2 There are also a few good examples of other 19th century houses, stuccoed with modest ornament: projecting porches, panelled doors with fanlights, sash or even casement windows with thin glazing bars and margin panes (Trosbie Cottage, The Lodge Milton Street); there are some with good runs of cast iron railings and many more good boundary and curtilage walls, often doubling as retaining walls. The later 19th century terraces have quite plain detailing, with opening surrounds,

4.2.3 Much of this wealth of period detail is of considerable merit but afforded little statutory protection in the case of the many unlisted but ‘key’ buildings – those buildings, or groups of buildings, of architectural importance or otherwise that make a significant contribution to the townscape. The detail includes the extensive 19th century gates and gate piers, boundary walls, iron railings, decorative ridge tiles and finials in terracotta, doors and windows with distinctive panels and glazing bars, and original shop-front detail which individually and collectively makes up so much to the overall character of the conservation area. Both listed and Key Buildings are shown in MAPS 1A & 1B.

4.3 CONDITION OF BUILDINGS

4.3.1 There is a great deal of variation in the condition of buildings within the conservation area, inevitably so in such a disparate ensemble of buildings. Most are well maintained, but in Drew Street there are some terrace groups and vacant commercial premises are at some risk of dilapidation, as is the cemetery chapel. The greatest threat to the integrity of the conservation area is the increasing ubiquity of uPVC replacement glazing and doors. Higher Brixham may bear the dubious accolade of being the most “PVC’d” conservation area of Torbay’s 24. It is highly regrettable in historic building terms that so much good quality period joinery and glazing to windows and doors has already been lost. The design rhythms and harmony of pattern established by the architects and builders of the terraces and semis put up 1870s-1930s have been scarred as so many of the replacements bear so little relation to the original detail, and, worse, where they are all different in type and style. What does remain of the original appears to be in generally good condition, especially from the late 19th century onwards, and when adjacent to replacement work highlights the inappropriate design and poor aesthetic; furthermore it is hardly sustainable. In terms of authenticity and sustainability period glazing and joinery is much better retained than replaced – regular maintenance being the key.

4.4 LISTED BUILDINGS & OTHER KEY BUILDINGS

4.4.1 The Higher Brixham conservation area, cover only 20 ha (50 acres) but because of the meandering nature of the boundary it has a perimeter of over 7km. It contains 76 listed entries extending over 110 separate properties and other specific features, such as boundary walls, gates and entrances; here all these are denoted in **bold**. All are grade II other than the Parish Church of St Mary, and Aylmer, an early 19th century *cottage ornée* which are both grade II*.

4.4.2 (1) *The Historic Settlement: Milton and Drew Streets*

Set in the centre of the conservation area the large late 14th century **Parish Church of St. Mary** has a tall but relatively plain west tower 15th century in origin. It is the third church on this site, the Saxon one being replaced by a Norman one. The church was re-roofed by Edward Ashworth in 1867, and restored in 1905 by Tait & Harvey. It is set at the west end of a very extensive

churchyard (1.7ha) which is entered through a large crenellated **gatehouse** of c.1900, constructed of rubble with red sandstone dressings. The gateway is entered across an area of block paving which makes an attractive setting in an otherwise dull expanse of cluttered highway. The mid-19th century iron **gates** are by Martin of Exeter, both posts and gates have Gothic tracery; the crenellated parapet is a part of the gothic folly created when the structure was converted from a 2-storey dwelling, doubtless originally a medieval tenement. Within the churchyard is the **shipwreck monument** to around 100 sailors lost from a fleet of 64 British and Foreign merchant vessels wrecked while at anchor in the great storm of 11 January 1866.

4.4.3 Outside the **church gate** Drew Street forms a right angle running west for 65 metres to the junction with Horsepool Lane on the north side after which it becomes Milton Street. It curves north for a similar distance, again turning through a right-angle to resume its approximate southwest-northeast alignment. This distinct serpentine sweep to the northwest of the church is doubtless a feature of the earliest urban topography with the original settlement located here, though archaeological evidence has yet to be found to establish this conclusively. The distance from the **church gate** to **21-23 Milton Street** is c.200m, with one glaring exception all buildings are either listed or of 'Key' status; this is the densest concentration of listed buildings in the conservation area.

4.4.4 **Nos 100-106 Drew Street** are possibly a simple sub-division of a single L-shaped early 18th century 2-storey house. **No 100** has an early 20th century shopfront, that on both sides of the door to **No. 106** is a very fine late 19th century one with projecting bays and a corniced canopy over, between the two are a series of six-panel doors. Both floors contain extensive sash windows, within segmental-headed reveals; those of 104-6 are tri-partite with margin glazing bars. All have dormers in an attic storey with those of 104-6 being triple casements under pitched-roof gables. Separated by a pedestrian passage leading up towards Baker's Hill is **No 108, The Bell Public House**, a handsome early 19th century symmetrical three-bay, three-storey house with a central doorway with flanking pilasters and entablature. The pronounced frontage embellishment: moulded architraves to windows, panelled giant pilasters flanking the upper stories, and a deep eaves cornice is all picked out in black. The windows themselves are a range of attractive sash (mostly tripartite) and casement (top-storey) types. There is a long rear wing of painted stone rubble. No 110 contains the yard entrance for the inn and with 112 forms part of a simple mid-19th century 2-storey range with a plat band and flat-moulded architraves to the windows which are tall sashes with a single horizontal glazing bar (the top right of 112 is a 6-over-6 sash matching No. 114). The whole range originally formed a uniform seven bay group; No. 114 now a Chinese restaurant has an undistinguished late 20th-century shop front, though the cornice of the original 19th century one survives above.

4.4.5 On the north side of Drew Street next to Church Farm (4.4.28) is the glaring exception: the late 20th century SPAR shop and post office range, Nos 95-101 Drew Street; with its pronounced linearity and unrelieved ground floor glass shop front, the windows filled with giant size photographs of foodstuffs, it resembles nothing so much as an enormous advertising hoarding. Needless to say it has

nothing in common with the character of the conservation area. However, as on its right side, it is flanked on its left side by a fine key building, No. 103, formerly a shop whose fine 19th century shopfront with flanking pilasters and reeded doorcase survives, as does the canopy over the frieze with its diaper-pattern lead covering. Upper storey windows are 4- or 6-pane sashes, the right-hand gable is tilehung from first-floor level. Next door forming a double front at the Horsepool Street junction is another fine pub No. **105, The Watermans Arms**; a building, as are many westwards from this point, that is in origin early post-medieval/17th century but remodelled in the early-19th century. The 6-over-6 pane sash windows of the top storey are probably a product of this, as is the inserted projecting single-pane block to the right of the door; the smaller decorative multi-paned windows are earlier. On the Horsepool Street frontage the smaller ancillary block is of exposed uncoursed rubble build; there is a wide carriage entrance with segmental arch of voussoirs and plank double doors. Within the bar 17th century chamfered beams with scrolled stops are preserved.

- 4.4.6 Facing the Horsepool Street Junction a wide pedestrian path climbs steeply from the Milton/Drew Street divide giving access to Bakers Hill. Recently ‘improved’ the path now boasts stainless steel barriers and handrails, and has been ‘gritted’ – none of the materials evincing any empathy with the existing vernacular materials. At the bottom the passage, formed by the side elevations of 114 Drew Street and 2-4 Milton Street, frames a pair of late 18th/early 19th century rendered cottages, **Nos 2-3 Bakers Hill including the front terrace wall and gate**, ascending the hill. Both have some six-paned sash windows, **No. 3** has its original panelled door. Further up the hill No. 4 has painted its rubble stone façade pink. Much more interesting, though unlisted, are 1-4 Upton Cottages with a datestone of 1868. This fine rustic terraced group is of random-coursed limestone with brick dressings to the window and porch reveals; quoins are of fine ashlar limestone set in an interleaved wide-and-narrow pattern with a cement rendered gable picking up the pattern. Windows are four-by-two pane casements; two of the original plank doors survives as do other design elements: gabled porches with blue ceramic numbers, rendered corniced stacks, steps, walls, capped gate-piers and iron gates and railings enclosing small gardens. Altogether they form an unexpected ensemble of great charm. Fernleaf adjacent to 1 Upton Cottage may have been a well designed addition of the late 1930s or 1950s but the removal of the garden and the alteration of the lower ground floor to incorporate two integrated garages and stonecladding is an insult to the unified attractiveness of the Cottages. Bakers Hill extends to the south east extent of the conservation area to include the early-mid Victorian Stonecare, which looks out over the churchyard. This was formerly the vicarage, rendered with a slate roof it has canted bays and six-over six sash windows. Below Upton Cottages rises the mid-Victorian bulk of The Royal British Legion building, this was built as a Girls School in 1876, incorporating fabric from the former workhouse and school on the site. Terraced into the slope, the façades contrast random-coursed local grey limestone with ornate buff limestone (probably Bath stone) dressings, which include shouldered-arched window heads over tall light openings. The upper storey has recently been converted in part to residential. A new house, in the same material sits awkwardly hard against the east side of the lower north-facing façade, in the churchyard corner.

4.4.7 Returning to the Horsepool Street Junction on the west side of the Bakers Hill passage sits 1, 2-4 Milton Street, the former Co-op and predecessor of 95-101 Drew Street as a general emporium. Little of the early-mid 19th century building is obvious, the mid-20th century shopfront dominates the ground floor, a mansard extension the attic storey, between a range of crisscross windows indicates more mid-century changes; currently empty (2011) it wears a forlorn look in its prominent position. To the west the range Nos 6-16 forms a continuous mid-19th century 2-storey group but with very disparate façades and features. No. 6, evidently part of the former Co-op at ground level has a full length plain shopfront with five windows above, the outer ones top-hung white uPVC the inner single plain sheet panes in black frames, above are uPVC dormers – all very discordant. No. 8 by contrast appears to have had a 19th century shopfront, for an entablature remains, however the front has been removed and the wall set back, below the now oversailing first floor, with three wide French doors at ground level for entry. The first floor itself has a pair of 6-over-6 timber sashes with pierced shutters. Nos 10-16 are each two bays wide with no openings over the recessed doors; No. 10 has a timber door and casement windows; No. 12 wooden casements and a gabled dormer that punches through the eaves line; No. 14 top hung uPVC; and No. 16 a door and ‘leaded’ single pane windows in uPVC. The pavement narrows dramatically after No. 6 such that outside No. 16 it is no more than 12-15 inches in width. The next terrace group of rendered houses Nos 16a, 16b, 16c and 16d are probably Edwardian or slightly earlier and set back from the street; the front walls which used to enclose small gardens have been removed and given over to hardstanding parking. Nos 16a-b have single storey canted bays and preserve four-panel doors, 6-over-1 sash windows; 16b has a massive over-proportioned dormer; 16c-d instead of bays has a full-length slated verandah with elegant corner posts, however this has been infilled with uPVC bays, all windows and dormers above are also uPVC types.

4.4.8 Nos 16c-d occupy part of the site of the outbuildings of **Trosbie Cottage, 18 Milton Street including front garden wall and gate piers**; this 17th century house appears to have been remodelled in the early 19th century, whence the upper storey-casements with gothic glazed transom lights. A survey in 1975 refers to a ‘cross-passage and some ceiling beams with roof trusses remaining’. The modern leaded conservatory porch is late 20th century utilitarian. The house was adapted to form the service wing of the later **Norton House**, an early 19th century Gillard House. Norton House like its peers: Aylmer, Eveleigh House, and Burton Villa is in a typical Picturesque Gothic style and is aligned at right angles to the street with the blank façade to the street relieved by two blank windows, the lower within a round headed recess. The main façade facing south west is a symmetrical three-bay front with ogee-headed French windows, margin glazing bars and rusticated quoins. The interior is believed to be largely original with delicate mouldings and fittings, including the staircase and chimney pieces. A ½ acre field separates **Norton House** from **The Lodge** (4.4.13), the latter is not normally thought to be a Gillard House though it is of the right date. Both façades look into one another across this undeveloped meadow and it is unlikely to be merely fortuitous rather than designed that both houses have such a breathing space in the densely packed medieval street.

4.4.9 St Mary's Square is situated on the northwest side of the Horsepool Street junction, though it is in fact a courtyard triangle formed on the north side by the early 19th century terrace of **Nos 1-5 St Mary's Square** and the late 19th century/Edwardian pair of Nos 11-12. **Nos 1-5** display a variety of frontage detail with a mix of casement window types and patterns, **No. 3** has shutters. Front walls once enclosed small garden areas but are now broken down or removed. Nos 11-12, a semi-detached pair in essence, face east, the five window openings all have painted louvred shutters flanking aluminium replacement windows: 2 panes (11), and 12 panes (12). No. 11 has 2 windows and door in the gable end giving onto Milton Street. A Sir Giles Gilbert Scott **K6 Telephone box** of 1935 sits at the southeast angle of the 'square'; this is otherwise choked with parked cars such that there is almost no landscaping with which to create a spatial differentiation between road and houses. From the rear of No. 12 St Mary's Square there are a run of 12 listed buildings in a continuous frontage culminating in the **Black House**, the site of the presumed late medieval Manor House. **Nos 1-3** are probably a early-mid 19th century remodelling of a 2-storey 17th century building; with a regular arrangement of six bays, the windows 4-over-4 sashes and the doors central the façade lined to give the impression of ashlar masonry. The second pair Nos **5-7**, also 2-storeyed but higher, are early-mid 19th century; they have tiny areas, recessed doors, and two windows each, all 6-pane sashes except for the upper one in **No. 5** which is an ugly uPVC type. **No 5** retains attractive iron railings. **Nos 9-15** form a 3-storey mid-19th century group of four with plat bands between each floor, which incorporate the window cills; **Nos 13-15** (which are wider) raised above **Nos 9-11**. The recessed door entries have moulded hoods over. The four façades sport 5 satellite dishes which should be placed out of site on the stacks. **Nos 9, 11 and 15** have recent uPVC replacement glazing; **No 13** 6-pane timber sashes. **No. 17 Black Cottage** appears as an eastern wing of Black House although it is independently roofed; it is probably 17th century with alterations made in 1913 when it was part of **Black House**, for the quoins and window mouldings are the same, although here painted.

4.4.10 The complex which is now subdivided as **Black House, No.19 Friars Pardon, Black Friars House and Penrose including the walls, iron gates and piers** is allegedly the former Manor House of the Gillards, who owned a moiety of the manor in the post-medieval period. Originally a 3-room and cross-passage house with a cross wing (**Black Friars House**) and probably 16th century in origin, although the interior is mainly 18th-19th century with some 17th century features, for example the roof-trusses with arched braces. There is an early 19th century porch with narrow Doric columns. Its chief feature on first appearance is the ubiquitous cement render which includes rusticated quoins and window surrounds, and a date scroll 1457-1913. Similarly the listed walls, copings and gate piers with ball finials are all cement rendered also. A post-2000 semi-detached pair, 1-2 The Old Orchard with a traditional slate pitched roof has been built within the rear curtilage

4.4.11 **Nos. 21, and 23-25** form a further small group beyond Black House, superficially of 19th century appearance, but while **No. 21** is a tall 3-storey early-mid 19th century building **Nos 23-25** are probably remodelled from a single 17th century or

18th century house. The former has an attractive door case and panels in the reveals and large sash windows on all floors with a single horizontal glazing bar per sash; the latter was re-roofed c. 2009 when replacement casements of single and triple types were installed. The upper storey of the west elevation is slate-hung but now painted.

- 4.4.12 Beyond No. 23 the nature of the character area begins to elide into that of (2) *Upper Milton Street* with the houses less tightly packed on their sites, and the majority on the north side 20th century infill or replacement of varying quality. Nos 27-37 are set back from the street to form an interwar terrace group of six, set out as 3 mirrored pairs, all with full-height canted bays and offset entries, and central shared chimney stacks. The entries have a canopied tile porch set on wooden brackets and a similar tile-hung decoration between the floors of the bays. The set back allowed each house a front garden as well as a rear one, the gardens delineated by limestone walls and gatepiers. Inevitably as the front gardens are long enough to accommodate a small car some have simply become parking bays, removing an important and well designed buffer between the house and the street. Equally inevitably all the original fenestration has been removed to be replaced by disparate and discordant uPVC types.
- 4.4.13 Opposite on the south side **Nos 20 The Lodge and 22 The Lilacs including the front garden walls and gate piers** represent a subdivision of single large house dating from the early 19th century. The latter with attractive 6-pane sashes with margin glazing bars and six-panelled doors. The former with the original double-height recessed entry under a semi-circular round-arched niche with a six-panelled door and timber French windows leading onto a wooden balcony above. While the rest of the Milton Street façade of No. 20 is blank, a second façade has a northeast aspect with French windows, a semi-circular round-arched niche, with 6 and 8-pane sashes above, each with margin panes. This façade oriented northeast mirrors that of **Norton House** across an undeveloped meadow (4.4.8). The fine front garden wall curves up to first floor level where it adjoins No. 24. **Nos 24 Pound Cottage and 26 Pound House including the front garden wall and gate piers** are formed from a former late medieval farmhouse, remodelled in the mid-19th century. The entrance of **No. 24** opens onto a through passage and preserves some ceiling beams; **No. 26** shows evidence of a former open hall, studded partitions, and remains of collar trusses. The six-panelled doors and timber casement windows are probably part of the 19th century alterations. The wavy eaves and ridge lines probably indicate the movement of the early roof.
- 4.4.14 Returning to the north side of the street a large garage complex occupies the full plot extending back to rear of the conservation area and the historic boundary. Two semi-detached pairs built in the interwar period and on the same set back alignment as Nos. 27-37 have been subsumed into the garage operations with the lower floor given over to glass-fronted showrooms and the upper storey with its Crittall windows maintaining its residential appearance, though presumably given over to office space. This somewhat bizarre arrangement gives the impression of bungalows on stilts. On the otherside of the garage a single detached house, Garth Cottage, and a short terrace of four: Dovercourt, Jacarzel, Roxburgh, and Pear Tree Cottage complete this length of 1920s/30s building. Similar to Nos. 27-37

but with transverse gables hung with the clay tiles rather than bays; again some garden walls have been removed to turn the space into hardstanding. With the exception of Jacarzel which preserves its simple wooden casement windows all glazing is uPVC.

- 4.4.15 Opposite the garage complex and adjoining **Pound House** the former **Wellhouse Pottery** and its rear outbuildings have been converted to residential use. No new openings face onto the street, the façade remains unrendered painted stone, so the original non-residential character is not obscured, though a rash of rooflights – not flush fitting conservation styles – indicate that change has taken place. Beyond the Pottery set back and high above the street are the interwar semi-detached pair of Upalong and Alandale. They share a central stack between a hipped roof; decorative elements include rusticated quoins and short transverse, half-timbered gables above the main upper storey window. The pair also highlight the difference between original period joinery: double and triple casement windows and a ½-light door above 3 panels of Upalong, and the replacement uPVC windows (including stick-on glazing bars) and door of Alandale. Next door, coeval and similarly elevated Glentop is a verandahed bungalow with the roof extended to form the verandah which is carried on slim bracketed posts. All three are reached by steep steps through limestone retaining walls.
- 4.4.16 Next door to Glentop are the 1880s Methodist Church (built as a Primitive Methodist Chapel) constructed in long-coursed limestone with quoins and window reveals, below the springing line, in paired cream bricks. The arched window heads of the three lancets, the corniced gable parapet and the kneelers which are set into the quoins are all cement rendered; the grey of the cement and the grey of the limestone are close in colour and do not provide a very effective contrast. The adjacent schoolroom with a datestone of 1886 is a much more effective composition in proportion and material. Sneaked limestone is contrasted by detailing in vertical and horizontal bands of pale cream brick set in threes to quoins, reveals, jambs, window mullions, arches etc. Two door-entries under their own projecting gabled bays flank the three-light window; while the low limestone wall to the street has pale cream brick gate piers and copings, with a very handsome original wrought iron railing above, completes the ensemble. From the schoolroom Milton Street continues to rise steeply towards the Upton Manor Road junction, so Nos 28-30, a late-Victorian pair are set back high above the street and reached by steep steps. Largely plain No. 28 has an over-large dormer in uPVC but timber single-pane sashes elsewhere; No. 30, including the half-light door, is all uPVC, as is No. 32b, a double-fronted mid-20th century infilling.
- 4.4.17 The Mid-Victorian and adjacent No 32A is set on the street front; stone-fronted with brick arches it incorporates a former Smithy. The timber casement windows are modern replacements. At the junction with Upton Manor Road and facing west along Milton Street, No. 36 is a tall imposing four-storey mid-Victorian building; rendered and now painted (and presumably equally subdivided) as two, the canopied door is set eccentrically to the right. A survey noted in 2002 that all the windows were timber sashes with one or two vertical glazing bars; they are now all uPVC, though of the 2-over 2- sash type. To the rear is a long single-storey stone building, roofed in clay pantiles, of the same date as the rest of the

corner group. The rear of No. 36 shows unrendered exposed stone and has recently been subject to a rather bizarre raised pointing, rather than flush to the rubble build. A little further along Upton Manor Road a new house, Spindles, was built within the conservation area in 1993; it bears no relation to any of the surrounding buildings within the conservation area, or the interwar terraces of Nos 6 and 4 to its east, outside it.

4.4.18 On the north side of Milton Street before the junction is a good mixed vernacular group situated on the slope between the earlier 20th century terrace group of Pear Tree Cottage and the later monstrosities of Nut Tree Court and beyond. No. **39** is a former farmhouse of the 18th century set back from the street but parallel to it; a larger addition placed at right angles to the street is early-mid 19th century. The street façade has a recessed entry and a single window above otherwise it has a wide expanse of plain render. The earlier building is characterised by casement windows and the later by sashes with a single horizontal glazing bar per pane. Doors and window joinery have been green for many years but the recent painting of the fabric in canary yellow renders the building highly visible. Nos 41-45 attached are a late Victorian terrace group of three (datestone: *Claxton Cottages 1893*) built with 2 storeys and an attic. The rendered front is ornamented with a cornice between the floors, and pantiled porch canopies; the handsome double-Roman pantiled roof contains a well proportioned dormer for each dwelling, the gable ends are carried up into a parapet supported on kneelers. In 2002 a survey noted that ‘the largely original openings including four-panel doors and small-paned top vents to the sash windows’. Alas, the windows are now all uPVC with no common pattern, thus dislocating the rhythmic harmony of the façade. No. 41 has an attractive planked door with iron strapwork, and a satellite dish attached next to the first floor window. Garden walls and gate piers enclose small gardens (No. 41 preserves its iron railings) which allow the tall building to be set back for better visual effect; fortunately they are too small to accommodate a parked car.

