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# Torquay Harbour

## Conservation Area

### *Character Appraisal*

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**TORQUAY HARBOUR**

**CONSERVATION AREA**

**CHARACTER APPRAISAL**

**Revised**  
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September 2004

**TORBAY COUNCIL**

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Plan of Torquay & Environs 1841 (extract), Surveyed by John Wood      Frontispiece

## PHOTOGRAPHS

### ORDNANCE SURVEY:

Historic Maps surveyed at 1: 2500 scale maps (not to scale)

- Ordnance Survey County Series First Edition surveyed 1861, published 1865
- Ordnance Survey County Series Second Edition surveyed 1904, published 1906
- Ordnance Survey County Series Third Edition surveyed 1933

Appraisal Maps from Landline GIS tiles

- Map One: Historic Buildings
- Map Two: Age of Buildings
- Map Three: Building Materials - Walls
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## 1 LOCATION AND ESSENTIAL CHARACTERISTICS

- 1.1 Torquay Harbour is the hub of the town; Torquay's growth as a resort began with the development of the harbour in the early 19<sup>th</sup> century and its subsequent enlargements over the next century. For visitors who arrived by sea it was the focal point; the commercial heart of the eastern part of the town has grown back from the harbour. Among English resort towns Torquay shares the common characteristics of the harbour forming part of the town centre, but it is marked out by a pronounced backdrop of hills of varying steepness with deep river valleys. The slopes were originally developed by the Victorians to form terraces and villas, while the cliff faces and crags, whether natural or quarried, are still partially shrouded by lush vegetation. This does much to contribute to an ambience somewhat akin to the Mediterranean Riviera. The original builders took advantage of this atmosphere and attempted to emulate the Franco- and Italian rivieras with which the naval officers, and their families, in particular had become familiar during the period of French Wars 1793-1815 when alternating service between the mediterranean and channel stations.
- 1.2 The harbour environs are where the majority of the town's earliest buildings are to be found, and where there is clearest evidence of the rapid transition of Torquay from a small fishing port to a fashionable resort during the 19<sup>th</sup> century. The harbour in its current form begins with the formation of the Inner Harbour 1803-15; the enlargement of the Strand and new slipway in the 1860s; the construction of Haldon Pier 1867-70; and the closing arm of Princess Pier and the new gardens on reclaimed land in 1895.
- 1.3 Behind the harbour two narrow valleys stretch back from the waterfront. On the west Fleet Street links the commercial centre of Torquay with the seafront; it takes its name from the Flete Brook which rises in Combe Pafford to flow south through Upton before turning southeast to funnel through a narrow limestone valley bounded by Torre and Waldon Hills to the south, and Furze and Braddon Hills on the north side. The limestone was extensively quarried for building material for development during the first half of the century. The Flete was culverted between 1803 at the Strand end and 1898 when Lymington Road and Upton Park (Upton Conservation Area) were completed. Torwood Street forms the narrow floor of the steep-sided Torwood valley on the east side where a smaller stream ran into the sea; this too was culverted at the waterside in the first decade of the 19<sup>th</sup> century while the upper reaches had been laid out as Torwood Gardens, a purpose-built public park by 1850.
- 1.4 The conservation area is part of the large group, ten in all, of interlocking Torquay conservation areas. Torquay Harbour is almost surrounded on all sides with the Belgravia and Abbey Road Conservation Areas to the west and the Warberries and Lincombes Conservation Areas on the east; only for a distance of less than 100m is there no adjacent conservation area at the extreme north between Abbey Road and the Warberries. Within the conservation area there are a number of sharply contrasting elements. The few remaining evidences of the origins of Torquay as a small port and fishing village are in the preservation of the narrow plot sizes on the northeast side of the harbour and around the

alleyways and rows of cottages of Park Lane. West of the inner harbour lies the southern portion of the town centre, which has undergone more than one major transformation – the latest during the late 1980s, which swept away whole streets to create the Fleet Walk complex. Outside the commercial heart are the majority of the earlier 19<sup>th</sup> century developments of elegant terraces which either front directly on to, or rise above, the harbour; interspersed amongst them are the towers and spires of several 19<sup>th</sup> century churches. Inevitably during the 20<sup>th</sup> century a number of villas and their extensive grounds have been demolished and subdivided to make way for economically advantageous development but rarely of equivalent aesthetic quality. Of all Torbay’s conservation areas that of the harbour is the most heterogeneous, displaying greater diversity.

## 2 HISTORIC ENVIRONMENT, ORIGINS AND DEVELOPMENT

- 2.1 One of the most important and extensive pre-historic sites in northwest Europe is to be found only a mile northeast of the harbourside and  $\frac{3}{4}$  mile beyond the boundary of the conservation area at Kent’s Cavern. Here in a solution cave stratified deposits of human and animal habitation stretching back to the Palaeolithic (350,000 – 10,000BC) have been found. The limestone formation, which underlies most of Torquay lends itself to such occupation, as other observations of cave systems in Torbay now lost attest.
- 2.2 Torquay, of course, derives initially from *Torre*, Old English *Torr*, a rocky hill. However the historic settlement of Torre was located around the parish church of St Saviour/St Andrew (Tormohun Conservation Area), the rocky hill being Tor Hill east of the church. The pre-Conquest manor of this name is first recorded in 1086 in Domesday Book as one of the 11 Devonshire manors bestowed upon William the Usher as its tenant-in-chief – as he was of the neighbouring manor of Ilsham. Domesday totals the adult male population to be 32, from which one might estimate a total population of perhaps 100-120, but there is no evidence from this period of any settlement at the harbour. Outside the manorial and parish centre a mill had been established on the Flete (in the vicinity of 15-17 Union Street) by the end of the 13<sup>th</sup> century, with the mill pool around Pimlico.
- 2.3 The dominant historic and topographic influence on the area from 1196 until 1539 was Torre Abbey (Belgravia conservation area); this house of Premonstratensian canons had their own quay in the vicinity of Livermead. The Abbey acquired the manor of Torre from the Mohun family in 1370 and with it any fish cellars or other maritime buildings