4.4.19 **Verbena, No. 47** faces south and thus up Southdown Hill. It is a rare thatched house of the 17th century or earlier, remodelled in the succeeding two centuries; the painted stone building has three window openings on each full storey and two at eaves level within the thatch, all 3-light leaded casements. A single end stack is attached on the left side with remnants of slate hanging on the gable wall, there is a rear lateral stack to the right. An inappropriate flat topped canopy is located over the door, but there is a fine garden wall of exposed stone. Opposite Verbena on the south side of the Junction is No. 38, Southdown Hill Cottage terraced into the hill; this mid-Victorian hipped-roof house, has narrow stacks placed at the left side and right rear corner, this last awkwardly set across the roof hips such that it disrupts the ridge tiles. The windows are leaded casements flanked by pierced shutters; the porch is thickly thatched. To its right on the southwest corner of the Junction Nos **40 Hearthstone, & 42 Hearthstone East including the front garden wall and gate-piers** are situated. This thatched pair was originally a 17th century or earlier farmhouse – the discovery of smoke-blackened thatch in 2001 suggest a late medieval open hall, while the front chimney suggests a conversion to a three room and cross-passage plan with an end-on outbuilding. The maps of the OS First Edition indicate that the outbuildings were much more extensive giving the whole complex a distinctive V-shape. The first listing survey in 1975

- 4.4.20 Next to Verbena stretching east to the character sub-area boundary on the north side of Milton Street are a range of late 20th century buildings, the most egregious of which is Nut Tree Court, a large 3-storey block of flats where the high front garden wall of the original plot has been reduced by half allowing a clear view of this out-of-scale and ugly building. Nos 53-61 are five detached modern houses which add nothing to the character of the conservation area. A large Monkey Puzzle tree (*Araucaria*) in the garden of No. 55 goes some way to screen the house. Across the street No. 44 is also later 20th century, its rendered façade and brick side-stacks are almost invisible behind the yew trees that line the street frontage. No. 46 set back in its own grounds was the first detached large ‘villa’ to be built in this part of Brixham, probably in the 1870s. The ornamental elements include rusticated quoins, projecting window architraves corniced over, bracketed eaves, a plat band and, located centrally, panelled double doors with a cornice over on console brackets below a projecting bay. Unfortunately this handsome house has uPVC replacement glazing, at least to its front. The garden and house sit above the road, the cement-rendered retaining wall with a splendid wrought iron railing running the full length above.
- 4.4.21 Horsepool Street runs steeply down from the St Mary’s Square junction, it was the main access route north and west to Churston Ferrers and hence the rest of the county before the growth of Lower Brixham and establishment of New Road in the 1820s. A number of large farmhouses from the early post-medieval period, themselves doubtless replacements of medieval buildings, survived into the mid-19th century; three at least are still present although almost all their land has been developed. Infill development down this road between the farmhouses was a pattern throughout the 19th century.
- 4.4.22 Downhill from **The Watermans Arms** and its carriage entrance (4.4.5) a mid-19th century group 5-7 Horsepool Street were perhaps formerly one with its own carriage entrance on the right where the entry to No. 5 is, now reglazed in leaded uPVC. No. 7’s front is of exposed stone highlighting the later window surrounds, the central one being an earlier blocked door; the reglazing is all top hung uPVC. No. 9 with its prominent end stack is probably another example of 17th century vernacular altered in the 19th century; glazing to the street is leaded uPVC with top opening margins. The stack at an awkward angle between a hip and a gully suggests that there was once a rear wing parallel to the street; where this has been removed a drive allows access to 9a St Mary’s Lodge, a modern house that could have been built anywhere and whose tiny faux shutters look very odd against huge picture windows. No. 11 is late Victorian with top-hung ‘leaded’ uPVC replacement glazing; its oblique angle to the street is determined by the earlier 18th century pair Nos 13 & **15 Rose Cottage**. Looking at the hip roof on the latter, No.11 may represent rebuilding of the south end when the block was converted to three. The façade of 13 with its aluminium reglazing and tiled roof has otherwise nothing historic about it. **15, Rose Cottage** gives an indication of that earlier elegance with its segmental headed openings and a French window

with Gothic glazing at its head with margin panes and side-lights of eight panes; above a 3-light casement window. Both 13 & 15 have small mature gardens enclosed by rendered or stone walls respectively. To the north Nos 17 is on first sight a handsome late Victorian/Edwardian double-width house with full-height canted bays with decorative cornices and banding between the storeys of the bay, and terracotta finials over. However, the off-centre door, obscured by an overlarge and ugly uPVC porch, and the positioning of the chimneys suggests that this is an amalgamation of two properties; map evidence suggests a group of three was the original plan form. Front walls of rubble stone with rough cock-and-hen coping enclose a garden. No. 19 is a 20th century mishmash of styles, fabric and materials; the stream which marks the lowest point of Horsepool Street lies adjacent to its north wall.

4.4.23 Downhill from the St Mary's Square terrace lie two late Victorian houses, Nos 2 has very little to recommend it now, in addition to uPVC replacement glazing it has a most unattractive stonecladding. Nos 4-6 is double fronted with a small bay to the front, it opens onto the pavement. Beyond **Nos 8-16** form an early-mid Victorian terrace which preserves, some original frontage detail, including small bays (8, 10), six-panel doors (10, 12, 14), garret openings, monumental Devonian limestone steps and a variety of sash window types: Horizontal bars (8); 6-over-9 (10); and 8-over-12 in the ground storey and 8-over-8 in the upper (12, 14, 16). There are a number of works buildings behind Nos 10-14, two are residual from late Victorian light industry with a larger number from the later 20th century. Beyond the stream, at the lowest point of the street, is **The Goat House**, still in relatively extensive grounds. This is one of the early farm sites, noted as *Horsepool Cottage* on the 1862 OS, with presumably the eponymous 'Horse Pool' adjacent to the stream. Late medieval in form – a 3-room cross passage plan of two storeys but altered in the 18th and 19th centuries with a largely 18th century interior – the attractive house is set at an angle to the street with tri-partite casements (one sash to the right of the door) set in the rendered façade, the south gable is slate hung. The garage subsumes an 18th/19th century outbuilding.

4.4.24 To the north of **Goat House** Polhearn Lane was the former lane to Polhearn Farm, whose footprint now lies beneath the St Margaret Catholic Primary School; as *Poleheron* it is first documented in 1581. There are some varied frontage alignments between here and Dashpers on the east side of the street though much original frontage detail is lost and many overhead wires and high aerials are prominent. On the corner of the junction the post-war Byways sits behind the very high stone walls (3m) of the former farm curtilage. To the west Merrilies and Sunnydale form an interwar pair; the former preserves its rear garden wall but has uPVC glazing, the latter maintains its single pane sash windows but has removed its wall and garden to form a hardstanding. Nos 5-6 form a smaller earlier pair of the same period both now reglazed with uPVC. Nos 1-4 form another interwar group though larger and taller, 3 & 4 have uPVC and 1 & 2 timber windows. A private drive leads south to Vikuna and Stonewater House both late 20th century infill, the latter with its garden house, separate studio and converted barn unashamedly modern, and both almost invisible from elsewhere in the conservation area. On the north side of the lane's junction with Horsepool Street Hearn and Bees Cottages form a wide terraced Victorian pair, reglazed in uPVC

and with shallow front gardens; the latter has an unsightly ‘treehouse’ extension over a carport. The empty area immediately east of Hearn Cottage on the corner was formerly a public well.

4.4.25 Opposite Polhearne Lane, **Brookdale House, No. 21 Horsepool Street and garden wall** stands at the southeast corner with Dashpers (formerly Frogwell Lane), its Horsepool Street façade and high front wall extending for nearly 60m. This early 19th century farmhouse presents two austere sides to the street, that facing west has some slate hanging and a tall sash barge-boarded dormer window projecting through the eaves; entered from Dashpers its symmetrical three-bay frontage and central doorway, fronted by a Greek Doric porch, faces east. A post-2000 pantiled bungalow West Lodge occupies an extensive area of former curtilage. Brookdale Cott and Shearwaters adjacent on Dashpers were part of the early-mid 19th century Frogwell Lane. With their plain rendered fronts and replacement uPVC glazing there is nothing very distinguished about them now; Brookdale has on its right a large panel (c.3m x 1.5m) of glass blocks, whatever its function it is a bizarre feature here. Drayton Lodge incorporates some early-mid 19th century fabric into its façade, indicated by exposed stone, the remainder is 19th/20th century rebuilding and alteration.

4.4.26 On the northeast corner the handsome late Edwardian No. 23 provides an interesting contrast to the rural vernacular. Its exterior intelligently ornamented to take advantage of its prominent position with a full-height square corner bay on the diagonal and a transverse barge-boarded gable oriented south east; another smaller, though full-height canted bay lies on the north side of the recessed doorway. Rusticated quoins, a cornice band between the floors and moulded reveals are additional decorative features beneath a roof crowned with terra cotta crestings and finials. A low stone coped wall with rendered gate piers encloses a small garden. Its only misfortune is to have lost its original window glazing and joinery, though here the single pane replacement per window has an additional top margin pane cut to align with an exterior cornice on the upper floor, such that the whole is not as offensive as most replacement glazing is. It is a well planned individual house that adopts the full Edwardian decorative repertoire appropriate for its size, site and prospect. East of No. 23 on Dashpers is a row of mid-19th century cottages: 1-3 Frogwell Cottages and 1-2 Elder Cottages. Frogwell Cottages have plain exteriors with simple reveals with uPVC (1) or leaded uPVC replacement glazing (2); No. 3 is double size incorporating the cottage to the left, the former door entry now filled with a window but its position indicated by a red stone threshold, it also preserves 4-over-8 sashes with the upper sash half the size of the lower. Elder cottages have larger openings with moulded hoods, all with replacement casement glazing. Beyond Orchard Cottage stands at a bend in the road, this detached Edwardian building of simple lines has a corniced ‘hoodmould’ over the deeply recessed doorway (really a detached piece of cornice band) and sash windows with single horizontal glazing bars. Lack of depth precludes a garden but two rendered ‘gate’ piers flank the doorway with the area raised rather than being enclosed by a wall. The east gable wall has moulded window heads and brackets on its 2½ storeys, however the clean lines and elegant simplicity of the original design have been vitiated by the late 20th century flat roofed, uPVC glazed extension which forms May Cottage – surely one of the

worst examples of aesthetic disregard in the town. The conservation area extends eastwards down Dashpers for another 65m: Nos 51-56 are late 20th century detached houses built along the north side in what was Greenover Farm's orchard. They could have been built anywhere, and are without regard to local materials or form; the plots should be removed from the conservation area in any obvious revision of the boundary.

4.4.27 At the top end of Horsepool Street lie two more farmhouse sites. To the east is **No. 25 Greenhover Farm including the front garden walls, gate, pump and Threshing Barn**. This is another vernacular example of a 17th century, or earlier, three-room and through-passage plan house with solid rendered walls and prominent chimneys which project from the main façade and a full-length rear outshot. The main block has a hipped roof so the projecting front wings are probably later additions, that to the left was a threshing barn. The casement windows probably occupy the original reveals for they show no sign of 19th century alteration. The pump head is dated 1746. The farm's principal outbuildings also survive: the former 18th/19th century **Shippon** has been converted as **No 25a Greenover Orchard**. The former **Stable Block** to the south of 25a postdates the 1862 OS, and is thus not 18th century as listed. The whole forms an important vernacular group which has developed organically with many features and details surviving. Confusingly on the 1862 OS this group is *Hill Farm* though it is *Greenover Farm* by 1904. On the west side of the street **No. 22 Hill House including front wall and gate piers** is now a nursing home; (1862 OS *Hill House*). It is late medieval/early post-medieval with alterations in 17th /18th and 19th centuries the building has two ranges, the main one of 6-bays and 3 red brick stacks. Inside a portion of an early 18th century stair survives, as do raised roof trusses, probably of the same date. In 2000 extensions of equal size were added to the rear of the nursing home fronting onto Park Avenue, though this façade is undistinguished. Outside the conservation area boundary on the other side of Park Avenue is **No. 1, Suncourt** a modern movement house of the 1930s, as plain and uncluttered as any bauhaus with porches, balconies and large metal sunscoop windows with light glazing bars; it was planned as the first in a street of such houses – a dream unrealised.

4.4.28 As noted (4.4.3) the west end of Drew Street makes a distinct serpentine curve west and north of the parish church before resuming its general eastwards direction, forming an arterial link with the modern town centre in Lower Brixham. The short north-south section with building frontages respecting this orientation attests to its early establishment and contain a high proportion of listed buildings. **No. 93 Church Farm** faces the west end of the church across the corner of the turn, 17th century or earlier it is probably of a two room and cross-passage plan (though refenestrated to suggest otherwise) with a long rear wing. Until the mid-20th century there was a short projecting wing on the left contained within the fenced garden to the left. Opposite a complex group, **Nos 94, 98, Pomeroy's Cottage, and 96 Pomeroy's Meadow** (sic) extend back from the main street frontage and partly overlook the churchyard. On a site of some antiquity **No. 94** appears typically late Victorian beneath its hipped slate roof; it was until the early 1990s a shop/post office hence the fine late 19th century pilastered, bracketed and corniced shopfront with a canted window beneath; the single pane sash windows

doubtless also from this time. Photographs from 1991 show the front unrendered in exposed rubble stonework, the obvious blocking of the central door and possibly also the lower left window infilling a blocked door, suggesting at one time 2 or even 3 small cottages. **Nos. 98, and Pomeroy's Cottage** both exhibit characteristic features of the 17th century, and earlier, Brixham vernacular with exposed rubble stone walls, now painted. In 2006 early post-medieval (*c.*1600) A-frames were photographed in the roof of **Pomeroy's Cottage** (then Angel Cottage) with simple pegged collars and notched purlin cuts. No. 96 Pomeroy's Meadow is an L-shaped extension of the 1990s.

4.4.29 Immediately to the north Nos 90-92 are a well designed late Victorian/Edwardian semi-detached pair with rendered single-storey canted bays, a plat band and moulded window and door surrounds; cement rendered and panelled front walls with differential coping enclose a small front area garden. It is a model of unfussy good pattern housing *c.*1900. The whole effect is badly marred by complete reglazing in uPVC, in disparate and antipathetic styles. To their north and half-way through the curve of Drew Street a later semi-detached pair Nos 86-88, probably interwar, are very plain; embellishment is confined to clay-tiled porch canopies carried on brackets which frame a central door (88's is original), and raised surrounds over the window heads. The period joinery which would have added to the aesthetic appeal of such simplicity is absent and has again been replaced by uPVC styles which do not mirror the fabric as designed. Central gate piers form entrances through low rendered walls enclosing shallow gardens to the front and sides.

4.4.30 On the north side of Drew Street **No. 91**, separated slightly from **Church Farm** by an access lane to the rear of the property (where there were formerly further free-standing outbuildings), presents a dull façade with a pebble-dashed upper storey, and curious ground-floor window cill heights at or near pavement level. The 1862 OS map suggests that three cottages were here then so the cills may simply be adaption of former door reveals and thresholds, the single property now being entered through the central door. **Nos 87-89** are probably the opposite being a later 19th century sub-division of an earlier (?18th century) house expressed in the paired central doors and box-frame sash windows (**No. 87's** upper storey window is uPVC). This group, like many vernacular buildings in Brixham that have been remodelled over recent centuries, may preserve significant interior features such as beamed ceilings, stud partitions and earlier roof timbers among their residual elements. No. 85, The Myrtles, is a later Victorian re-building of the end house of this group; it is unlikely to be remodelling as the roof details including a raised bay and a hip, and a marginal change in pitch suggest otherwise. For Brixham, the house with its Italianate details, is highly ornamented and very playfully so. With two fronts the detailing is laid on thickly: rusticated quoins of short and long variety at three corners, the pattern extended horizontally as a 'crenellated' platband between the floors; a full-height canted bay rises beyond eaves level under its own roof on the Drew Street frontage; Coadstone corbel figures are placed on each elevation of the upper bay window lintels, and on the keystones of the window-head surrounds on the north elevation, but the most prominent is the oversized keystone placed above the recessed door cutting through the platband; the terminal of the hipped roof on the north façade creates a

second eaves line. This attractive and idiosyncratic building is another which is marred by the loss of its original windows and joinery; the single pane sashes which the originals surely were would have been easy to reproduce, but at least the replacements are timber rather than uPVC. Stella House and Fairholme are another semi-detached late Edwardian pair with full-height square bays below transverse gables; a cornice band between the floors on the projecting bays being the only ornamental detail. The hipped roof has a rendered and corniced central stack with tall red clay pots. Dwarf walls with railings over enclose small front gardens. Yet again not only have both sets of windows have been replaced in uPVC but the doors also – the doors match, the fenestration does not.

4.4.31 Nos 73-83 form a late Victorian/Edwardian terrace of seven, composed of various separate elements: Nos 81-83; Nos 77-79; Nos 75-75a (formerly 1 double fronted property); and No. 73, differentiated by the treatment of decorative details. These include round-headed door recesses (73, 75, 75a); very shallow elliptical front bays (73, 81, 83); and door cases of moulded pilasters and entablature (77, 79). The front garden walls and piers are still in place but all windows are uPVC replacements. No. 73 adjoins the mid-19th century **No. 71** to which it has been awkwardly attached; this cement rendered building is of symmetrical plan three bays wide with a central doorway, with recessed windows in rectangular panels, similarly the front garden wall has been cement rendered and patterned. The uPVC windows and doors are an insult to the polite character of the design, as is the satellite dish. Close by **No. 69 including the garden wall and gate pier** forms a superficial pair of the same plan, however it is rather handsomer with its tall sash windows, full length on the ground floor, divided by a single horizontal glazing bar per pane. A trellis porch frames the door and a low **front garden wall** with flat stone coping and five **piers** of squared Devonian limestone with rendered and tapered tops and ball finials with iron railings above completes the elegant picture. No. 67 May Cottage, may have formed a coach house cum stableblock or some other outbuilding for **No. 69**; its long blank façade at right angles to the street, its narrow frontage with awkwardly inserted bay windows and single stack in an irregular position suggest conversion.

4.4.32 On the south side of the street opposite Nos 77-81 **Nos 82-84** are located at the point where Drew Street is again aligned west to east; this semi-detached mid-Victorian pair have a symmetrical three-bay front with paired central doorways with semicircular fanlights. The windows are set in recessed rectangular panels (rather like **No. 71**) but original sash windows with margin panes survive only at **No. 84** as does the six-panel door with its combined letterbox and knocker. **No. 82** has 2-light casements and a modern half-glazed door. It seems likely that the original entry from the street were steps perpendicular to footpath, as persists at **82**; at **No. 84** has realigned the steps to form an entry from the corner across the front of the house. The post-war single detached house Nos 80a & 80b is awful, set in a sea of tarmac it sits between two good building pairs, with the tower of St Mary's inelegantly framed behind. Nos 78-80 are c.1880, a very disparate semi-detached build; No. 80 Redvers, is the larger with a prominent 2-storey canted bay beneath a high transverse gable, each bay is separately corniced, facing the street; the fabric between the rusticated quoins is exposed stone but was once rendered as indicated by the area over the bay. The entrance is set in its own projecting full-

height bay on the west-facing façade with its own ground-floor canted bay, prominent ‘Tudor-type’ hood moulds are set over the door and upper floor window. No. 78 is smaller with its street façade repeating the decorative elements of No. 80’s entrance block. Crested ridge tiles and finials crown a slate roof. Both have front walls to the street with gardens and steps up to the house; both also have uPVC replacement glazing of disparate types.

4.4.33 Set even higher and further back from the street Nos 72-76 are a short bay-fronted, typical 1930s town terrace with deep eaves and wide, brick voussoired, round-arched doorways; high retaining walls are breached by gateways with limestone-and-brick piers and steps turned parallel to the street. No 72 retains its timber casements and half-glazed stained glass door, the others have uPVC replacements. Also well set back is the late Edwardian Chapel House constructed of sneaked limestone and creamy ball-clay brick dressings similar to 139 Milton Street (4.4.49) with an original centrally set dormer rising from the eaves line. Like its Milton Street cousin it has a full-height canted bay. It preserves the original four-panel door and single pane (including a tri-partite one) sash windows. The irregular gate piers: one long supporting railings above the tall retaining wall and one short to accommodate stairs parallel to the road, forming the hairpin entry, add to its charm. For a short length from this point Drew Street puts on something of the rural character more typical of Milton Street, it leaves behind the densely packed sites to the west. East of Chapel House a churchyard with a **wall frontage** (limestone with brick top courses, and stone copings above) and mature hedges above all extends for about 25m. Set centrally within it and certainly neglected the non-conformist **Cemetery Chapel and wall** of 1861 is an interesting survival; this too is constructed of coursed and squared Devonian limestone with red brick quoins, set like the wall tops. The large chamfered entrance with a pointed arch and double plank doors is flanked by two lancet windows. Described as ‘an early example of polychrome Gothic’ the chapel has its own burial ground to the rear.

4.4.34 Beyond the churchyard a short listed terrace of five divided into two builds extends to Home Close junction, **Nos 68-70** form a mid-19th century mirrored pair, tall for their two storeys, with central recessed doorways flanked by one window on the outer side. Pleasingly both retain their 2-over-2 pane timber sashes, and **No. 70** its four-panel door, both also retain short dwarf wall with pyramidal capped piers at each end, enclosing a tiny area. **Nos 60-66** are a range of 4 with **No. 60 & 62** opening eastwards onto Home Close. The range is probably 18th century or earlier and sub-divided in the 19th century; the Drew Street frontage is notably plain with a variety of box frame sash windows, those of **No. 64** with their narrow glazing bars (8-over-8 panes) are rather fine. The dwarf wall and pyramidal capped gate piers continue the patten from **Nos 68-70**.

4.4.35 On the north side of the street beyond May Cottage high stone walls with trees rising above flank a pedestrian entrance to Eden Park Primary School. Opposite them are the high walls of Chapel House and the tall trees within its garden; the trees and walls together form a gateway between two distinct sections of Drew Street. Further the walls and trees on the north side mask Nos 63-65 east of the school frontage which contribute nothing to the character of the conservation area;

next door **No. 61** is a return to a familiar vernacular, solid roughcast walls and probably early post-medieval (c.1600); the original three rooms and cross-passage plan can be surmised from the position of the door, all windows are three-light casements, probably inserted during a 19th century remodelling. No. 59 may be co-eval but its aggressively 20th century appearance and windows belie its age. **No. 57 The Skipper Inn** may be 17th or 18th century but was similarly remodelled in the 19th century when the casement windows, pilasters with fluted friezes over, and the whole entablature of the pub frontage was added. A carriage entrance on the left led to a former rear yard and outbuildings; much of this area is now occupied by the rear of some of the adjoining terrace. Nos 39-55 are that terrace group of nine, late Victorian and simple in form: 2-bay range with doors to the right in the main. Nos 41, 43, 45, 51, and 53 have curious ‘teapot-lid’ moulded hoods over the recessed doorways and lower storey windows for a single focal point of decoration, it is arresting even on these simple structures. Outside No. 55 there is a low elliptical railing; perhaps placed to protect the low ground floor window sill from the pub’s sedentary-inclined outdoor clientele. All but Nos 39 and 41 have uPVC glazing. No. 37 with its shop front, hence the cornice, and an entry to the works behind was built as part of the same range; the entry has been infilled with a door to residential accommodation above. The lower floor has been vacant for a long time; a survey in 2001 first noted the danger of dilapidation. The presence of Nos 37a/b and of the Mayflower flats is detrimental to the conservation area. The large late 1930s semi-detached pair Nos. 33-35 have all the virtues of their period with full height bays and wide round-arched doorways, these virtues are so often vitiated, as here, by wholesale uPVC replacement of the period glazing and joinery. No. 31 also of the 1930s was a single detached house in its own large garden which extended on all sides behind good limestone walls; the half-timbered transverse gable carried on brackets would have been especially prominent at this corner with Knick Knack Lane. An overlarge post-war extension infilling the garden to the left and extending round to the rear has more than doubled the size of the original plan form; this with its 4 large picture windows, and the overall use of uPVC detract greatly from the original design.

- 4.4.36 The south side of Drew Street from Home Close eastwards to Knick Knack Lane where the character sub-area ends is a series of late Victorian or Edwardian terraces. Home Close occupies a discrete parcel of land and is perhaps the earliest instance of conscious urban planning by constructing a road and new house plots perpendicular to the historic street plan. Nos 1-8 were built before 1904 and 9-11 after; all were designed with long-ish front gardens but none at the rear, and a simple 2-bay design with doors to the left. No. 1 was double fronted at the corner with Drew Street, No. 11 the end-of-terrace has a full-height canted bay. Most have been altered in one way or other, it appears that all have replacement uPVC glazing, only Nos 3 & 4 maintain their front garden walls, the others having been demolished and the gardens largely given over for parking. An attractive iron-railing survives atop the retaining wall of No. 1’s Drew Street side – it is the only redeeming feature of a miserable façade. Nos 48-58 follow the road downhill to the allotments; the group are split into two by a carriage entry between Nos 54 and 52. Nos 54-58 are set slightly back with walls and railings protecting the entries from the street; 56 & 58 preserve their original railings, 54’s is a replacement; all windows are uPVC. Nos 48, & 50-52 appear to be of an earlier

form, the door of 50-52 giving straight onto the road, as well as looking at No. 37a/b immediately opposite. The façade is lined out but is otherwise unornamented; No. 50-52 has uPVC replacement glazing, No. 48 timber casements below shallow segmental arches.

4.4.37 (2) *Upper Milton Street*

The greatest concentration of the earlier vernacular cottages in the conservation area lies on the north side of Milton Street. West of No. 46 the carriageway of Milton Street narrows considerably; the actual constriction is visibly exaggerated by the high walls of **No. 63 and Laywell Cottage** and its outbuildings which gives straight onto the street. This 18th century 2-storey stone building occupies a prominent corner position, with a three room, cross-passage, and small rear wing plan. Ground floor openings are segmental-arched brick and windows are 19th century casements; the whole has been painted, negating the ornamental effect of the brick dressings against the stone. On the corner with Summer Lane the high garden wall has had a 19th century opening made utilising wide-and-short ball clay paired-brick quoins. A traffic ‘gateway’ has been imposed here recently (2010) leading to a plethora of cluttered elements: white and yellow overlapping line-painting, an illuminated ‘Stop’ sign in addition to that painted on the road, and a bollard on a piece of raised crescentic raised paving which forms no part of a pavement. Such urban street elements sit very ill at ease in this conservation sub-area which has a distinct rural village character.

4.4.38 The conservation area extends for 150m down Summer Lane, beyond the high walls of **1 Summer Lane** and **63 Milton Street**. The original grounds of the grade II* **Aylmer** (*Laywell Cottage* on Wood’s Plan 1842; OS 1862 & 1904) themselves extended for 100m though they are now subdivided. **Aylmer** is one of the four early-19th century pretty villas built for the daughters of the Gillard family and probably the most impressive, although is partially hidden down a drive. It is in a picturesque Gothic *cottage ornée* style, stuccoed with a slate roof, and attractive concave-headed windows, which are not ogives, with marginal glazing bars, the French doors of the ground floor follow the same decorative pattern. A superbly restored trellis verandah with a tented canopy roof frames the entrance façade. The original interior is almost complete with a cantilevered staircase in a bowed recess. The **Former Coach house** lies close by to the north, it is contemporary with the main house, built of stone rubble and unrendered; ornamented with a pilaster strip at each end on a pedestal, a crenellated gable and above the door an oculus formed from a brick surround. 32 Pine Close is an indifferent late-20th century brick house, with an integral garage and slate-hanging decoration which has been built in the rear of Aylmer’s former grounds, fortunately it is almost invisible from the surrounding roads. On the opposite side of Summer Lane, though outside the designated area, are a two 1930s semi-detached pairs with high half-timbered gables in good gardens, unfortunately they all have had their windows replaced in uPVC otherwise they would have added a coherent link to the two rather isolated buildings at the far end of this limb of the conservation area boundary. Rosedale, No. 15 Summer lane is late 18th/early-19th century house of painted stone and render with a hipped roof at the corner junction with Chestnut Drive. The four-bay frontage appears to have Victorian three-pane casements in double (inner) or triple (outer) combinations. Tall rear

corner stacks are set between the main block and a penticed-roof rear. Neither the porch extension nor the lilac paint scheme adds to the whole. A fine high wall links it with the grounds of No. 15, Summerlane Cottage, probably a former, but later, outbuilding, which is built at right angles to the street, so with a single window in the gable end. This with the overlarge dormer and all other windows is 'leaded' and of uPVC. These two are isolated as they are physically separate from the rest of the conservation area while being visually open to the large 'tree' housing estates of Chestnut Drive, Elm Road, Cedar Way etc., which are accessed from this junction.

4.4.39 Looking on to the Summer Lane traffic gateway where it forms a good visual stop No. 48 Milton Street is a mid-19th century rendered building with a projecting end stack, an attractive steep gabled slated porch with scissor struts, six-over-six pane sash windows and a four-panel door with a plain fanlight over, and fronted by iron railings above the stone garden wall. A late 20th century 'copy' No. 48a has been attached to the northeast side; its square aluminium windows set on the edge of the reveals are ill proportioned when compared to the original set well back on black sills, only the porch canopy has successfully been replicated. No. 50-52 was originally a single late Victorian house with brick end stacks and a projecting north bay, the door of the main block is approached by stepping up from the street through a narrow area behind rendered garden walls, the windows have all been replaced by uPVC. No. 52a is an Edwardian addition set back from the original block also with uPVC glazing. An earlier mid-Victorian pair adjacent Nos 54-56 have had most of their character removed by uPVC glazing throughout, (highlighted by ornamental 'faux' shutters that could not close across the openings) and over-prominent asymmetrical porches.

4.4.40 Opposite on the north side **Nos. 71, and 69, Tudor Cottage (including no. 1 Summer Lane and its garden wall)** form a group, possibly of two 17th century or earlier houses, probably with a central or lateral stack originally between Tudor Cottage and No. 1 Summer Lane. They have been further subdivided and remodelled in two phases during the 18th and 19th centuries. Some original roof timbers are said to remain in spite of later work. Several plank doors and casement windows, possibly 19th century or earlier also survive. No. 1 Summer Lane has an attractive slate-hung upper storey facing Milton Street, pierced by two window openings containing 8-over-8 sash windows from the 18th century work. The tall stone rubble garden wall with a blocked entrance of tall voussoirs facing Milton Street provides 'considerable townscape value'; the tall street lamp hard up against the centre of the block does not. No.71 the end block is unusual for being three stories, the upper storeys' casement windows are mean in proportion to the expanse of the façade.

4.4.41 Nos 73-79 form a small terrace of split-level pairs; later Victorian with central stacks and a hipped-end roof; the original fenestration has been replaced by uPVC of similar pattern on all four. The only feature of interest is the recessed door entries which have 45° angles at the corner of the lintels; the door to 79 is a 1930s type with 6 lights over 3 panels, the others are uPVC. **Nos. 81-87** form another group based on a 17th century farmhouse, again subdivided in the 19th century. The original building is of typical three room with cross-passage plan and front

- 4.4.42 Nos 89-91 form a mid-late Victorian pair, their original glazing patterns replaced with disparate uPVC types, that of 89 being of better proportion; its door is wood rather than uPVC also. Of greater interest is the central pilaster strip and inter-floor platband, the latter connecting to projecting quoins rendered out in the form of an inverted border – much more an heraldic feature than an architectural one. The ‘inversion’ is repeated on the outer piers of the central double entry from the street; additionally No. 89 retains its fine original wrought-iron dwarf railing atop the rendered garden wall, No. 91’s is a modern soft steel pattern of much less elegance. Two satellite dishes mounted between the floors, in a mirror pattern, rather than on the central chimney stack, are a further detraction. Nos 93-95 appear to be somewhat later in date, or may have had an Edwardian makeover with two canted bays added to the ground floor and unmatched window openings over, below a clay tile roof; the remnants of a pilaster on the upper storey and a platband between the bays is all that remains of earlier ornamentation. The door of No. 95 is another 1930s type with 9 lights over two panels. Nos 97-99 are a simple early-20th century pair with one upper storey opening over lower canted bays with a good cornice over (No. 97 is uPVC), the doors to the left are approached by 5 steps rising from the pavement through rendered garden walls and pyramidal-capped gate piers. No. 99a is a post-war box.
- 4.4.43 **101 Milton Cottage including the front garden wall** is early 19th century and set at right angles to the street. The principal central doorway, faces northeast, flanked by Doric columns and an entablature it is well hidden from the street; the multi-pane sashes of the ground floor contrast with the narrower plain box-frame sashes of the upper storey. The façade to the street is plain rendered and pierced by only one small ground floor opening; the garden wall is backed by a high beech hedge. Again in a discordant note a high street light is set hard against the middle of the street wall.
- 4.4.44 Opposite on the south side of the road are **Nos. 58 Nut Tree House, & 60 including both front garden walls**. The former is early 19th century, the latter probably 17th century or earlier but remodelled in the early 19th century. Both houses have six-panel doors, **No. 58** with pilasters supporting an entablature, No. 60 with a timber trellis porch. The common **garden retaining wall** rises to form gate-piers opposite the two doors, with steps and flanking walls with flat stone coping slabs, it extends for over 40m along the street frontage.
- 4.4.45 All the remaining buildings in this character area lie on the north side of the street, the conservation area boundary extending a further 320m WSW along Milton Street. **Nos. 103-107** form another sub-divided house; the pattern again being of

4.4.46 **Nos 111-113** Milton Street appears to be a 17th century through-passage house (111), said to include some cob, with an 18th century addition (113). The red tile roof on lower and deeper eaves strongly suggests that this was formerly thatched. The mixed nature of the materials, the split levels, slate-hung side, the painted and plain render with a mix of 2- and 3-light casement windows, and outbuildings behind come together to form a harmonious group. It is highlighted by fine stone garden walls, pyramidal capped gate piers, and flat slate coping stones, all added in recent years; only a flat roof to the rear of **No. 113** detracts. The burgage plot to the west appears from map evidence never to have been built upon until the later 20th century. No. 113a may have no great merit but its presence within the conservation area is neutral rather than deleterious (contrast with No. 109a, No 119 *et alia*) and it has a fine stone wall to the street. Nos 115-117 are a simple late-Victorian pair almost devoid of ornamentation (the rendering still preserves faint incised lines) with only a single window opening on the upper storey. Such simple buildings usually express themselves in the joinery of their windows, doors and fanlights with a patterning of glazing bars and lights. Here all has been replaced with ubiquitous uPVC. But this is not the worst, No.119 set back from the road with an integral garage set in the lower gable end, and a cedar-tiled upper floor storey both opening out onto the street, has nothing in common with the conservation area.

4.4.47 Nos. 121-127 are a mid-Victorian group with a mixture of end and central stacks. Nos 121-125 show incised blocking lines on the render; each has only one opening on the upper storey, all with different glazing (uPVC for 121-3), No. 125 retains its eight-pane timber sash and has a four-panel door. All show slight projecting lapel hoodmoulds over the doors, and pilaster strips between the properties. No. 127 is twice the width of the others in the group, the gap in the red ridge tiles and wide empty expanse on the rough rendered façade indicate the removal of the stack that served the house before it was subsumed. Wall mounted satellite dishes are as ugly here as they are on older buildings. The late-20th century Aberdeen Court, and No. 129 behind its high hedge, are inoffensive additions to the conservation area when compared to 109a and 119. The gate piers attached to the left side of No. 127 look ridiculous as a much wider length of wall in front of Aberdeen Court has been demolished to allow access to a car park behind leaving them without a function.

- 4.4.48 Boyne Cottages, Nos 131-133 (datestone 1897) share a roofline but the floor and window lines are different; No. 131 is better proportioned with a greater ground to eaves height and a three-window front, though vitiated by all 5 windows being uPVC replacements, the door is planked timber with a plain fanlight over. Yet again a satellite dish is mounted on the wall, rather than a chimney, here part-obscuring the datestone from the street. No. 133 has only two upperstorey openings but all windows are 4-over-4 sashes, the door 4-panel timber without a fan light.
- 4.4.49 Nos 135-137 are a mid-late Victorian pair, both entered by a deep right side recess, with the exception of incised blocking to the façade they are otherwise unadorned. No. 135 has a four-panel door and retains its well proportioned 4-over-4 sash windows, far superior to the weakly imitative top-hung uPVCs with stick-on glazing ‘bars’ of No. 137. The late Edwardian No. 139 is something of an oddity: the sneaked limestone façade with two full height square bays, one each side of the central door, terminating in transverse gables at the eaves line, with all door and double window reveals in pale cream ball clay brick, would be a much more familiar sight in Paignton or Torquay, or even Lower Brixham. Here among the rendered post-medieval vernacular and short Victorian terraces of Higher Brixham it is a rarity with only Chapel House on Drew Street similarly constructed (4.4.33). The more so as it preserves its slate roof, terracotta crestings and finials, rendered corniced stacks and complete run of pale clay chimney pots, five to each stack. The garden walls are a similar mix of limestone with ball-clay brick piers beneath pyramidal caps. Alas, what is not a rarity is that all windows are uPVC replacements, poor top-hung examples with not a shred of aesthetic quality to match the rest. Fortunately the door is the four-panel original.
- 4.4.50 Next door **No. 141** is a 19th century remodelling of a 17th century or earlier two room and cross-passage plan house; the hipped slate roof and the large rendered lateral stacks at the rear are probably elements of the earlier form. The various windows, large and small casement, with horizontal and vertical glazing bars are timber as is the late 20th century plank door. The house wears a slightly odd appearance as it is attached to a modern garage by an ironwork-doored hacienda-style opening. The garden walls, whose original height may be divined from the spur adjacent to the boundary beyond the garage have been reduced in height in front of the house to about 6” above ground level and capped with concrete slabs, while the central door has a heavy wooden porch canopy over.
- 4.4.51 **Milton House** is yet another 17th century or earlier three room and cross-passage plan house remodelled in the mid-19th century. Re-rendered and re-slatted in 2006-7 the shallow pedimented porch was removed as was an attached garage to the right. The large lateral chimney projecting from the front wall is a typical feature of the earlier period. The four upper storey openings rise beyond the eaves line to form dormer gables with double light, 3-pane casements. Fishscale slate hanging and bargeboards to the gables provide the decorative element. On the left front at first floor level is the street name in individual blue and white glazed tiles.

4.4.52 (3) *Kick Knack Lane to Rea Barn Road*

From 39-55 Drew Street (4.4.35) and Home Close (4.4.36) the eastern part of the conservation area begins to take on a more pronounced urban and Victorian character, although the boundary is actually 100m further east at the junction with Knick Knack Lane and Weston Close. On the north side 25-29 Drew Street, an Edwardian gable-ended terrace of 3, has a number of distinctive features: ground floor canted bays glazed to ground level; a single wide segmental-arched upper storey window with a moulded surround ornamented with ‘ears’ and ‘cheeks’; and shallow pediment-headed hood moulds over the doors. Unfortunately, as in so many other cases within the conservation area, the unified design has lost its integrity as all window glazing and joinery has been replaced by uPVC types, all in different designs. No. 25 has a panelled pilaster leading up to a kneeler and pronounced parapet running up to a rendered chimney stack; the pattern is not mirrored on the west-facing gable of No. 29, nor do other stacks survive. Only the rendered front wall and gate pier of No. 25 are original; those of 27 & 29 in painted block work are much less appealing. The distinguishing feature of the interwar Nos 21-23 is the full length lean-to verandah roof spanning both doorways and the wide canted bays, glazing is disparate uPVC varieties; rendered front garden walls and integral gate pillars are also present. Next to this lacklustre pair, **Nos 17-19 including the front garden wall** are two fine late 18th century houses in a single range (*Pretor House* on the 1862 OS); both retain original frontage detail including attractive glazing patterns and an eaves cornice. No. 17 has panelled double doors with a gothic fanlight over, though hidden behind an enclosed porch, No. 19 a four-panel part-glazed door and 8-over-2 sash windows.

- 4.4.53 Next door **No. 15, St Kilda** is an extremely handsome house, whose symmetrical three-bay and central door front, patterned semicircular fanlight behind a wooden trellis porch, fine flat-headed hood moulds, and complex glazing patterns with main and margin panes, is noted in the listing as ‘a complete example with Picturesque Tudor details’. The listing accords the building an early-mid 19th century date. However it may be older as map evidence (*Greenhill Cottage* on OS 1862) shows a right-hand wing broken forward extending for a further 10m. The rusticated quoins and gable openings indicate remodelling after the wing’s demolition – the rustication is common to both corners, though the quoining is confined to the ground floor only. The house is part of a residential nursing home which has had an enormous late-20th century rear block added and linked by a corridor, this however been excluded from the conservation area. On the south side of Drew Street, Weston House Nos 44-46 is a fine late Victorian House turned away from the street to which it presents a completely blank gable wall, a high (3m) garden wall, part-rendered, extends over 15m to the Weston Close junction, with only rusticated quoins visible from first floor level. Its façade aligned to the southwest has a half-glazed central door with a round-headed window over and is flanked by full height canted bays, each with a cornice below the upper-floor sills; a deep eaves cove over the bays carries shallow hipped roofs out from the main pitch terminating in slender iron finials. To the right is a plain service block. The glazing of both blocks is single pane sashes. Beyond a late Victorian group, St Mary’s Terrace Nos 30-42 drops down the slope of the street in crow-stepped pairs with the much smaller unmatched No. 30 terminating the group on a tiny plot. Each pair has a central door beneath a console bracketed hood, and shallow canted bays, with cornices over; the plots are contained by

small areas raised above the street, behind front rendered walls and capped gate piers; all glazing is uPVC.

4.4.54 Opposite St Kilda, No. 28 The Three Elms public house and No. 26 to the east are located on a prominent corner site and probably date from the earlier 19th century or earlier; late 19th century flat-roofed ground floor extensions, albeit with sash windows, in front of each detracts – a rare illustration of Victorian inattention to form. Behind, the upper floor façades exhibit a mix of casement and sash windows. To the rear is a large 19th century stone storage building with brick dressings, also with an indifferent ground floor extension – a lean-to roofed in corrugated asbestos. To the north Drew Street continues almost due north in a series of Victorian and Edwardian terraces but these, unaccountably, lie outside the conservation area boundary; the designated area includes a short spur down Penn Lane into Castor Road. At the north end Nos. 1-5 form a disparate Victorian group, though not coeval, set obliquely to the road and stepped down a slope; they lie behind good stone garden walls, some with hedges behind. No. 1 the largest has a large front conservatory with coloured margin panes, 2-pane sash windows above and a pair of well proportioned dormers. Nos 3& 5 have uPVC glazing and the former an overlarge flat roof dormer that extends to the ridge. Nos 2-6 are good late 19th century group with the double-fronted No. 6 occupying the corner with wrap-around rendered walls and pyramidal capped gate piers. All have canted ground-storey bays with a cornice and parapet over, dormers with crestings and finials, recessed doors and uPVC glazing throughout. Nos 8-14 follow the same pattern with the same detailing to the plan form and the same alteration – the removal of period joinery and glazing and its replacement in uPVC; No. 10 Lamorna does preserve its four-panel door.

4.4.55 Knick Knack Lane links the long axial route of Milton/Drew/Greenswood/Bolton Streets between Higher and Lower Brixham with the subsidiary one of Dashpers and Burton Street to the north, much as Horsepool Street does farther west and which it parallels. But unlike Horsepool Street it was not the focus of early settlement: only one house plot, Eden Cottage, is shown on the Wood's 1842 survey. By 1862 this no longer appears on the OS though the building that is now Nos 1-2a has been built to its north. Consequently the lane has two contrasting characteristics, a long narrow rural character with closed views between high stone walls, vernacular in nature and devoid of detail; and the surrounding late 20th century housing development of indifferent quality but high density. Barn Cottage and Barn Studio are recent conversions of late 19th century agricultural buildings with no negative effect on the street, just a curious profusion of flue pipes in the roof. The tall 1850s group of Nos 1-2a, is a 2-and-an attic storey plan opening out straight onto the road, with nothing to distinguish themselves but their age; the window openings are small (and irregular) for the surface area of the walls; this suggests that the houses might be an early conversion from an agricultural building. No. 3 appears to be a larger, later, 20th century addition to the original group. The modern houses that climb the hill towards the Burton Street junction are of no benefit to the conservation area though the residual stone walls do aid to obscure them in places. No. 1 The Schoals is a tall late Victorian/Edwardian building set at right angles to the lane its wide southern multi-window frontage is all top-hung uPVC.

4.4.56 At the asymmetric junction of Knick Knack Lane, Burton Street, Dashpers, and Greenover Road another short spur of the conservation area runs west along Dashpers for 70m. This, the former Frogwell Lane, also forms part of the designated area east of Horsepool Street (4.4.26) though over 100m of indifferent housing which replaced the elegant Dashper House and its grounds, separates the two ends. Wood's 1842 Town plan shows a concentration of buildings at this junction; the long building comprising Fern Cottage and Griggs Cottage is present on the south side. With its plain walls, modern fenestration and lack of diagnostic features it is difficult to date accurately, even with the off centre chimneys which suggest a different layout. The two sets of drystone walls to the west are exactly as shown on the 1862 OS. The 1920s bungalows of Havenside and Sun Spot are hardly visible from the street, barely more than their hipped roofs; their outbuildings which lie between them and the road are remnants of the 19th century buildings that preceded them. On the north side six houses occupy all sites to the corner with Greenover Road. Nos 4-5 form a later 19th century semi-detached pair that is gable-ended with full-height canted bays set centrally in each façade, with a cornice over the ground storey and a sill band stretching the full width of the upper storey, and terracotta finials over the bay roofs. Paired doorways are sheltered by an open timber porch carried on 3 slim uprights; rendered walls and pyramidal gate piers enclose small front areas; all glazing is uPVC but unmatched between the pair. **No. 3, Aylmer House including its front garden walls** forms an end of terrace House of the 1850s, later than Nos 1-2 which are present in 1842. Its simple symmetrical three-bay front with six-pane sashes, and the central six-panelled door below a fanlight with diamond tracery is a delight. Retaining walls support a raised garden. No 3a, post-war infill between Aylmer House and No. 4 is a disgrace to the conservation area. Nos 1-2 are a 3-storey c.1830s pair with a high blank gable end to Greenover Road, the façades are unornamented with the exception of a high dentil course at the eaves; the windows are replacements: top-hung timber (1) and uPVC sash types (2). Good stone walls enclose front gardens entered through brick piers; that to Greenover Road steps down twice in sweeping curves.

4.4.57 The 1850s Rosslare Villa occupies the corner of Dashpers with Knick Knack Lane and Burton Street. An important visual stop it looks down Burton Street, the unrendered Dashpers façade plain (with prominent raised pointing to the exposed rubblestone) with the exception of a round-headed window in the gable and a corner entry. The main frontage of three bays is rendered and symmetrical; the central door with a projecting porch carried on two columns with pronounced entasis, the flat roof has a lead capping with engrailed edges; above is a blind window. The sash windows at each side of the door have single horizontal glazing bars to each pane; above the roof projects over a broad eaves surround with a dogtooth motif. It is a fine building behind painted stone garden walls. Nos 88 Orchard Villa and 86 are similarly mid-19th century; Orchard Villa faces Rosslare Villa up the slope of Knick Knack Lane presenting a blank façade and hipped roof to Burton Street. The façade shows the same 3-bay plan with central door and porch and stone garden walls as Rosslare Villa but there the similarity ends, for the replacement glazing and porch are all uPVC, with heavy-sectioned top-hung windows in place of the elegant horizontal glazing bars of the timber sashes. No.

86 is the first of the many buildings on the south side of Burton Street to face into the street, double fronted with a central door and deep set single-pane box sashes, an early 20th century (?Edwardian) 4-light casement bay window has been added to the right of the door. At a later date the bay and door surround have been 'stone clad' to give the unsatisfactory effect of crazy paving on end. Short side walls delimit a shallow raised area above pavement level and give a better spatial differentiation between the house and the street. No. 84 is a 2-storey Edwardian infill between the residual mid-Victorian houses and the first of the long terrace runs to the east. A shallow square two-storey bay of double windows sits left of the round-headed doorway and service passage entry; both bay storeys have projecting cornices, another over the doors continues the pattern and laps over the façade of No. 86. The pitched roof has been extended forward to form a massive 'dormer storey'; all glazing is uPVC. Short lateral walls ending in pyramidal gate piers flank the door, a raised area separates the façade from the street, the pavement having terminated.

4.4.58 Eastwards from this point the conservation area despite the presence of a few earlier buildings takes on a late Victorian/Edwardian urban character, quite distinct from the other sub-areas, which is dominated by the terrace form. The first of the 2-storey groups Nos 78-82 is characterised by right hand door entries and two windows to the left; the façades have scored block lines and surprisingly elaborate door cases of pilasters, and shallow capitals supporting an entablature. Lateral walls flank the doors with raised areas to the side. No. 80 preserves timber sashes with horizontal glazing bars, the others are, inevitably uPVC. Nos 66-76 are simpler still: doors to the right with windows to the left and shallow, raised areas between the house and the street; some have incised blocking lines and all uPVC replacement glazing though none to the same pattern. A pedestrian link lies between these and Nos 62-64, a mid-Victorian semi-detached pair beneath a hipped roof with wide deep-set central door entries, and window openings on the outer sides; the glazing has been replaced with leaded casements on No. 62, and sheet panes with faux bars to No. 64. No. 60 New Barn is an agricultural conversion with only an exposed stone wall to the street and Velux windows in the pitched roof.

4.4.59 **Nos. 54 Wanda, 56, & 58 Quaintways** represent a former 17th century or earlier farmhouse, with a possible later attached cottage. **Nos 56-58** share a single steeply pitched roof with a large front lateral stack and were probably sub-divided in the 19th century. The openings are irregular with a disparate mix of mainly 20th century timber replacement glazing. The roof of **No. 54** has been stepped down from the larger block; its east main gable end and the easternmost recessed bay also look as if they have been remodelled in the 20th century: part of the boundary wall exposed on the No. 52 side exhibit blocked openings which may have been an extension of the range. Seven houses occupy the block to the Doctors Road junction: two pairs No. 46 and Greendale, Nos 50a & 52, and a terrace of three Nos 48, 48a & 50; all are typical 1920s/30s with large full-height bow-fronted bays below large square-ended hipped projecting roofs and round-headed doorway surrounds forming internal porches. All were set back from the street to allow modest front gardens. All have also been modified with the wholesale replacement of the original timber casement windows by uPVC and a number

have removed the front garden wall to allow hardstanding car parking – No. 52 is a particularly ugly example of this decorative to functional switch, of garden to concrete forecourt; the surviving walls and gate piers of 48a show the importance of maintaining the garden as a buffer between public street and private space.

4.4.60 On the north side of the street the conservation area includes the early 19th century **Burton Villa**, (1842 Wood Survey *Burton Cottage*) another of the Gillard group of houses; instantly recognisable with its three-bay front and a full length verandah carried on slender cast iron columns, and especially the incurving-arched Gothick windows with fine glazing bars and margin panes. The 1862 OS shows a similar sized service block to the rear, the whole set in spacious grounds with two relict medieval strip fields to the east. The pattern survived until after the second world war when Burton Villa Close was established to cut across the frontage and the house was surrounded by dense housing on all sides with Nos 34-35 occupying the former service block; with little real curtilage except to the front the house is very much hemmed in. Nos 39 and 33-37 Burton Street occupy the street head of the narrow strip fields and are early-mid 19th century vernacular types almost devoid of ornamentation. No. 39 has a full length verandah which spans the façade linking three single-storey shallow bays, presumably a 20th century addition. The glazing is a mix of 20th century timber below, and uPVC above. The three cottages 33-37 have disparate window types and styles in blank façades (33 has 8-over-8 sashes) and are reached by steps through small front gardens formed behind exposed stone walls. Set much further back the large 1930s semis Sunnysdale and Homelea have 9m long gardens extending back from the road; projecting square bays terminate in transverse gables, the former has replacement uPVC, the latter retains its original timber casements and plank-boarded gable. The doorways with their angled shoulders are surmounted by a curious surround of angled voussoirs/keystones. The later 20th century box, Twinewalk, has nothing to recommend it to the conservation area.

4.4.61 The large 3-storey early Victorian **Burton Court including front terrace railings** (1842 Wood plan and 1862 OS *Burton House*) has three bays and 2-storey flanking wings. A flat-roofed porch carried on slender fluted columns stands in front of a large round-arched central doorway with half-glazed double doors with an elegant traceried fanlight over. All windows are box-framed six-pane sashes. The terrace is reached by a flight of steps, this was once from a landscaped garden behind stone walls but is now largely an expanse of tarmac with no intervening wall. Burton Place was inserted between the wars to allow development of housing there; this exposed the west wall to the street, however, in contrast to **Burton Villa**, the rear curtilage survived intact until the recent development of 23a Burton Court Lane at the north end. Nos 23b & 23c are the conversion of a Victorian outbuilding on the east side of the lane, all adapt existing rubble stone walls.

4.4.62 **Burton Court** looks down Doctors Road where 6 Edwardian terraces and an early 19th century Villa, **Eveleigh House** are included in the conservation area. **Eveleigh House** (1842 Wood plan *West Kent Cottage*; 1862 OS *Eveleigh Cottage*) is the fourth of the early 19th century Gillard group of *Cottages Orneés*. The three window frontage with a central door has no verandah so the pointed

concave arches are all the more prominent, the elegance of the windows with their fine tracery and margin panes separated by slender glazing bars is counter pointed by the upper floor Venetian shutters cut to close over the incurving arch. These when open forms a series of ellipses with the window heads. The **front garden wall** extends up Doctors Road to the east, the **gate** in the wall is built of alternating red sandstone and grey limestone with an arch head that mirrors the concavity of the house windows. Within the grounds is a round dovecote base, now ivy covered. The original generous curtilage seen on the 1842 and 1862 maps has been much diminished; while the presence of Eveleigh Leat is bad enough, the imposition of the hideous Eveleigh Court less than 5m from the principal façade has had a disastrous impact on the building's setting and is little short of a crime.

4.4.63 Nos 1-6 Doctors Road are part of perhaps the most typical, and dense, block of Edwardian urban planning in Higher or Lower Brixham; three terrace groups including 2-44 Burton Street and 1-41 Greenwood Road comprise 48 houses and a surgery. Nonetheless the architectural response to slope, aspect and a generally very irregular topography is a masterpiece of design dynamics, and restrained ornamentation typical of the best Edwardian building. Unaccountably the conservation area boundary cuts across the block removing the larger and grander Greenwood Road group with the prominent corner building No. 1 from the designated area. The Second Edition OS surveyed in 1904 records a snapshot of the urban plan in formation. Construction began at the eastern apex when the Great Gate – at the centre of the Burton and Burton Streets/Rea Barn and Greenwood Roads junction – was still present. By 1904 22 houses, 1-11 Greenwood Road and 2-32 Burton Street had been built; the 19th century, or earlier, Greenwood is still present (1842 Wood plan *Greenwood Cottage*) in the centre of the block. 34-44 Burton Road, 13-41 Greenwood Road and 1-6 Doctors Road are completed shortly afterwards.

4.4.64 The 22 Burton Street houses are built to a standard 2-storey pattern, but because of the slope and curve of the road no footprint is exactly the same; a full height canted bay rises to the eaves line on the right, the deeply recessed door opening with the wall bare above on the left. Decorative details are few but well thought out: a cornice band on the bay sits midway between the lintel of the lower storey window and the projecting sill of the upper one – where these have been painted in contrasting colours to the main façade the result is a harmonious horizontal rhythm (especially the run of Nos 2-12). The shallow hipped roof over the bays is topped by a terracotta finial, some doorways have chamfers to the quoins and lintels with stops at the door heads to accentuate the plain overlights; chimney stacks are rendered and corniced; these originally contained 5 white clay or red terracotta pots in a single row, some still have all pots in place. All have shallow front garden walls and pyramidal capped gate piers enclosing a small garden area which separates the house from the street as there is no intermediate pavement. Almost all original joinery and doors are replacement, most the ubiquitous uPVC and in a multiplicity of styles; some retain original features: 4-panel doors (Nos 28, 34 & 38), and (near) complete sets of chimney pots (8, 10, 16, 26, 36, 40, 42 & 44). The gable end of No. 44 on Doctors road is surprisingly somewhat blank. The 6 Doctors Road houses are built to the same pattern, only reversed with the door on the right, the downslope; on Burton Street the downslope doors are to the

left. There is also a pavement between the front walls of the garden area and the road itself. As with the Burton Street group the period joinery and glazing have been replaced in various uPVC styles, while Nos 3 & 4 have overlarge dormers; some chimney pot groups survive (Nos 1, 3 and 6). The interior of the block had 5 houses built within it as 1-5 Greenswood Close in 2008 largely on the footprint of the former Greenswood; the terrace of four and solitary bungalow show little of the aesthetic understanding of the site, or attention to detail that their Edwardian forbears did a century ago.

4.4.65 The north side of Burton Street from Burton Court east to the 'Great Gate' junction has a number of earlier 19th century houses, and some 20th century infill, along the road opposite the long terrace. On the east side of Burton Court Lane stands The Burton Inn a fine 3-storey rendered pub with 2-storey canted bays either side of a central door; the windows all have a single horizontal glazing bar per sash. These with the cornice over the bays and the platband between the two upper storeys complement the verticality of the building's height and painted right side quoin. The rendered end stacks terminate in cornices with yellow clay pots above. A 19th century lamp on slender ironwork embellished with scrolls leads to the door; a 2-storey painted stone outbuilding is linked to the pub by a single storey structure with uPVC leaded windows which diminishes both. Above the pub to the east in a surprisingly large garden (¼ acre) stands No. 21, a later *Burton House*, of 1920s with an archaic feature. Two-storeyed beneath a hipped slate roof, a central door with side glazing to the wide opening and overlight is flanked by a single-storey canted bay; the archaic feature is the porch storey carried on large square columns on larger square bases with a timbered transverse gable over, all rather reminiscent of the 17th century, except that the timber framing is not on the storey but the gable. The bays and columns stand on a shallow terrace three steps up from the garden; needless to say the replacement glazing is uPVC.

4.4.66 Nos 17 & **19** now appear as a semi-detached pair with the latter listed as such and the former not included. However it is clear from the OS 1862 (*Parkham Cottage*) that it was at least at that date a single building with a left-hand rear wing; by 1904 it is depicted as sub-divided. The central stack (in addition to large square endstacks) and two doorways, each set between ground-storey windows is clear evidence of modification otherwise there is little diagnostic in the remaining detailing, the deep boxed-in eaves run the full length of the roof. **No. 19** preserves 2-pane sashes with margin panes on the main façade and crissall windows on the Hillside Road gable and rear extension, the trellis porch is now somewhat ramshackle. No 17 is entered from Wren Hill and has panelled door reveals, a tiled porch hood on brackets and timber casement windows. Both have mature gardens surrounded by front walls, that of **19** is cement rendered with a central gate to the street, No. 17 has exposed rubble stone. No. 15, surrounded by a high stone wall to the front, side and rear looks late-19th century but may be much earlier, certainly the tall rear outblock, despite the fierce 19th century terracotta dragon finial, is more 17th century in character. Otherwise the full-height canted bays with their sash windows and horizontal glazing bars and hipped roofs are typical of the later Victorian/Edwardian. A pitched roof 2-storey garage extension gives onto Wren Hill, clumsily breaching the boundary wall. Attached to the east

gable of No. 15, St Malo (No. 13) somewhat sprawls into the street where its white painted single storey frontage disrupts the run of rubble stone walling either side. The off centre stack on this elevation probably indicates the original wall line before the extension to the street; otherwise it is concealed with only a dormer breaking the line of the east-facing hipped roof visible from the street. Up the steep Wren Hill **11 Burton Street, Parkham Villa** is reached. Wood's 1842 plan shows it set in landscaped grounds with an entrance from Burton Street (between Nos 13 and 9a, Wey Court), which is now totally overgrown. The views must once have been extensive, up across the Bolton Valley to Rea Barn Common, its windmill and rope walk, and below to the large pond of the corn mill in the valley bottom with orchards in between, and westwards to the tall tower of the parish church. Early 19th century and not dissimilar from the Gillard houses in plan, though much less elaborately detailed, it has a three-bay front with a segmental-arched central doorway with flanking pilasters, panelled reveals and fanlight with radial bars. The raised stone paved terrace supported a slate-roofed trellised verandah which appears to have been removed since 2004. The listing details the many original interior features. The late 20th century has not been kind to the setting of the villa, to the west it is dominated and overlooked by the hideous Parkham Towers, and to the north two bungalows, The Boat House and Rose Cottage (Kismet) encroach; the latter within the boundary of the conservation area leaving less than 4m between the buildings.

4.4.67 Wey Court comprises No. 9a & through a courtyard No. 9b-c Burton Street, two 19th century outbuildings converted to residential in recent years; 9a incorporates a new slate hung gable to the street which is attached to **No. 9**. Nos 5, 7 & 9 are a row of cottages at right angles to the street, **Nos 5-7** are 17th century or older with two short storeys beneath a distinctive purple slate (?Penrhyn) slate roof; the paired central doorway is jointly covered by a tiled hood on rickety looking brackets; glazing are timber casement types. The threshold level is distinctly below the current street level. **No 9** is a three-storey (including a basement) early-19th century addition, aligned with the street and much more generous window openings. Though now with 20th century timber replacement glazing. The south front had a garden enclosed by a wall, garden elements remain though the wall has gone and No. 9's is merely hardstanding diminishing the setting of the group. The conservation area extends over the Great Gate junction but is ill served by the pinch point of the designated boundary on the west side. The ugly No. 1 Burton Street and the handsome 1 Greenswood Road are both excluded from the conservation area. The importance of the Greenswood Road terraces to the integrity of the conservation area cannot be overstated, the double width block of the surgery with its high gable, ornamented with rusticated quoins extending to the eaves faces down Bolton Street while the upswept wall links the lesser Burton Street façade to the front walls extending the terrace of Greenswood Road. In any context these are key buildings adjacent to the conservation area, whose presence are part of the conservation area's townscape aesthetic.

4.4.68 The east sides of the Great Gate junction have buildings which contribute positively to the townscape and are included within the designated area. At the southeast corner a good set of new build and converted buildings assert the presence of sensitive architectural handling and well thought out design. 1-4

Greenswood Court are an L-shaped range of 19th century stone **warehouses** with slate roofs. The southern arm slightly different in form, and possibly earlier, from the western arm with distinct roofs. The windows exhibit a mix of straight and segmental-headed, and round-arched types. Converted in 2005 with the fabric sensitively restored and utilising the large double doors on both storeys, the double-glazed 2-over-2 timber sash windows show how such modern glazing can be incorporated into traditional materials and forms. 1-3 Great Gate Mews in contrast are wholly 21st century in outlook if not in spirit: the three units step down the hill with the dividing parapets between the slate roofs prominent, while No. 1 has a projecting parapeted façade to the junction with a large glass panel of small blocks to each storey. It is a refreshingly modern piece of architecture that is far better than the most of late 20th century building in Brixham.

4.4.69 Five detached houses in large gardens run uphill from the new Mews terrace, each with substantial gardens, Nos 1, 5 and 9 are probably all from the first decade of the 20th century; the later they are the more ornamented they are. No. 1 is a simple box with a hipped roof leaving only a short ridge with terracotta crestings, the façade has faint scoring for blocking lines ; all windows are timber replacement units. No 5 is larger with an irregular three-bay frontage around a central door, projecting wide and short quoins are present only to the main façade and are not carried over to the side elevations; window hood surrounds are triangular on the ground floor and flat against the eaves on the upper storey. An attractive side-glazed dormer is set centrally on the gathered roof. The front garden behind its high walls has been sacrificed to hard standing. No 9, the late Edwardian, Cadgwith House is certainly the most attractive and best preserved of the group. It has the same basic square plan beneath a hipped roof but has added to it multiple planes in the form of a square bay across the south east corner, a projecting entrance bay with catslide roof extension, tall stacks, and front dormer. The various roof ridges have terracotta crestings and finials, while the windows are mainly plain sashes. Two pointed-arch gate entries with brick voussoirs pierce the front stone wall, the external pointed-arch plank doors have long iron straps; to the left a three-quarter open grilled gate is set between two tall rendered piers topped with pineapple finials; new garages have been built on the east. Between the Edwardian villas two houses occupy the interstices: No. 3 is in the late 20th century hacienda style, as unattractive as it is alien, No. 7 is simple interwar pebble-dashed bungalow with uPVC openings to the front, and a heavy concrete-tile hipped roof. Nos 13-15 are an early 19th century pair of cottages (formerly three) whose west-facing principal façade and other elevations are devoid of ornament, the large window openings have uPVC glazing at No. 13, and 4-over-4 timber sashes at No. 15. Good stone walls extend 100m from No. 1 to No. 13 with, in the main, a tall Cock-and-Hen coping; it is broken and modified by the later insertions of Nos 3 & 7.

4.4.70 There are a curious collection of buildings on the north east corner of the Great Gate junction, which promise more than they deliver. On the corner **2 Rea Barn Road, Rea Barn House** has date plaque (of recent origin) inscribed AD 1636 asserting to a 17th century origin, which the heavy chimney stacks at each end of the main block support; a later shorter extension to the right is obscured by a 20th century lean-to garage. The 3-light casements of the upper floor with their

decorative shutters are probably 19th century, otherwise all other glazing is 20th century in a mixture of styles, the flat-roofed overlarge dormer is particularly unattractive. The tarmac forecourt and range of unsympathetic roof coverings, asbestos tiles and corrugated-iron make this building an unattractive focal point, far less interesting than the two south corners. The single storey 90 Bolton Street is a former shop of the interwar period. The tall No. 88 is of similar date, its double garage-doors suggesting industrial use on the ground floor; as do the off-centre end chimneys, with only two flues each they would only serve the upper storey rooms; the pots on the north one are immensely long. No. 4 Rea Barn Road is a surprisingly late piece of infill from the 1930s; at right angles to the road it faces down to the junction, its three-window front (single pane timber sashes) with central door overlooking No. 2. The Rea Barn Road side has two windows beneath a hipped roof, and an entrance terrace leading to the central door. It is a neat solution to the restrictions of the site, where it shares a wall with the 1880/90s pair Nos 6 & 8; these have deeply recessed central doors with windows (now uPVC) on the outer sides beneath a single hipped roof. The later No. 10 with its curved north elevation is a slightly awkward addition to No. 8 on a triangular plot. Beyond Kiln Path and the entrance to the Brixham Enterprise Estate, sited on the floor of a limestone quarry in operation c. 1850-1930, lie the outliers of the conservation area, mostly a range of 1880/90s terraces including a grander near-detached house.

- 4.4.71 The principal house of this group of 22 is undoubtedly No. 12 with its three-window frontage set on a high raised balustraded terrace. Two canted bays on the ground storey are linked by a narrow but elaborate verandah-hood, stretched over the projecting central entrance doorway, and supported on an outsize pair of brackets; a platband runs above the verandah hood and extends to the gable where it terminates above the rusticated quoining of the ground storey. The upper storey is devoid of ornament. The windows are an unfortunate mix of uPVC replacements. Nos 12-28 are all reached by steps angled behind the high retaining walls above the street. The terrace beneath No. 12 has been quarried out, and a new, seemingly subterranean or even troglodytic, dwelling No. 12a established with a door at pavement level. The white rendered façade and single uPVC window at street level bring a discordant note to the high stone walls which flank the road as it runs up the hill. A side entry runs beneath the upper floor of No. 12 which is attached to Nos 14-16 stepped up the hill; this pair with Nos 18-20, stepped up again, have a uniform design: ground-floor canted bays with the door to the side with a red clay-tile verandah porch spanning the width of each pair – the verandah porch has been removed at No. 16 giving a rather ragged look to the uniformity of design; all have replacement uPVC glazing in a mix of styles. Nos 22-28 are simpler still with doors to the left and 2 windows, one to a storey on the right; the windows have flat-head surrounds, the door a triangular-headed surround, all four have a single small side-glazed dormers of elegant proportions with terracotta crestings and finials. Modern modifications include an enclosed porch at 22, and a bay-and-tile verandah at 28, the latter attached over the projecting doorhead surround; again all have uPVC replacement glazing. Nos 30-38 complete the group, they follow the road as it bends and becomes less steep (forming a different alignment from Nos 12-28). The raised terraces are much closer to street level, the smaller retaining walls forming front garden walls, such

that the short entrance steps are perpendicular to the street, No. 38 is actually entered level with the pavement. Otherwise the five are simple 2-storey cottages devoid of decorative details. Individual modifications include the additions of porches (34, 36 & 38) and a dormer (36) and the wholesale replacement of the original glazing by uPVC types.

4.4.72 Sweeping up the hill behind 18-38 Rea Barn Road are the 10 houses of 1-10 Red Acre Terrace with a modern addition No. 11 at the western apex. This late 19th century 2-storey group have a door on the right with windows to the left; within this basic configuration there is much individual adaption, some perhaps of original design: some have bay windows of different designs (2, 3, 6, 7, 8); some verandah/porches of equally diverse designs (2, 3, 4, 6, 7, 8, 10); good dormers (9) and bad (2, 5); Nos 1-4 stand on raised terraces – none have original window detailing, all have replacement glazing, mostly uPVC in a multiplicity of designs and styles. The road takes its name from the attractive early 19th century cottage at its foot, Red Acre Cottage No. 40 Rea Barn Road, is a handsome vernacular building set at right angles to the road and part terraced into the hill, the retaining wall of 1 Rose Acre Terrace higher up extends to over the first floor level. The slightly off-centre central door has two windows to each floor, on the lower storey these are small square bays little wider than a chair back with flat roofs over. Their individual charm is somewhat vitiated by their replacement in uPVC, as are the windows above. A panel set into the centre of the west-facing main façade is inscribed *Rose Acre Cottage 1836*. The cottage occupies the southwest corner of a high stone-walled roughly rectangular enclosure; the walling is 3-4 metres high with a wide entrance gate in its centre giving access onto Rea Barn Road. Its south, east and north sides form the boundary of the conservation area; the cottage and enclosure are present on Wood's 1842 plan and all subsequent OS maps, though the enclosed area is only ¼ acre. A large hipped-roof modern house No. 42 has been built in the centre of the enclosure. Rose Acre Cottage and its enclosure provide a satisfying endstop for the conservation area just as Milton House does for the western boundary over a mile distant.

5 GREEN LANDSCAPE & TREES

- 5.1 The most distinctive characteristic of the conservation area is the great diversity of building types and forms, incorporating fabric that reaches back to the late medieval period. The large number of listed buildings is indicative of the importance of the built environment and the historic street pattern. However within the streetscapes of the conservation area the importance of individual trees is highlighted by the many mature and dominant examples. Many are individual specimen trees located in private gardens, mostly deciduous; though the very large church yard also contains some mature examples of both deciduous and evergreen trees. Typical species of the former are; horse chestnut (*Aesculus hippocastanum*); common ash (*Fraxinus excelsior*); common lime (*Tilia x europaea*); beech and copper beech (*Fagus sylvatica* and *F. s. purpurea*); and Lombardy poplar (*populus Italica*). Among the evergreen species are yew (*Taxus baccata*); holm oak (*Quercus ilex*); monkey puzzle (*Araucaria araucaria*) various coniferous species of fir larch, pine and cedar as well as some recently imported varieties, for example of cypress and eucalyptus.
- 5.2 St. Mary's Park is a large and an important open space (c.7acres) containing sports pitches, adjoining the southern edge of the conservation area immediately south of the church yard; bordered by trees it is visually an extension of the latter. Otherwise the conservation area proper is largely devoid of green space, apart from private gardens; many of the latter are contained or concealed by walls, but with ornamental trees, such as flowering cherries and a variety of shrubs that act as an important foil to historic buildings and boundaries. Adjoining the conservation area but outside the designated boundaries the allotment gardens are entered off Drew Street and are connected to the churchyard extension; similarly the large garden of 96 Milton Street, also outside the boundary at the far west of the area represents the last vestige of open space between the street and open fields stretching to Chiseldown hill. Some large mature trees form prominent landmarks with extensive canopies, these are marked up on Map 5 Significant Features. The near landscape is the dominant feature in much of the conservation area, but in a few locations there are glimpses of the more distant mainly wooded skyline, such as Down Summer Lane and up Southdown Hill. From some more elevated locations, for example Rea Barn Road and on Wren Hill above Burton Road there are wider views of trees within the conservation area and on the hillsides beyond.

6 THE CHARACTER, SETTING AND FEATURES OF SPECIAL IMPORTANCE

- 6.1 The special quality of Higher Brixham's townscape derives from its historic and organic pattern of development, with street patterns first established in the late Saxon, pre-Conquest period, and integrated into an essentially medieval landscape of strip fields. This pattern survived 18th and 19th century development and infilling up to the complete re-organisation of the landscape following the second world war. The variety in house types and dates is the most diverse of all the Torbay conservation areas. The strong visual contrasts within the conservation area are such that its western extent still has the character of a late medieval rural village with a number of nucleated farms, but barely a mile away to the east the explicit form of 19th century urbanism asserts itself in terrace groups. The earlier visible historic settlement is characterised by a highly varied street scene, mainly of two-storey early post-medieval buildings, with a strong sense of enclosure due to the narrow street width and curving alignments, often set behind high boundary or retaining walls. Other buildings front directly onto the pavement or the street. These contrasts set against a backdrop of the surrounding hills, with the tower of the parish church visible from many locations, and the presence of trees adjoining the streets or between the building curtilages can be specially important.
- 6.2 The two Brixham conservation areas, Higher Brixham and Brixham Town adjoin and thus reinforce each other forming a continuous designated area stretching 3.5km from Milton Street to the sea below Ash Hole Cavern. A number of buildings outside the conservation area are of historic significance, such as the former West of England Steam Mills in Castor Lane, Laywell House in Summer Lane, and the modernist Suncourt in Park Avenue.
- 6.3 Following the analysis of the built environment in its historic setting it is possible to summarise the features and qualities that give the conservation area its special character:
- ❖ visually attractive street scenes of traditional buildings which have a strong local identity, with the late medieval Parish Church tower providing a strong focal point;
 - ❖ the extent of the preserved street layout and historic spaces, also of medieval origin, including many curtilage, retaining and boundary walls of limestone;
 - ❖ the extent and variety of pre-19th century vernacular development, some of medieval fabric or antecedents, reflecting the original agrarian settlement of Brixham, these are present in significant numbers;
 - ❖ a number of significant 19th century buildings from traditional cottage groups to the fashionable *Cottages Ornées* of the Gillard group;
 - ❖ the well thought-out late-Victorian and Edwardian urban terraces with their adaption to the existing topography and historic boundaries;

- ❖ the extent of the scale and proportion of earlier development remaining significantly unaltered, including overall frontage detail, spatial arrangement, roof profiles, stacks and original chimney pots; and specifically the intricacy of detail and range of materials including slate-hanging, roof slate-plastering, decorative stucco moulding, and the imaginative use of natural stone and brick combinations which characterise much of the development that took place between the early 19th to early 20th centuries;
- ❖ the survival of much period detail, such as original sash windows with glazing bars, cast-iron railings and items of street furniture, panelled doors and reveals, and in Drew Street and Milton Street especially, a proportion of original shop-front detail;
- ❖ individual trees and tree groups which act as skyline features and in some instances as an important foil, or screen, to buildings.

7 EXTENT OF LOSS, DAMAGE & INTRUSION

- 7.1 Higher Brixham has inevitably lost much of its authentic character as a former agricultural settlement with the loss of almost all its orchard plots set in strip fields. Proximity to the new 19th century town centre in Lower Brixham has led to an inevitable joining together of the separate townships, cemented by the administrative union of the two in 1894. This is evident also in the urban housing forms, a process that began in the late 19th century in the northern half of the conservation area. While this was competently handled then the exponential explosion in housing development during the second half of the 20th century has led to the conservation area being surrounded on all sides by housing of indifferent quality and poor aesthetic appearance; where this has happened within the conservation area by infill development it has been especially detrimental to the historic character; the most egregious examples (e.g. Nut Tree Court) have been noted in the character area sections.
- 7.2 Milton Street and Drew Street are classified in the LDF as part of the ‘local distributor route network’. This through route connects the southern part of the town to the A379 Paignton to Kingswear road and is the cause of the considerable levels of traffic congestion that can arise within most historic parts of the conservation area. Burton Street is also a local distributor road and carries relatively heavy traffic across the southern side of the town; a number of houses on the south side either have a very narrow pavement or open out into a very shallow area which gives straight onto the street without any pavement – this is a rather hostile environment for pedestrians.
- 7.3 Equally from the analysis of the built environment in its historic setting it is possible to summarise those features which are increasingly damaging and detrimental to the special character of the conservation area. The following list is indicative, not exhaustive:
- ◆ buildings that are in a poor state of repair or are under-maintained – most often these are rental properties;
 - ◆ the single greatest problem is the almost complete loss of historic joinery in unlisted buildings, and the wholesale replacement of original sash windows with glazing bars, and four and six-panel original doors, by ubiquitous uPVC whose disparate patterns and type-forms compound the disharmonies created and destroy the uniformity of design;
 - ◆ a consequent loss of other distinctive architectural features, such as window surrounds, cornices, canopies etc; *i.e.* lost to modern and visually poorer replacements;
 - ◆ the loss of natural roofing slate and its partial or complete replacement with artificial substitutes, some of which are poor imitations of the original;
 - ◆ the loss of traditional shop fronts and their replacement by large, plain fascias and strong horizontal elements at complete variance to much of the fine period detailing – most of the finer surviving shopfronts are no longer in use;

- ◆ areas of very poor visual and aesthetic quality, for example at the northern end of Knick Knack Lane, or Dashpers where the conservation area is dominated by late 20th century infill;
- ◆ locally heavy traffic flows in conflict with pedestrians where pavements are narrow and space between buildings is limited.
- ◆ poor quality and unimaginative signage and pedestrian surfaces in some areas, and inappropriate urban highway schemes and materials in ‘rural’ areas;
- ◆ a lack of co-ordinated interpretation of the historic built environment, such as heritage trails, given that Brixham is of great historic significance in the context of the town as a whole, especially so as it is a leading tourist destination in Britain.

8 SUMMARY

- 8.1 The western half of the Higher Brixham conservation area retains the character and atmosphere of a village, with Milton and Drew Streets converging near the Parish Church; and Bakers Hill and Horsepool Street linking into St Mary's Square. Many traditional buildings predate the industrial period (pre-1860s) – most of them listed. The practice of remodelling and renewing the early post-medieval, and even the late medieval, cross-passage houses rather than complete re-building does much to maintain the character of the original medieval layout and ground plans. The extent of post-war 20th century infill and the wholesale surrounding development of the medieval burgage plots and unenclosed fields has produced a somewhat claustrophobic feel to the long narrow designated area, that has undoubtedly affected its setting, but not extinguished its charm or real virtues.
- 8.2 The eastern and northern parts of the conservation area are more noticeably urban and related to the outward expansion of Lower Brixham in the later 19th century. The urban grain shows itself best in the mainly Edwardian terrace groups of varying complexity, the most ambitious being the large triangular block of Burton Street, Greenwood and Doctors Roads. This urban form combined with the earlier development gives the northern part of the conservation area a quite different character – the north and south sides of Burton Street in particular show quite different chronologies and aesthetics. The interwar houses in all areas show the fragility of the form with a more obvious erosion of original detail.
- 8.3 The landmark feature of church tower, visible from many points, and the large churchyard; the informally grouped buildings, and the extensive stone walls and forecourts with iron railings as well as many mature trees in gardens provide an excellent quality of townscape. However these qualities have been compromised by some poor quality infill (detailed on MAP 5); and more so by the widespread replacement of original doors and windows by uPVC types which bear little, if any relation, to the traditional concept of timber sash or casement windows, and doors that were originally vertical plank-and-ledged, or of four to six-panels.
- 8.4 There is a clear perception, not least by the residents themselves, of a need for greater traffic management and control, with measures to improve parking facilities and reduce the danger to pedestrians from passing traffic. Some schemes, such as those currently proposed for the 'church square' west of the Lych gate (May 2011) show a greater sensitivity to the special form of the conservation area than earlier ones such as those in Summer Lane and Bakers Hill, which have introduced materials and designs more appropriate to the urban centres of Paignton or Torquay. There are other potentially attractive areas, for example St. Mary's Square, where the enhancement of ground surfaces and building frontages including the re-establishment of low walls would do much to improve what is now near uncontrolled parking. Such improvements, together with better signage and interpretation of the built environment would do much to improve the quality of the townscape and encourage visitors to a relatively little known but historically pivotal part of Brixham.

8.5 The *Brixham Town Design Statement 2010-2015* sets out in more detail, albeit over a wider area and with a wider remit, the community's own aspirations for the future development of the town. These aspirations will be addressed in any forthcoming conservation area management plan.

9 CONSERVATION AREA POLICIES

9.1 Conservation Area policies are addressed in the saved 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)

9.2 To frame specific policies within the Higher Brixham 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 Directions (these replaced Article 4(2) Directions in April 2010) 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 the forthcoming Local Development Framework 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 4-8 above when determining development proposals within the conservation area.

9.3 More specific guidance is set out in the *Urban Design Guide, Adopted Supplementary Document* (May 2007) part of Torbay's Local Development Framework 2005-2026: Local Development Document LDD7.

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Acknowledgement

Initial Research by John Fisher BA MA MRTPI IHBC in 2002

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PHOTOGRAPHS

Higher Brixham: Inlooks and Outlooks

Higher Brixham sits in a green valley with high ground to the southeast: Chiseldon and Southdown Hills; and less obviously to the west as New Road rises to Lupton Park. Despite the later 20th century sprawl the tall tower of the Parish Church is visible from many points.

1. The late medieval tower of St Mary's is prominent against Chiseldon Hill behind, built of red sandstone with set-back buttresses, it was cement rendered in the 19th century. Drew Street snakes down through the centre foreground with the crown of the Monkey Puzzle tree in front of No. 19 clearly visible against the gable end of No. 21. The rear elevations of Home Close stretch from the centre to the left edge. Mature trees are prominent throughout the conservation area.
2. The steep hill of Rea Barn Road from Wren Hill; late 20th century housing extends to Mudstone Hill above St Mary's Bay.
3. Horsepool Street with the tile-hung façade and high boundary walls of Brookdale, No. 21 (40).



1.



2.



3.

4. Upper Milton Street: the high Devonian limestone walls of Nos 58 & 60. The rubble-built walls are typical of much of this part of Brixham where they act as boundaries and terraces; the mature hedges above add to the sense of enclosure more typical of a rural village than an urban centre.
5. Burton Street roovescape with the saddle of Brixham Cross at Hillhead on the skyline.
6. The access lane east of Burton Court with newly converted outbuildings on the right; the turning off the busy Burton Street lies just behind the camera.
7. The leat of the canalised mill stream to the south of Eveleigh, the stream waters collected in the mill dam 200m to the northeast, which was located where Wavecrest Court on Bolton Street is today.

4.



5.



6.



7.

The Historic Core – Drew Street, Milton Street, Horsepool Street, Baker’s Hill

8. The ‘square’ in front of the church with fine 18th century buildings 100-104 Drew Street to the right. They front a 1990s SPAR (101).
9. The former 19th century post-office and its shop-front, 94 Drew Street, the first in a range of much older early post-medieval buildings remodelled in that century, which extend eastwards to the north of the church. Drew Street is aligned here for a short distance north-south, rather than east west, the prevailing route through Higher Brixham.
10. Opposite (9) the 17th century Church Farm, 93 Drew Street, has little outward ‘show’; but it is typical of the vernacular of that date, the wide doorway indicates a through-passage and the end stack is a technological advance from an open central vent. There is a long rear side wing, the garden area to the left was the site of a former projecting bay. The solitary leylandii is inelegant but shields the building from the Spar (101).



8.



9.



10.

11-13. Two long established public houses west of the church 'square' almost face each other. To the south The Bell Inn, 108 Drew Street (11), has a formidable late 18th century Georgian frontage over 3 floors; large tri-partite sash windows and an imposing pilastered door entry with an entablature over are indicative of the confidence of the age. The Watermans Arms, 105 Drew Street on the corner with Horsepool Street (12)(13), is earlier, probably late 17th century but remodelled in the early 19th century. The small multipane windows are from the earlier period, the large single pane ones to the right of the door from the later. Both still have their adjacent yards and outbuildings.



11.



12.



13.

14-15. Baker's Hill divides Drew Street from Milton Street. The former Co-op, 2-4 Milton Street (14) faces down the slope of Horsepool Street; the mid-20th century shopfront, the interwar crissall windows and the grossly extended mansard dormer have replaced the original 19th century design and are not a fitting endstop to the vista. Nos 6-16 (15) continue the range of 19th century buildings though these also have had a number of frontage alterations.

14.



15.

16-18. 1-19 Milton Street with the Black House group are a run of 12 listed buildings in a continuous frontage. Nos 1-3 (16); Nos 15, 13, 11, 9 & 7 (17); and the Black House group (18): Black Friars House, Black House, No. 19, and No.17 with its cement render painted white.

16.



17.

18.



19. The short terrace of 1-4 Upton Cottages was built in 1868 (the same year that the railway arrived in Brixham, across the valley on Furzesham Common). They are a delightful group utilising roughly coursed limestone, with brick detailing to window reveals and porches and gate piers above the low garden walls.

20. Almost opposite the Black House Group on the south side of Milton Street are the curiously conjoined pair of No. 18, Trosbie Cottage facing the street, and Norton House, one of the Gillard group of Regency Cottages Orneés at right angles to it. The former is another of the undemonstrative early post-medieval through-passage farmhouses, converted to act as a service wing to the much grander Norton House; the latter typified by the gothic-arched window and the traceried window heads. Trosbie Cottage conceals its wide door behind an indifferent 20th century porch, but the upper windows have been changed from simple casements to traceried toplights in the style of Norton House.

19.



20.

The Upper reaches of Milton Street and Sumner Lane

Extending eastwards for nearly 900m Milton Street exhibits a patchwork of multi-phase housing from late-medieval to late-20th century

21. The principal façade of Norton House faces southwest, an unusual direction; opposite it across ½ acre of orchard-meadow is The Lodge, 20 Milton Street whose principal façade is northeast, also unusual. The ground between is the only such in Brixham not to have been developed. The Lodge is not a cottage ornée, and perhaps a little later in date, but there can be little doubt that there is a connection and a designed spatial separation between the two – a welcome space.
22. Milton Street's north side has a number of interwar terraces, here opposite The Lodge Nos 31-37 are part of a typical group of six, characterised by full-height bays, tile-detailing, and small walled gardens. The large expanses of period glazing in these buildings are vulnerable if not maintained, so that many, as here, have uPVC replacements; similarly the centuries' old tradition of limestone rubble walling has been continued, though the gardens, if not too shallow, have often had the walls removed for hardstanding parking.
23. A late 19th century pair, Upalong and Alandale (left and right) are terraced and set back from the road; the former preserves its original caesment windows and 1930s door, the latter has replaced all its woodwork with uPVC.



21.

22.



23.

24. The 1880s former primitive Method chapel, now closed, is a handsome building in a polychromy of pale cream brick (ball clay from Newton Abbot) and local grey limestone. The brick detailing around the central 3-light window is particularly skilful, as is the low ironwork railing atop the brick copings of the boundary wall; a fortuitous survival from wartime collection shared with other sites in Higher Brixham. The adjacent schoolroom of 1886 built of the same materials is far less interesting in design or execution.
25. Claxton Cottages 41-45 Milton Street with a datestone of 1893 are a good infill group between a 18th/19th century farmhouse (the yellow building beyond) and the post-medieval thatched Verbena (26). The red tiles and chimney pots are an attractive foil to the white stucco; the original windows have been replaced by uPVC of different patterns and sections dislocating the original rhythm. The gardens are, fortunately, too small to accommodate car parking.
26. Verbena, 47 Milton Street, faces the Upton Manor Road/Southdown Hill Junction; the smallstone shales, small windows and thatch are other examples of a vernacular style with its roots in the earliest medieval buildings. The end stack is complemented by a rear stack, rather than the more usual front lateral stacks of through passage houses (28,33,38).

24.



25.

26.



27. 36 Milton Street is a rare mid-Victorian building of 4 storeys, its gable set opposite Claxton Cottages and Verbena on the east side of the road junction.
28. The west side of the junction is occupied by Nos 40 Hearthstone, and 42 Hearthstone East a large through-passage early post-medieval thatched house now subdivided. High hedges and trees above high walls enclose the lower house from public view (80).
29. Set within a garden and hidden behind high walls on two sides, Aylmer (originally Laywell Cottage) is another of the Gillard Cottages Orneés; the gothic-revival windows are typical hallmarks. The superbly restored trellised verandah unhappily looks out onto the house's immediate surroundings: an ugly sea of tarmac.

27.



29.



28.



30. At the edge of the conservation area two buildings on Sumner Lane are included within the designation boundary, Nos 15 and 21. Both are isolated among the scores of late-20th century houses of the 'tree' estates. No. 15 is particularly exposed with its south side opened up to Chestnut Drive. The new hipped roof, odd rear corner end stacks, and a pentice extension suggests much adaption over the years; its origin as another of the late medieval, or early post-medieval, farmhouses is likely.
31. Tudor Cottage, 69 Milton Street, and No. 1 Sumner Lane, 17th century houses much remodelled and subdivided, including the three-storey No. 71 whose door is on the left. The outswept slate hanging is an 18th century feature; the infilled doorway indicates the former address as No. 67.
32. 79, 77, 75, & 73 Milton Street, a late 19th century/Edwardian infill group of four, between two 17th century groups with the three storeyed No. 71 on the right. They are very simple with deeply recessed door-entries but no other detailing; note the break in symmetry of No.75's uPVC refenestration.



30.



31.



32.

33. 87, 83,81 Milton Street, another 17th century farmhouse much remodelled and subdivided. The large lateral chimney stack and wide door suggest the earliest entry with later extensions at either end. The differential re-glazing and the low mass-DIY brick wall do not enhance the vernacular nature and charm of these farmhouses.
34. 99 & 97 Milton Street, a simple but good Edwardian infill pair with canted bays, small walled gardens, and doors opposed to chimneys; now re-glazed.
35. 58 (part) & 60 Milton Street; Nuttree House, a polite house of the early 19th century joined with No. 60, a 17th century through passage house, probably as its service wing (cf. 18 Milton Street & Troshie Cottage (20)) as the First Edition OS map suggests. Now two properties; No. 60 much the better for not being subdivided. Southdown Hill rises steeply behind.
36. 107, 105, & April Cottage 103 Milton Street; another 17th century farmhouse subdivided as two with a probable 18th century addition (April Cottage). The front lateral stack truncated below the ridge line and lacking pots looks very inelegant, made worse by the close proximity of the telephone pole and the street light.

33.



34.



35.



36.

37. The early 19th century Challeycroft, 109 Milton Street, has an unusual plan form being a type of early semi-detached, with an extra storey and originally a single central common entry; it is now occupied as a single house.
38. 113,111 Milton Street, appears to be a 17th century through-passage house (111) with an 18th century addition (113); the slatehung gable typical of that period. The red tile roof on lower and deeper eaves strongly suggests that this formerly carried thatch. The low rubblestone walls and gate piers are a welcome addition of recent years; the flat-roof rear extension less so.
39. 131 Boyne Cottages (part), 129, and Aberdeen Court, Milton Street. Boyne Cottages have a datestone of 1897, presumably celebrating Brixham's most famous honorary citizen, William of Orange. No. 129 and Aberdeen Court are rather better than most of Brixham's dreary late 20th century buildings, employing slate-hanging to good effect and a building-line set well enough back from the street to allow small gardens. The projecting transverse gable with mullioned windows of No. 129 is imaginative.

37.



38.



39.

Horsepool Street and Dashpers (West)

40. Brookdale on the southeast corner of Dashpers and Horsepool Street, an enigmatic (?) 18th century building with intriguing features, but otherwise revealing little in its two public façades.
41. 27 Horsepool Street is a delightful Edwardian detached house on the northeast corner of Dashpers and Horsepool Street; with two different sorts of full-height bays and a number of interesting roof features the whole is set behind a rubble boundary wall which picks up the building line of the 19th century Frogwell Cottages beyond.
42. Greenover Farm, 25 Horsepool Street (historically Hill Farm) rather grander than Higher Brixham's other 17th century farmhouses, though with the same through passage plan, and later side wings. With trees in full leaf there is a fine sense of enclosure, though to the south the large walled garden has been encroached upon by 2 modern houseplots; the home orchard behind by six more fronting Dashpers. Two earlier outbuilding lie behind, one well converted (93).

40.



41.



42.

Drew Street (East)

43. 85 Drew Street, late 19th century exuberance unique in Higher Brixham, is attached to an 18th century vernacular building. The painted façade is heavily ornamented with quoining carried across on the horizontal and Coadestone keystones above the doors and on the window lintels. The side elevation is equally rich.
44. Fairholme and Stella House are a fine Edwardian pair but spoilt by the wholesale removal of the original timber doors and windows and their replacement by uPVC types of completely different patterns.
45. 81, 79, 77, 75a, 75 & 73 Drew Street are part of a simple Edwardian terrace of seven, showing some variation to door entries and cornice bands over. All original windows, though not doors, have been replaced by uPVC types.

43.



44.



45.

- 46-47. 71 & 69 Drew Street, two mid-Victorian houses with the same footprints and alignments but otherwise could not be more different: 71 Cement rendered, hip-roofed, with uPVC replacements on the whole façade (46); and 69 stuccoed, gabled, with fine timber sash windows and single horizontal glazing bars to each sash. The elegant porch trellis patterning is echoed in the front railings.
48. 61 Drew Street, a late medieval, or early post-medieval cross-passage house; more a town house than a farmhouse.

46.



47.



48.

- 49-50. 68-70 Drew Street, (49) a simple mid-Victorian pair with 'modular' walls and piers to separate the house from the street. Attached on the east side is Nos 64-66, part of an 18th/19th century range which continues to Home Close (50).
51. 53, 51, 49 & 47 Drew Street, part of a late-Victorian terrace of nine; essentially the simplest of one-bay cottages giving straight out onto the street; devoid of detail except for the alternating pairs of outsize 'teapot' hood moulds.
52. 48-58 a mixed range of 19th century cottages, set very close to, or actually on the street; the steps on the right allow access to the service passage of Home Close.

49.



50.



51.



52.

Drew Street (North), Home Close and Castor Road

53. Weston House, a small mid-late Victorian 'villa' of considerable charm, with a plain service block on its south side; the whole ensemble is set at right angles to the busy street. As it also lies behind a high wall it enjoys considerable privacy and enclosure, in complete contrast to the range only 60m southwest (52).
54. Next to Weston House the compact late Victorian St Mary's Terrace, 32-42 Drew Street, is made up from 3 pairs of conjoined semis with shallow canted bays on the ground floor. The raised shallow 'areas' and modular type boundary walls are a response to the lack of pavement in the attempt to separate the houses from the street. It would have been better to have pulled back the building line.
- 55-56. Almost opposite Weston House are 29, 27 & 25 Drew Street a short Edwardian terrace group of 3 with unusual, and large, segmental-arched single windows above a ground floor bay. With such a large expanse of wall pierced for glazing on both floors the replacement of original timber by uPVC – of completely different types – is especially unfortunate. Photographic details of the original pattern taken in 2002 of No. 29 (56) shows the simple elegance of the bay sashes and the skill with which the original joinery respected the segmental heads, with a central mullion to balance the horizontal 'pull'. The replacement simply ignores the curvature leaving an awkward 'tympanum' of infill.

53.



54.



56.



55.

57. St Kilda, a fine Regency house with elaborate margin-paned windows and Tudor details. A nursing home until recently with a very ugly late 20th century addition, only partly hidden.
58. 28 Drew Street, The Three Elms public house, a mix of 19th century builds and additions. Here, as in (55, 63), the prominent standardised traffic signage detracts from the historic character.
59. 14, 12, 10 & 8 Castor Road with Nos 6, 4, & 2 beyond exhibit the familiar characteristics of late Victorian and Edwardian urban form: short 2-storey terraces with ornamented ground floor bays, small walled gardens with capped gate piers. Additionally here original dormers with terracotta crestings and finials. They also exhibit the ubiquitousness of the uPVC replacement of original doors and windows.



57.

58.



59.

Knick Knack Lane, Dashpers (East), and Burton Street (West)

60. Knick Knack Lane, a colloquial corruption of Nat Lake Lane, links the core of Higher Brixham with the northern outliers stretching from Dashpers along Burton Street and up Rea Barn Road. Only a few cottages predate the 1860s, its length is now largely lined by late 20th century housing. Here (looking south) a late 19th century agricultural building has been converted into two residences with only the most minimal openings and the long run of high limestone walling preserved.
61. Rosslare Villa an early-Victorian house on the corner of Dashpers and Knick Knack Lane and the sweep of Burton Street forms a prominent endstop to the steep rise of Burton Street to this point (also 82). There is little architectural embellishment other than the porch, but the horizontal glazing bars divide the sash panes, which are in perfect proportion to the façade, in an elegant manner.
62. 3 Dashpers, Aylmer House is really a late cottage ornée but built as an end of terrace in the 1850s when it was linked to 1-2 Dashpers on its east side (right).
63. 88 Burton Street faces Rosslare Villa across Knick Knack Lane and is similar in date and plan form. Having lost its original windows and porch it is has also lost its essential aesthetic appeal and is but a shadow of its neighbour.



60.

61.



62.



63.



64. 78-82, 84 & 86 Burton Street; the 3 closer terrace houses, despite the unusual pilastered and entablatured door entries almost give out onto the busy street. Modular gate piers and raised areas attempt to form a barrier, as on Drew Street, but as there is no boundary wall access to rubbish and recycling bins forces residents onto the street.
65. 48, 48a, 50, 50a & 52 Burton Street are a group of large 1930s houses with characteristic curved bays with deep projecting square eaves over, and here with wholesale replacement uPVC glazing. Sensibly set back, in contrast to the earlier Victorian terraces to the west, so that a front garden provided the necessary spatial separation from the street. Unfortunately the gardens where large enough have been given over to car hardstanding; the result is worst seen at No 52, which has lost not only original glazing but garden and boundary wall.
66. The large early Victorian Burton House, now arranged in flats as Burton Court; the fine façade and elegant terrace railings no longer look onto a landscaped garden but another sea of tarmac exposed to public view by the removal of the boundary wall. The size and quality of the walling can be glimpsed on the left where the one surviving sweeps almost up to eaves level and across Burton Villa Close on the right (6).



64.



65.



66.

The Developed Urban Block: Burton Street (east), Doctors Road, Greenwood Road

The irregular triangular-shaped block formed by these three streets was developed during the first decade of the 20th century and is a testament to the often unrecognised skills of the Edwardian developer/builder. The house plots are adapted to fit the medieval land boundaries, the change in levels and the differing aspects; with subtle changes the basic 2-storey terrace plan form of full-height canted bays with doors to the side enclosed by low walls and high pyramidal-capped gate piers was applied to 22 houses on Burton Street, 6 on Doctor's Road, and 20 on Greenwood Road. The block created has a strong sense of pattern and rhythm. Residents have picked up on this with the colour variations to cornices and cills, gate piers and copings, but not, alas, to joinery and glazing. The Greenwood Road houses are a larger version of the type with a better aspect, unaccountably they have been omitted from the designated area, with which they belong.

67-69. Burton Street: west to east; uphill to downhill.



67.

68.



69.

70. Doctors Road with the rear of 41 Greenwood Road to right
71. The Greenwood Road terraces with No. 1, the prominent 3-storey building, on the corner with Burton Street at the Great Gate junction. Its visual presence marks it out as a key element to both the Higher Brixham and Brixham Town conservation areas at this junction where they meet, despite the designation boundary.



70.

71.



Outliers across the valley and up the hill – Rea Barn Road and Roseacre

72. Opposite 1 Greenwood Road the handsomely converted warehouses of Greenwood Court cleverly combine historic fabric with the requirements of the modern home without the need for new openings, or uPVC.

73-75. The terraces of Rea Barn Road: 12-28 (73); 30-38 (74); and Rose Acre: 1-11 (75).

72.



73.

74.



75.

76. Roseacre Cottage dated 1836 half-terraced into the hill; the walled $\frac{1}{4}$ acre behind is now occupied by 42 Rea Barn Road seen in the rear left (78).
77. Cadgwith House, 9 Rea Barn Road, one of the Edwardian detached houses in large grounds on the south side of the road and the best, with projecting bays to the east and south to make the most of the aspect.

76.



77.

Materials: Stone, Brick and Iron

The building material in the conservation area is overwhelmingly the local limestone or shale, but it is usually stuccoed or rendered over. The high boundary and terrace walls, and the lower garden ones all use this in a variety of ways and are much less likely to be rendered. Some stone on buildings has been intentionally exposed, or left exposed after repair. With the advent of mass-produced brick from the end of the 1860s other combinations occur. In a number of locations the original wrought iron railings or gates survive, very often in an attractive combination with the vernacular stone.

78. The long south wall of 'Roseacre' almost 3 metres high in local limestone. The large modern house of 42 Rea Barn Road occupies the walled interior (see also 76).
79. The non-conformist chapel façade on Drew Street with large limestone voussoirs and kneelers, and bed brick for quoins and the syncopated coping undercourse.
80. Hearthstone (also 28); wall, arch, pavement, and chimney all in local stone; the walls in cob and stone.



78.



79.

80.

82. Rosslare Villa (also 61) the rubble-build of the north side has been repointed following the removal of the render; the curtilage wall of 1 Dashpers is similarly built with attractive upswept curves on the hill slope.
83. Redvers, Drew Street; render has been removed on the façade except above the bay's parapet revealing the shale rubble.



82.

83.



- 84-85. Coursed snecked limestone with cream (ball clay) brick detailing in Milton Street (84) and Chapel House, Drew Street (85). The latter cleverly uses a shorter pillar on the stair side, which is cut into the terraced garden, while the taller extends to receive the railing fence.
86. Coursed limestone, ashlar quoins, brick detailing and cement rendering all intelligently integrated on the Upton Cottage terraces.



84.

85.



86.



87-91. Ornamental Iron work



87.



88.

89.



91..



90.

The New, the Neutral, the Bad and the Inexplicable

92. Great Gate Mews a new development on an awkward site on the steep corner of Rea Barn and Greenwood Roads; the rear of Greenwood Court, the converted warehouse (72) is on the right.
93. Greenover Orchard, a converted 18th century shippon behind the earlier farm (42).
94. Two of the eight houses built within the former orchard of Greenover Farm. Their effect on the conservation area is neutral because the south side of Dashpers lies outside the designation boundary, however this which should be adjusted to remove the six easternmost houses of the group.

92.



93.



94.

95-100. Woeful examples of poor design and poor planning control. The sensitive location of (96) and the presence of an elegant neighbour – Aylmer House (62) in (97); Eveleigh, a Gillard Cottage Orneé in (98); and Verbena (99) is especially disappointing. Orchard Cottage's east facing-gable, with well thought out detailing, has seemingly had a shoe box up-ended and slapped against its side (100) *continued overleaf*

95.



96.



97.

95-100. continued.

98.



99.

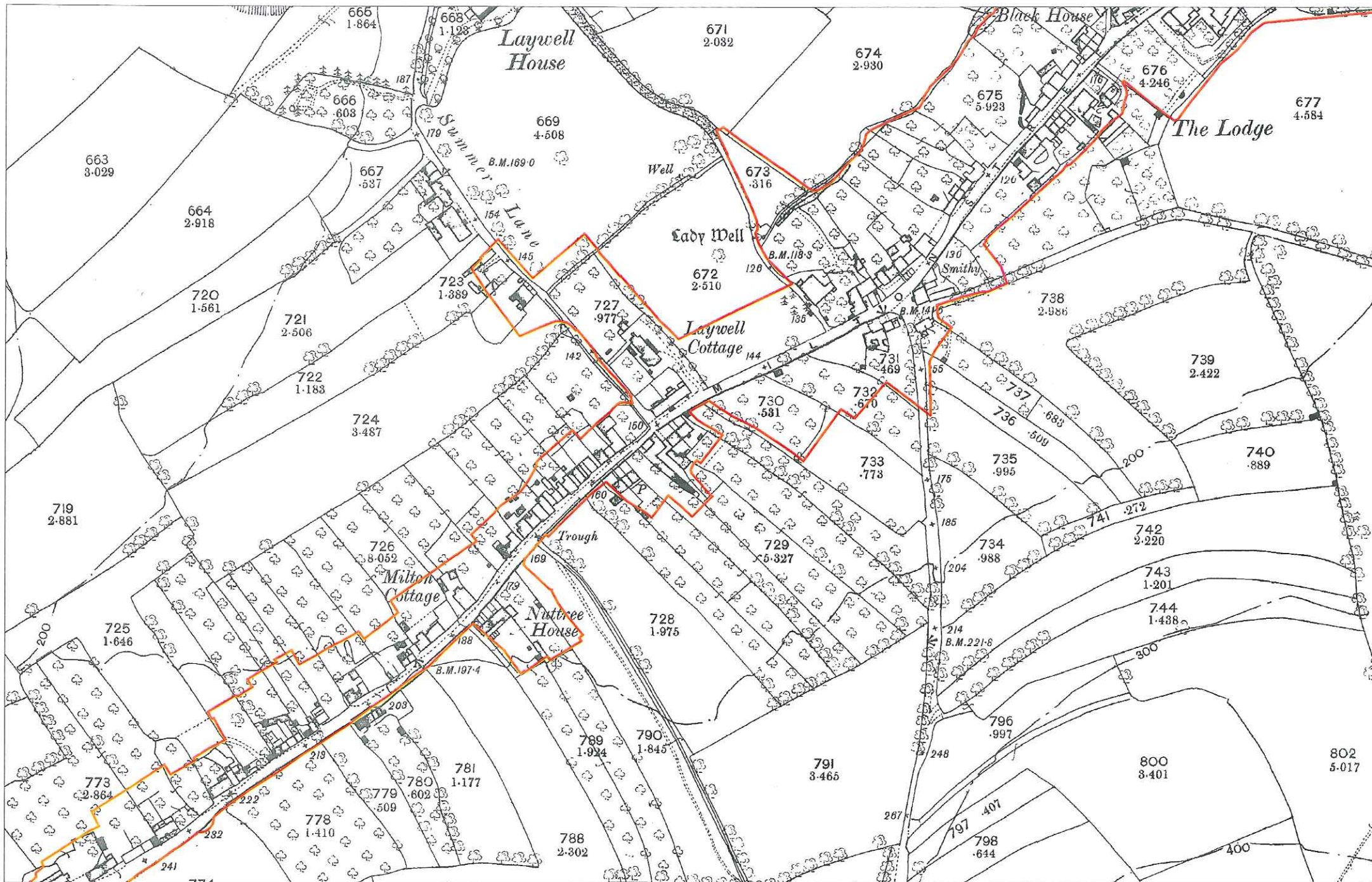


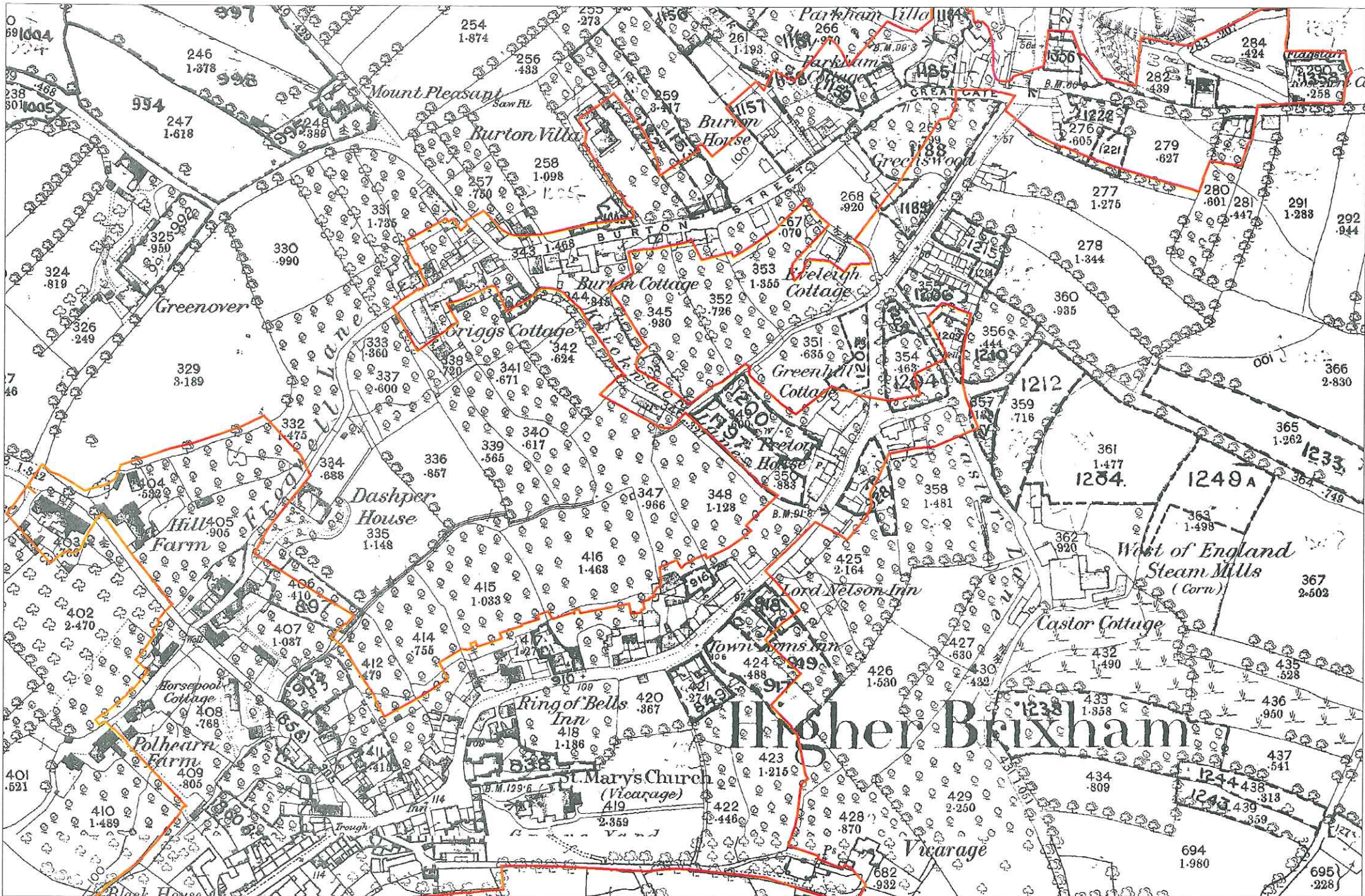
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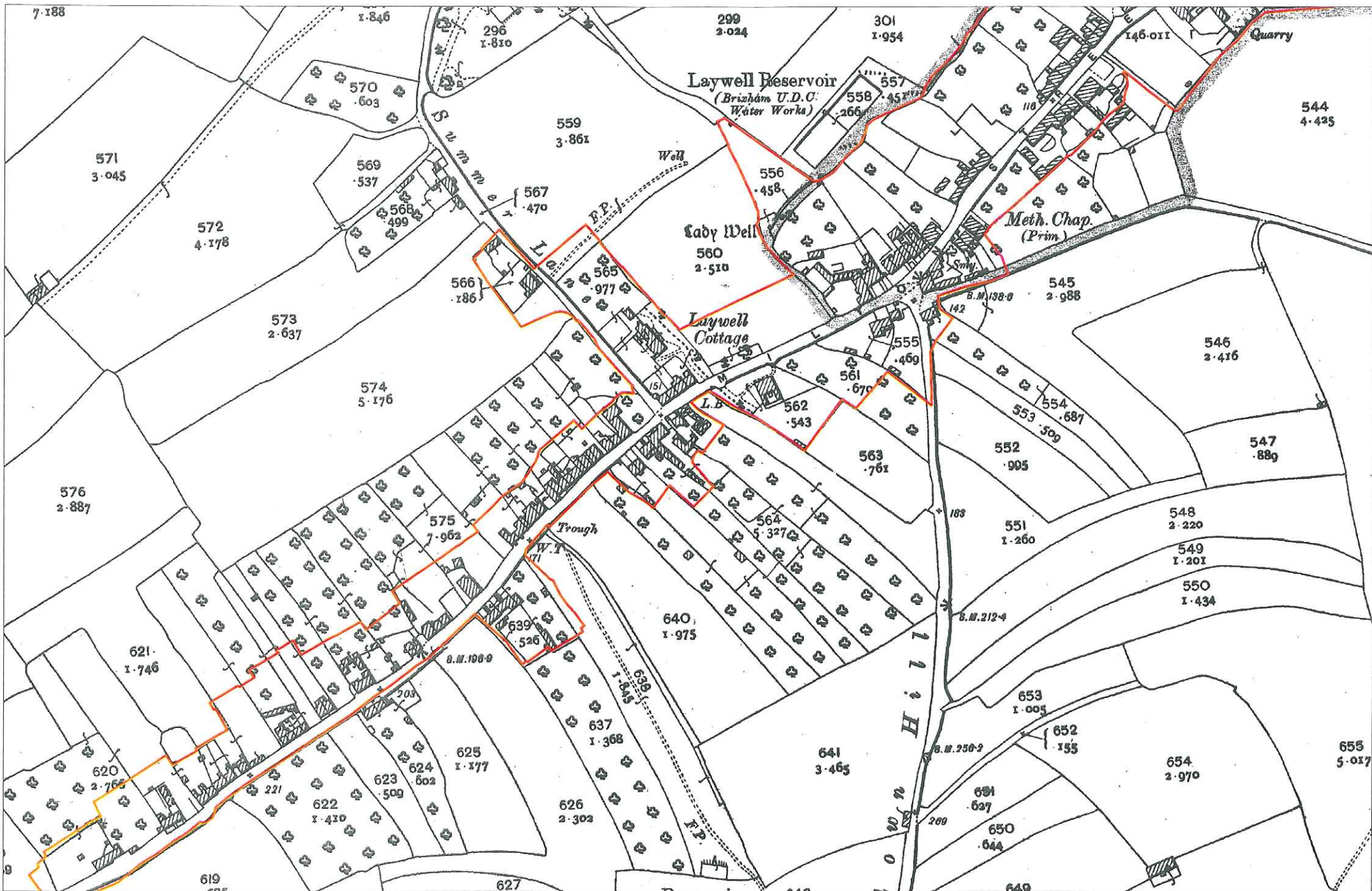
101. At the historic core of the town on the church square the 1980s SPAR occupies four former historic houseplots.

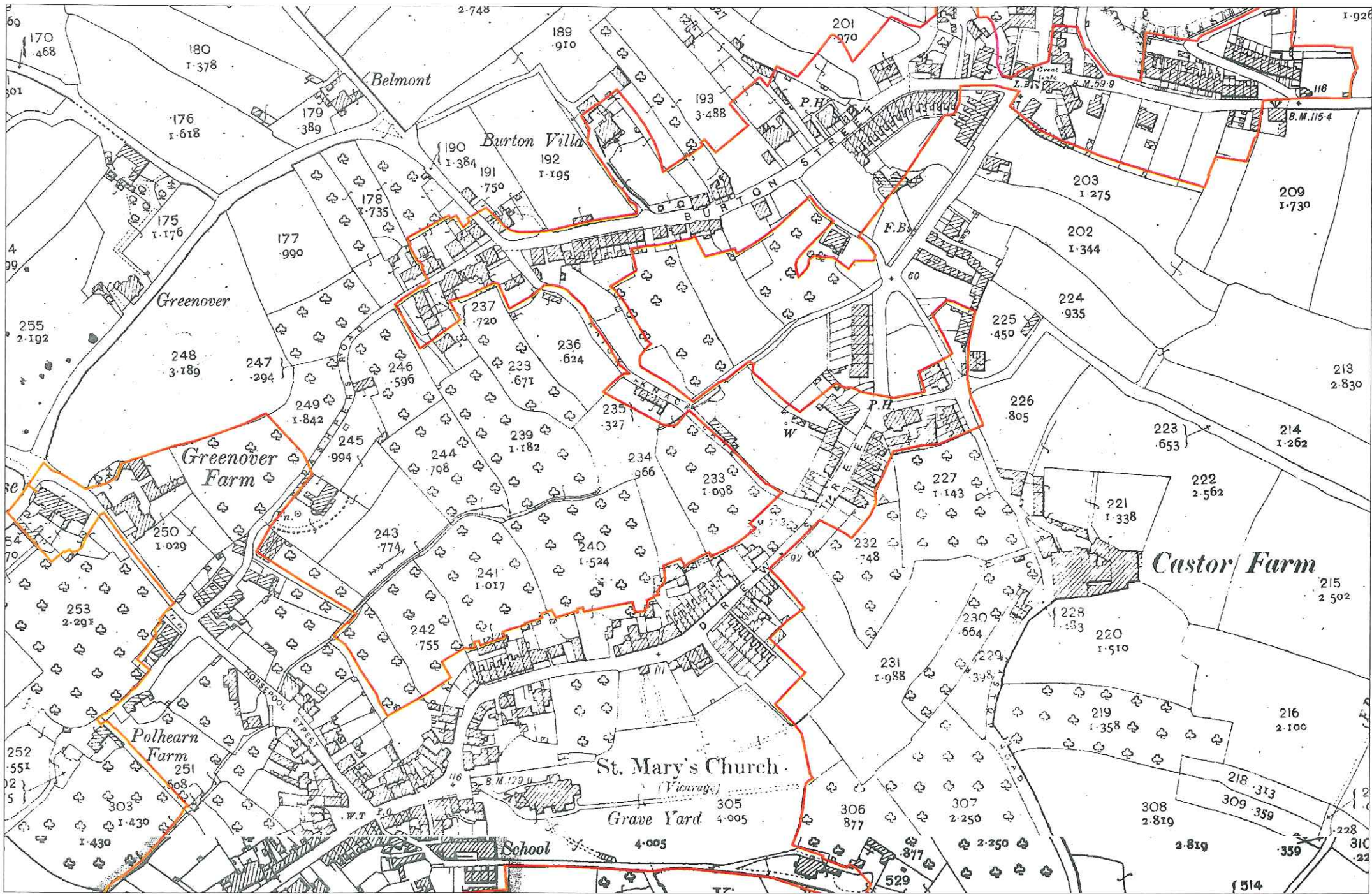
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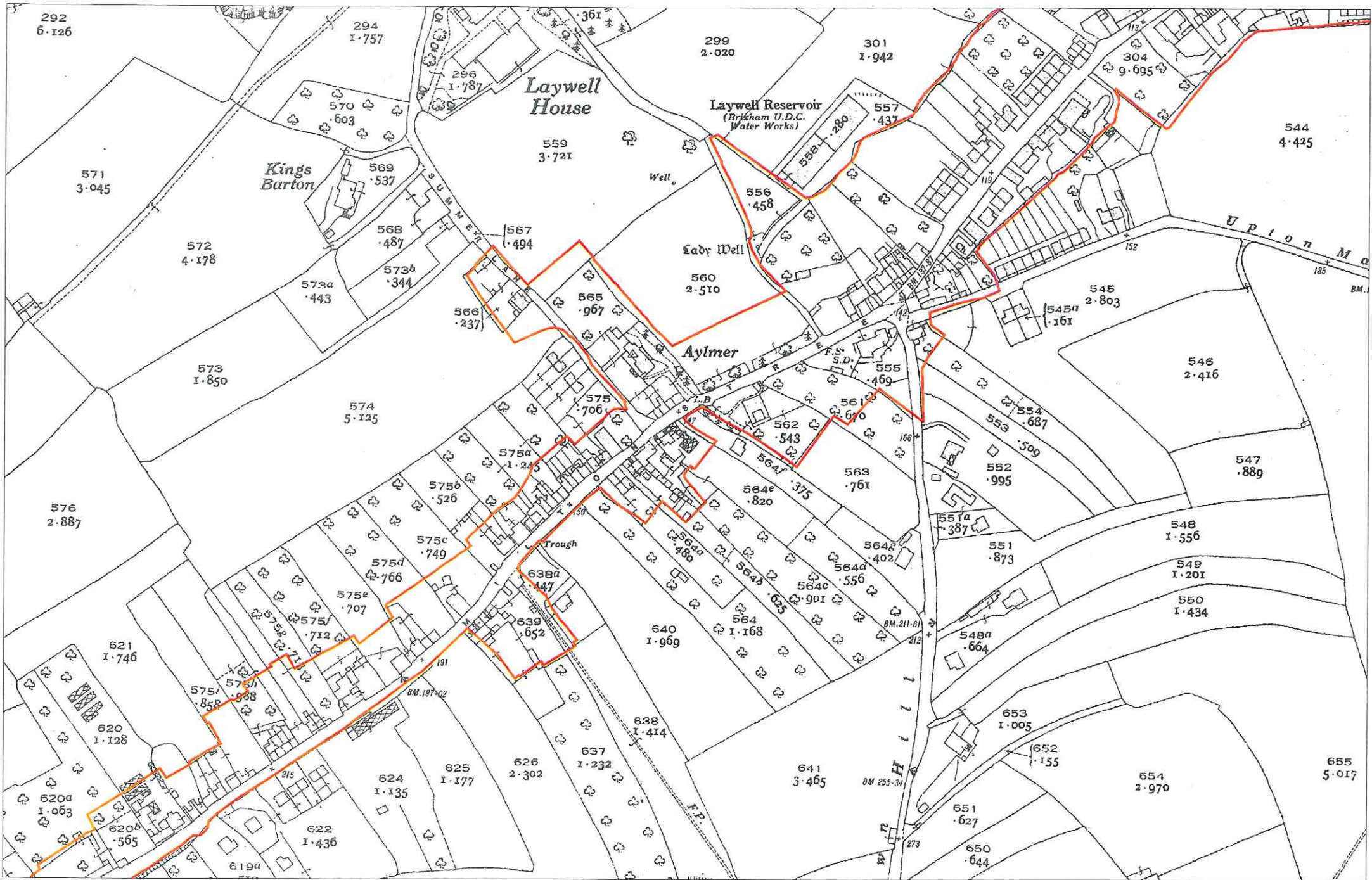


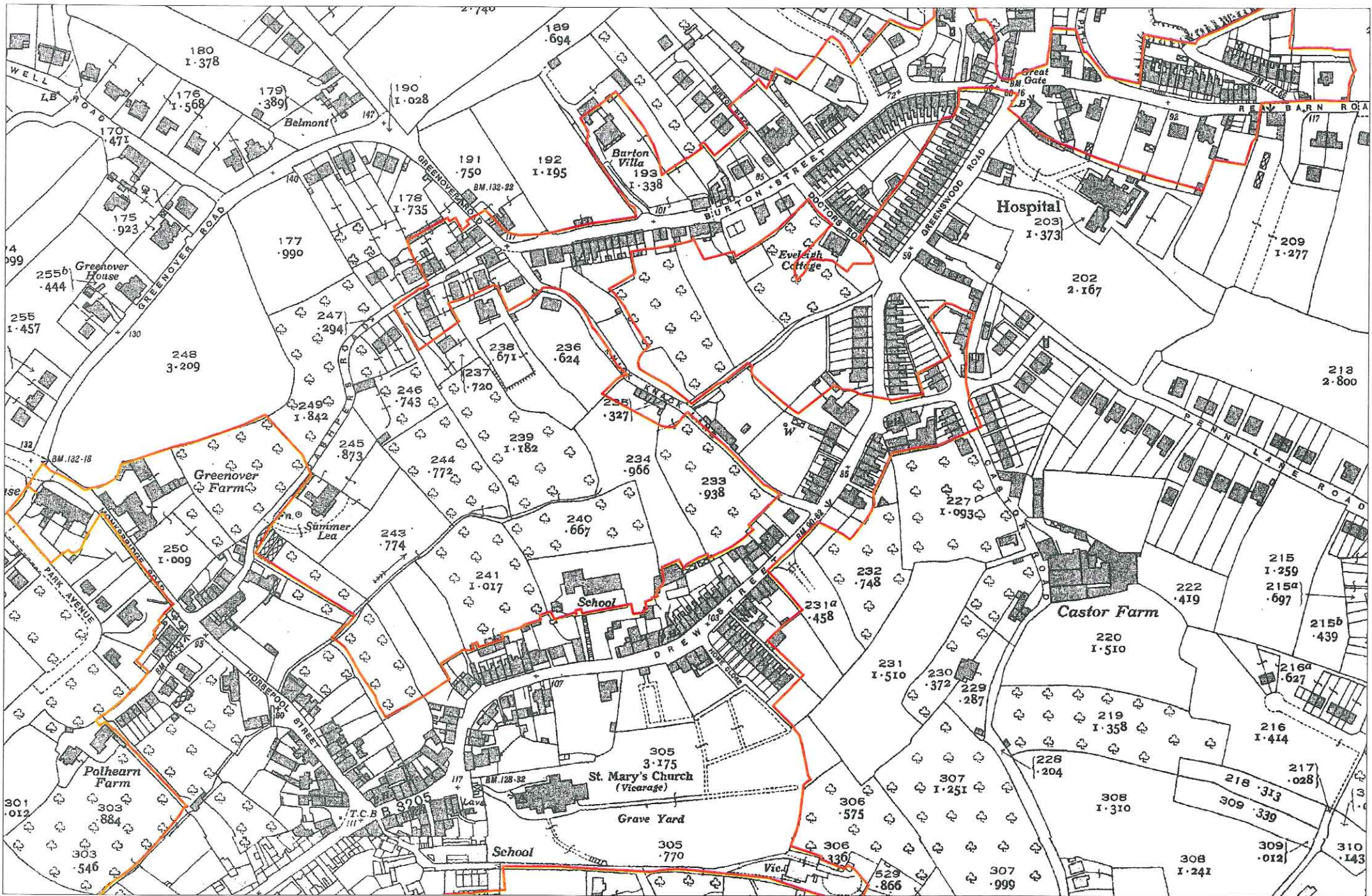















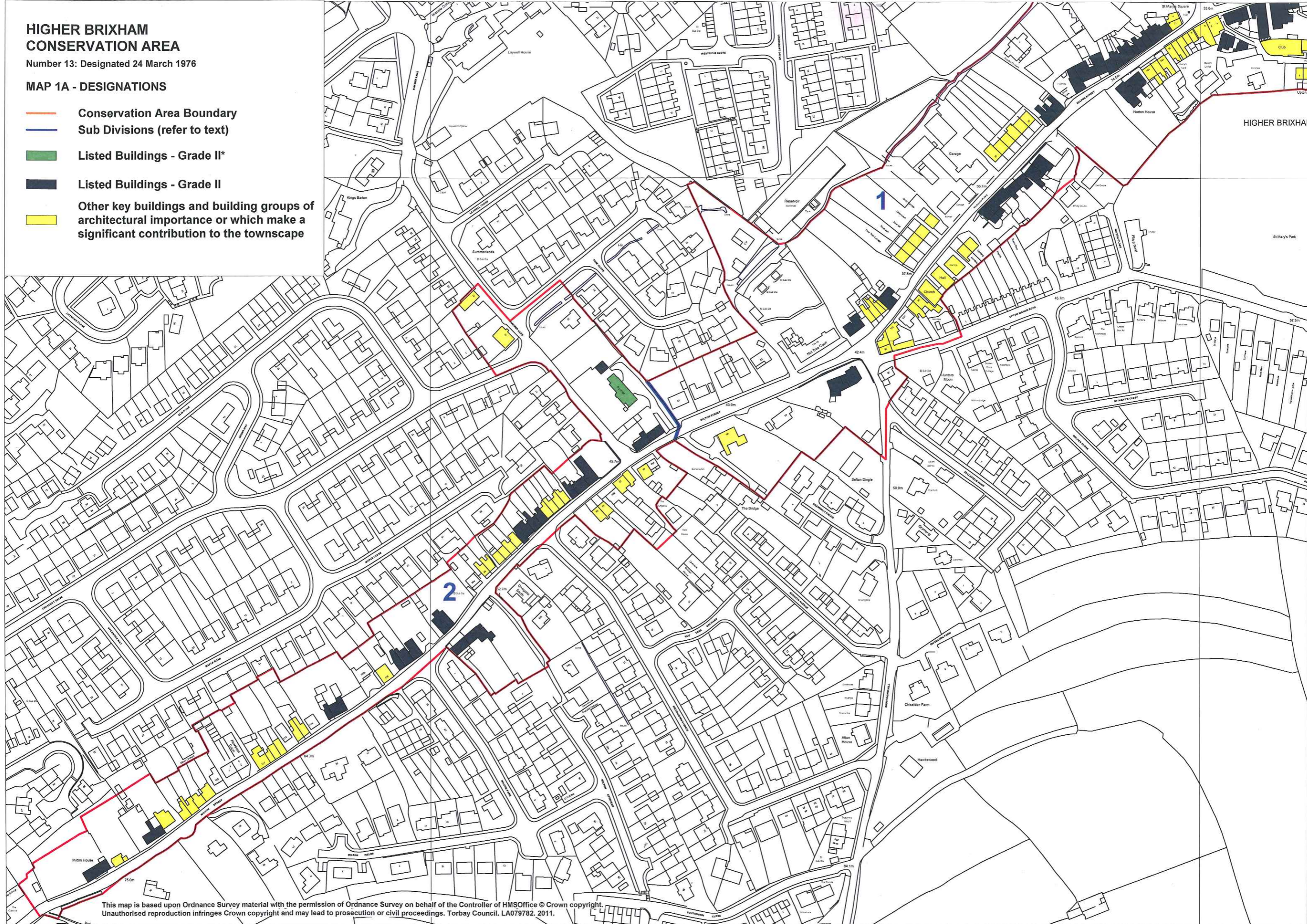


HIGHER BRIXHAM CONSERVATION AREA

Number 13: Designated 24 March 1976

MAP 1A - DESIGNATIONS

-  Conservation Area Boundary
-  Sub Divisions (refer to text)
-  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

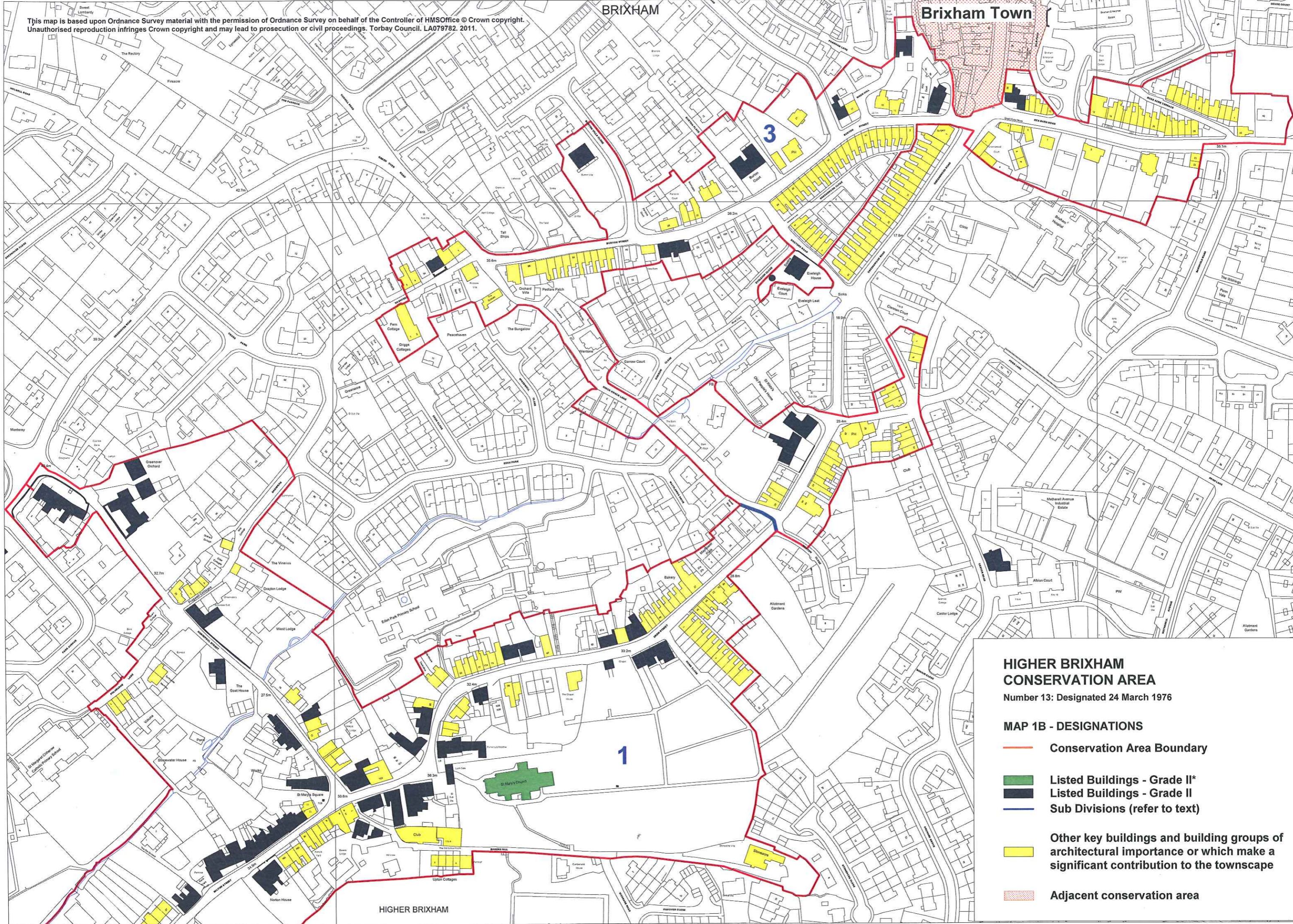


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BRIXHAM

Brixham Town



HIGHER BRIXHAM CONSERVATION AREA

Number 13: Designated 24 March 1976

MAP 1B - DESIGNATIONS

— Conservation Area Boundary

■ Listed Buildings - Grade II*

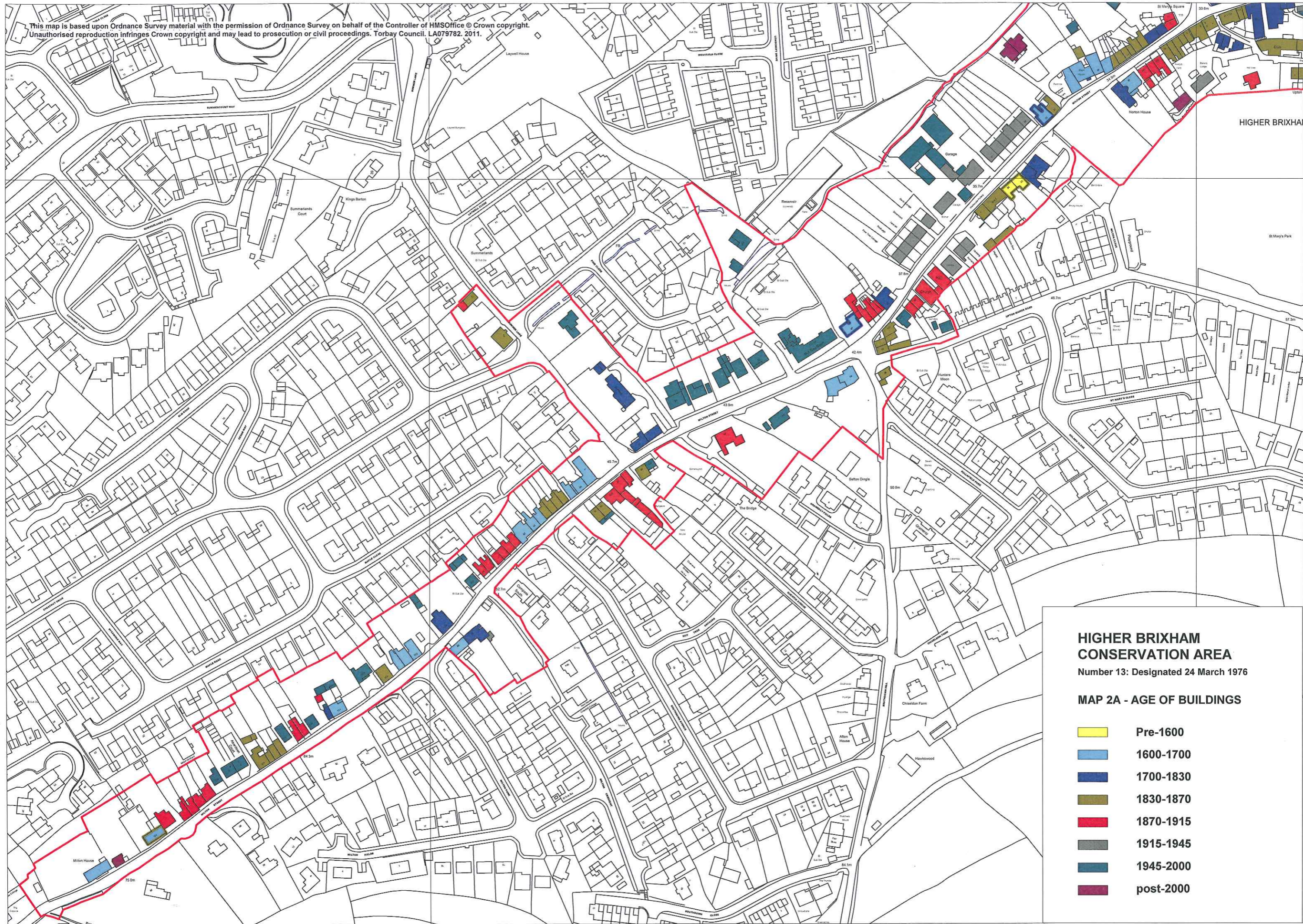
■ Listed Buildings - Grade II

— Sub Divisions (refer to text)

■ Other key buildings and building groups of architectural importance or which make a significant contribution to the townscape

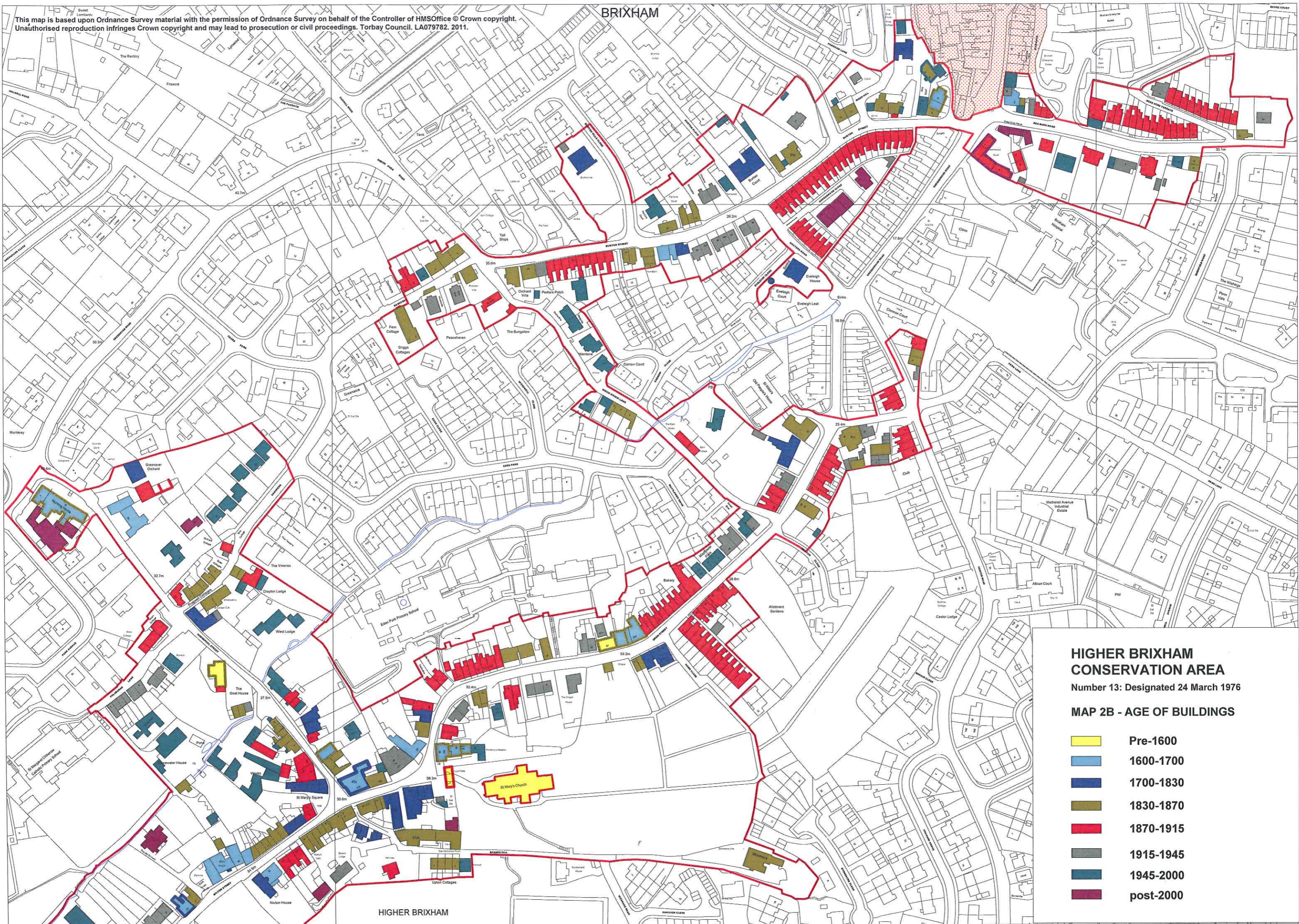
■ Adjacent conservation area

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BRIXHAM



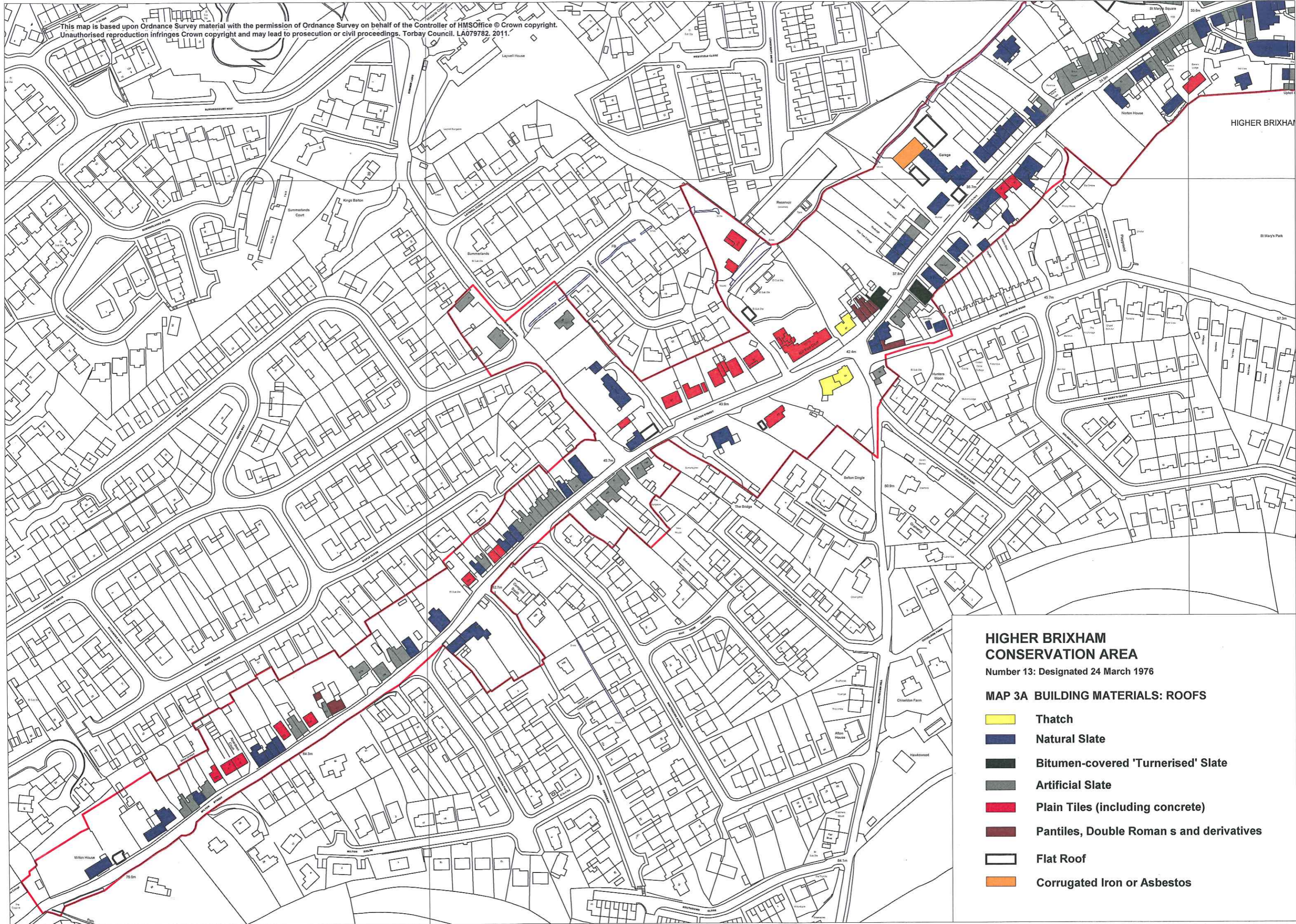
HIGHER BRIXHAM CONSERVATION AREA

Number 13: Designated 24 March 1976

MAP 2B - AGE OF BUILDINGS

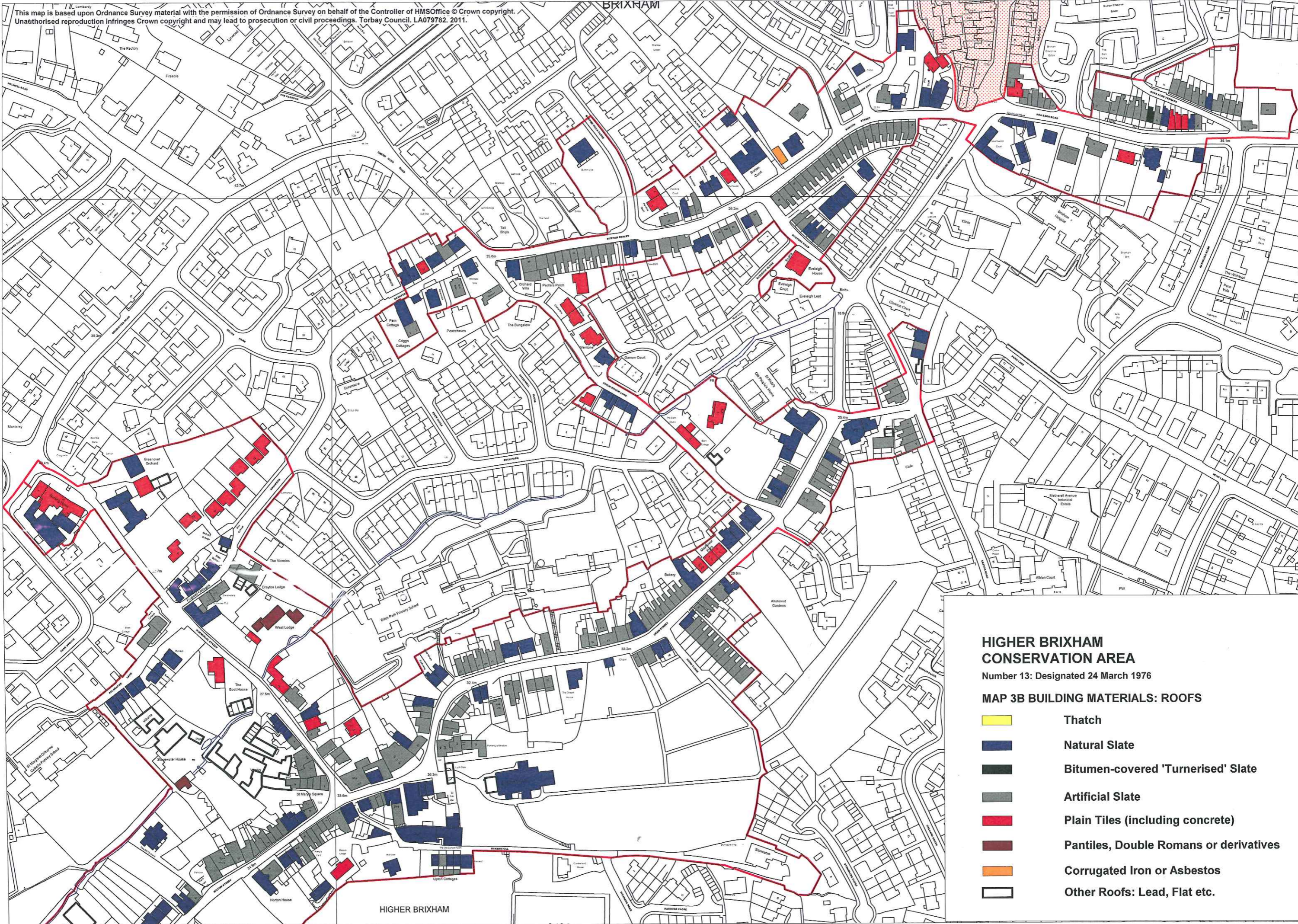
- Pre-1600
- 1600-1700
- 1700-1830
- 1830-1870
- 1870-1915
- 1915-1945
- 1945-2000
- post-2000

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BRIXHAM



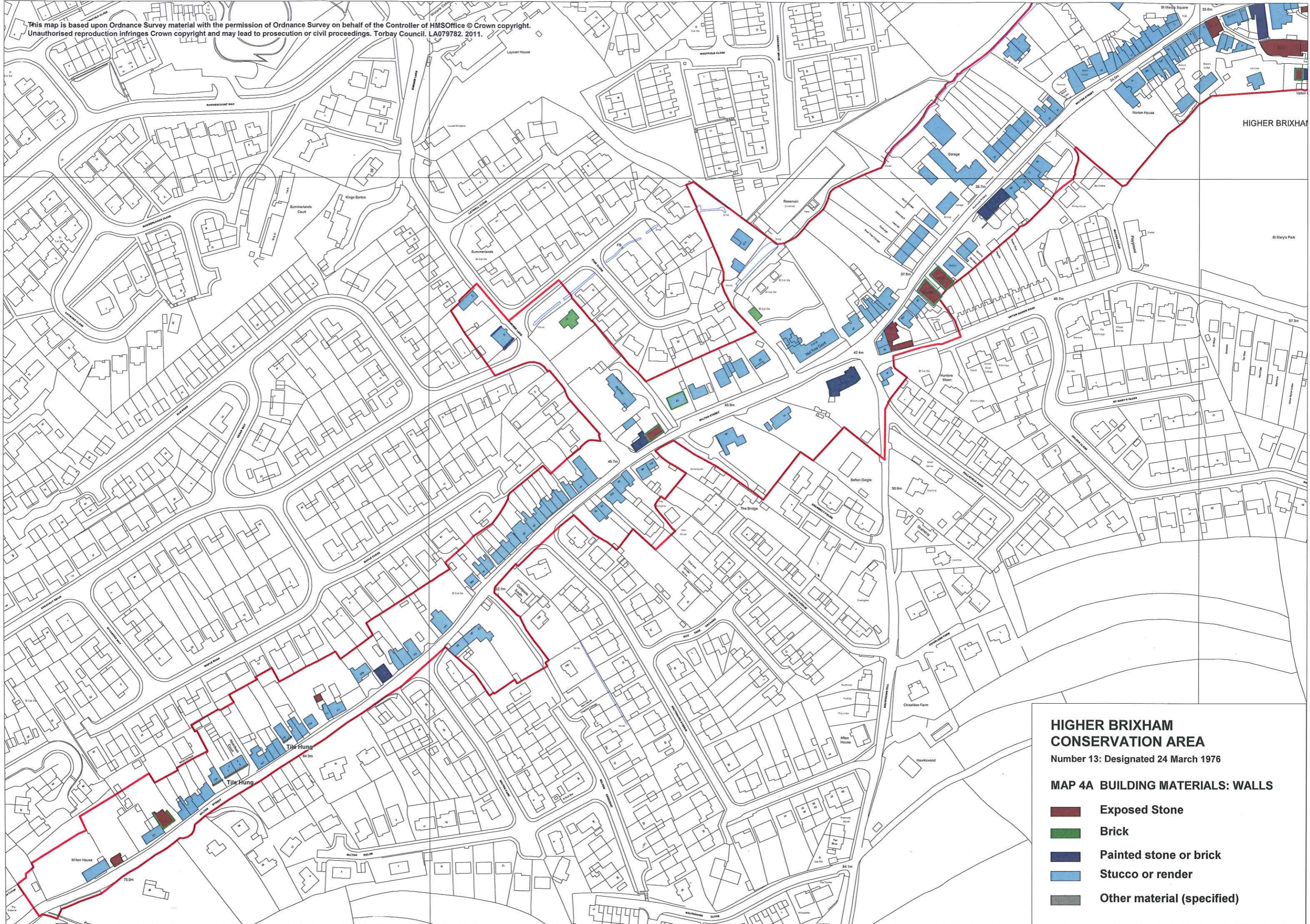
HIGHER BRIXHAM CONSERVATION AREA

Number 13: Designated 24 March 1976

MAP 3B BUILDING MATERIALS: ROOFS

-  Thatch
-  Natural Slate
-  Bitumen-covered 'Turnerised' Slate
-  Artificial Slate
-  Plain Tiles (including concrete)
-  Pantiles, Double Romans or derivatives
-  Corrugated Iron or Asbestos
-  Other Roofs: Lead, Flat etc.

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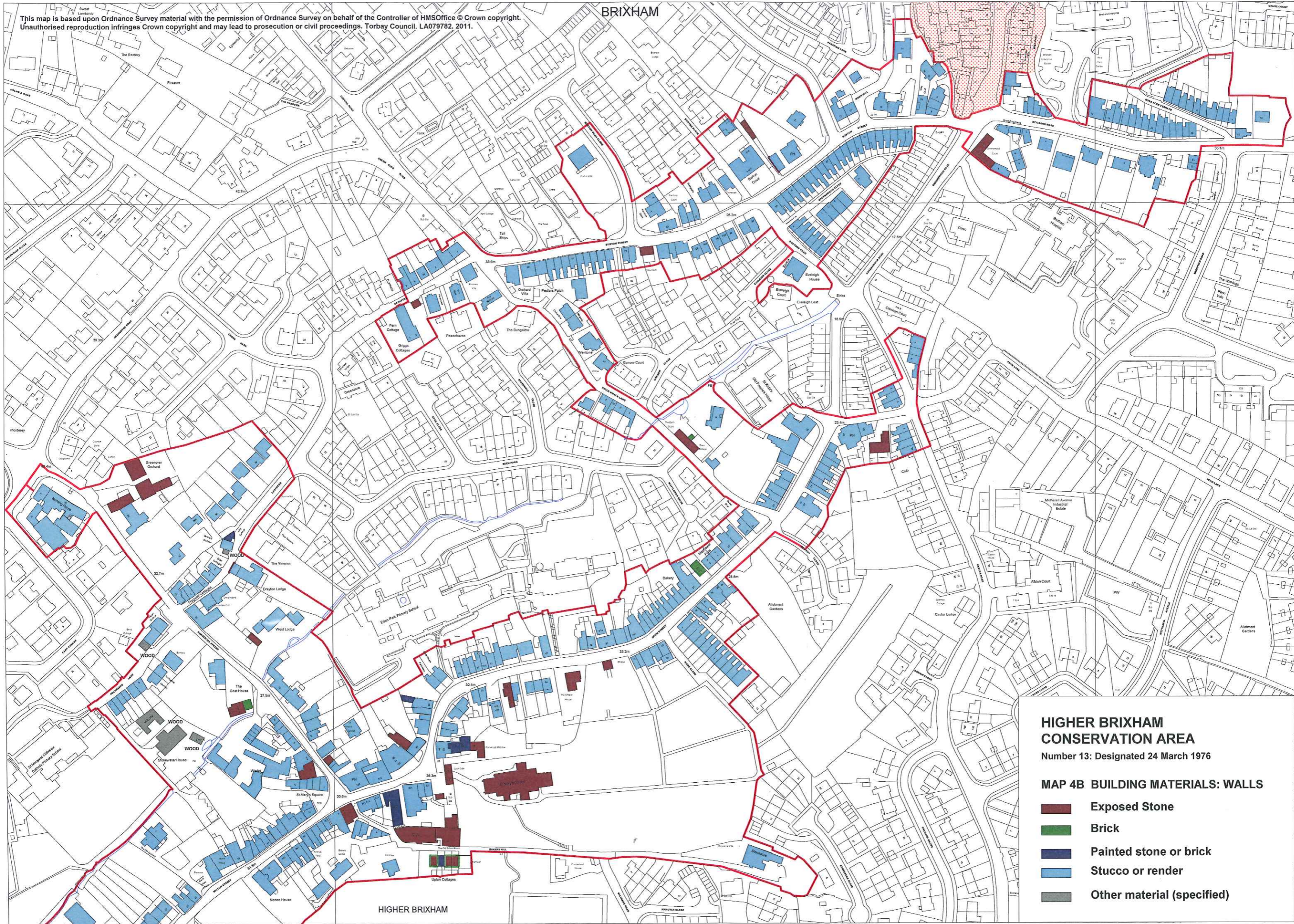
HIGHER BRIXHAM CONSERVATION AREA
 Number 13: Designated 24 March 1976

MAP 4A BUILDING MATERIALS: WALLS

- Exposed Stone
- Brick
- Painted stone or brick
- Stucco or render
- Other material (specified)

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BRIXHAM



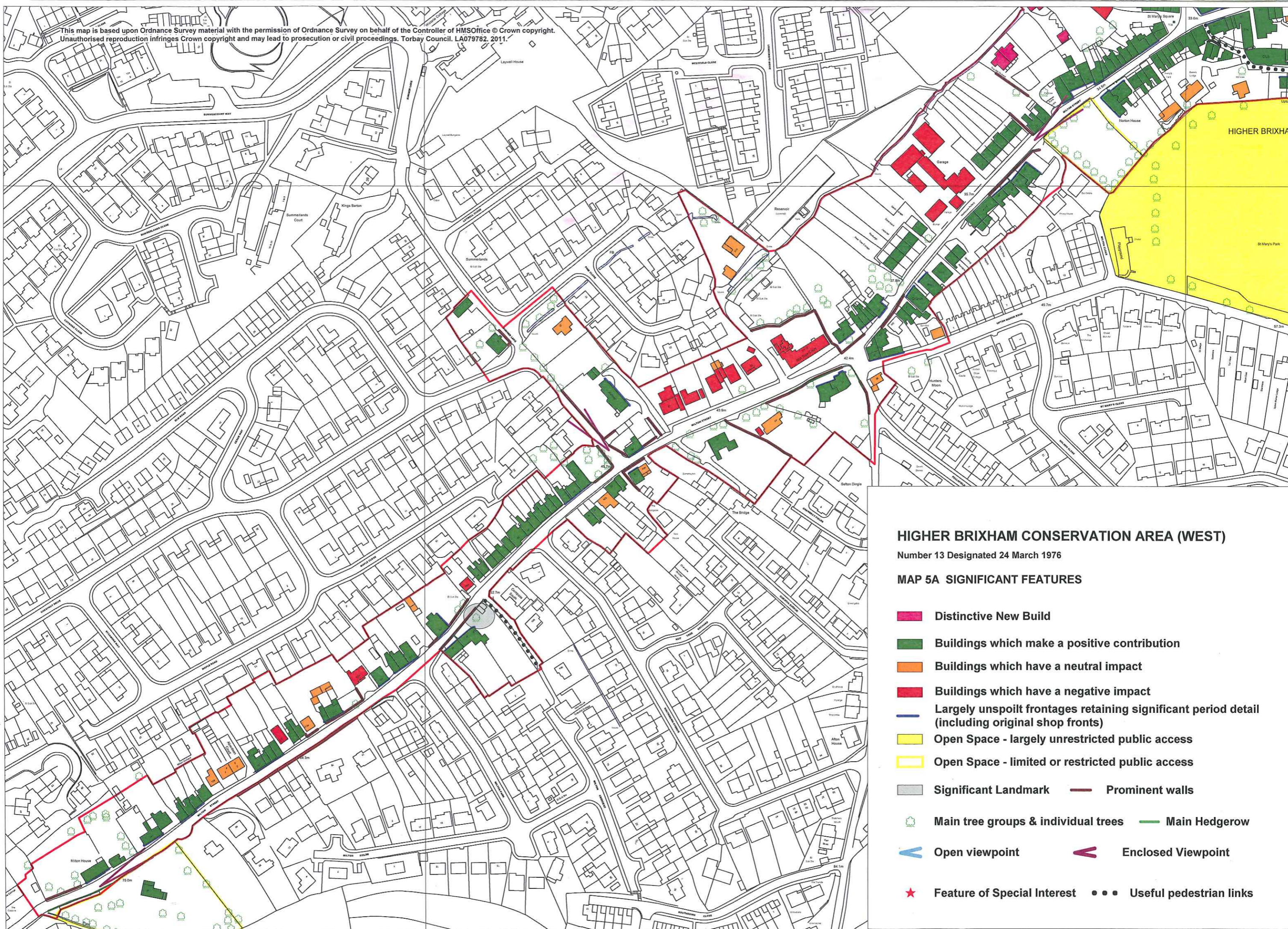
HIGHER BRIXHAM CONSERVATION AREA

Number 13: Designated 24 March 1976

MAP 4B BUILDING MATERIALS: WALLS

-  Exposed Stone
-  Brick
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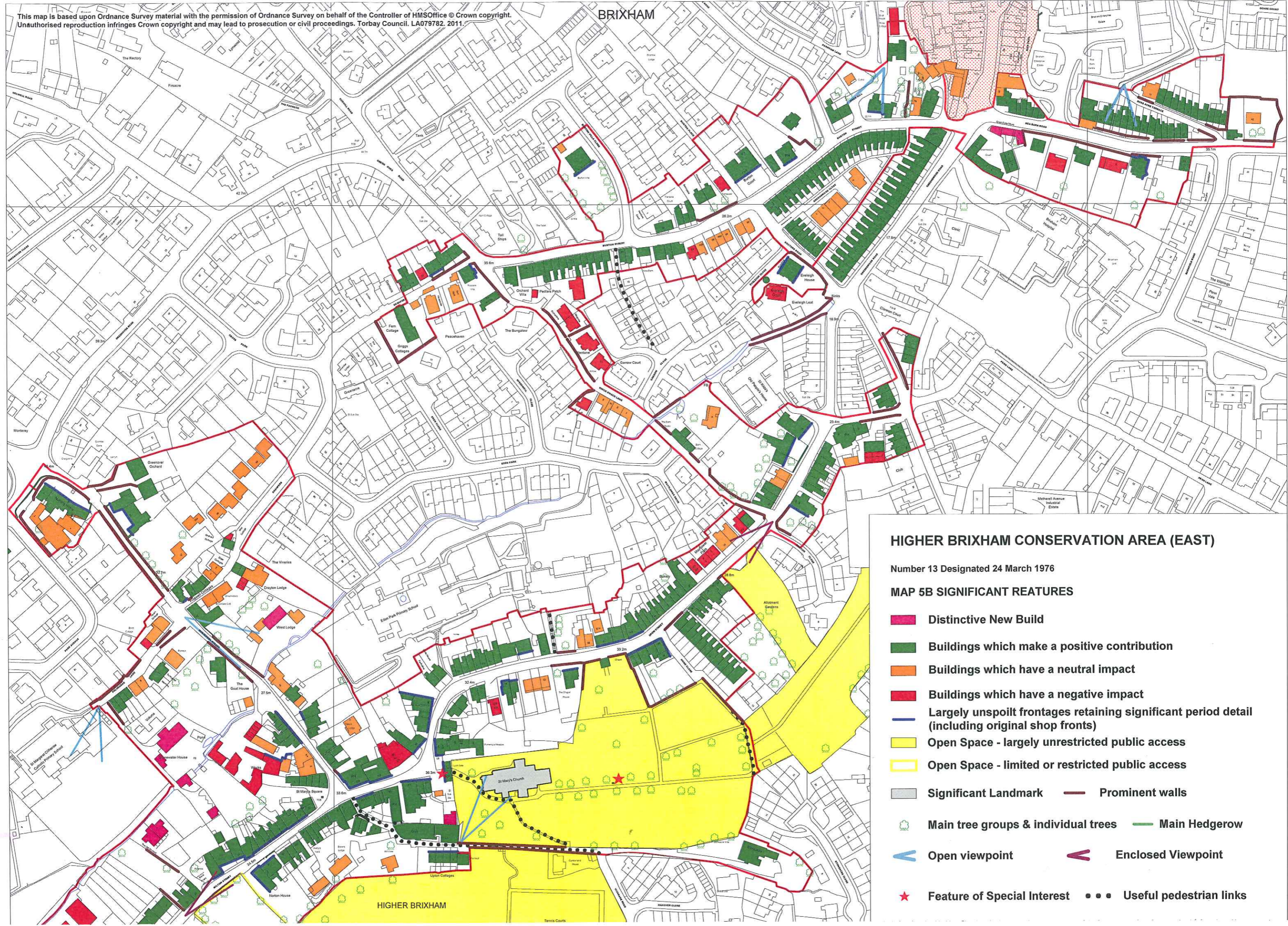


HIGHER BRIXHAM CONSERVATION AREA (WEST)

Number 13 Designated 24 March 1976

MAP 5A SIGNIFICANT FEATURES

- Distinctive New Build
- Buildings which make a positive contribution
- Buildings which have a neutral impact
- Buildings which have a negative impact
- Largely unspoilt frontages retaining significant period detail (including original shop fronts)
- Open Space - largely unrestricted public access
- Open Space - limited or restricted public access
- Significant Landmark
- Prominent walls
- Main tree groups & individual trees
- Main Hedgerow
- Open viewpoint
- Enclosed Viewpoint
- ★ Feature of Special Interest
- Useful pedestrian links



HIGHER BRIXHAM CONSERVATION AREA (EAST)

Number 13 Designated 24 March 1976

MAP 5B SIGNIFICANT FEATURES

- Distinctive New Build
- Buildings which make a positive contribution
- Buildings which have a neutral impact
- Buildings which have a negative impact
- Largely unspoilt frontages retaining significant period detail (including original shop fronts)
- Open Space - largely unrestricted public access
- Open Space - limited or restricted public access
- Significant Landmark
- Prominent walls
- Main tree groups & individual trees
- Main Hedgerow
- Open viewpoint
- Enclosed Viewpoint
- Feature of Special Interest
- Useful pedestrian links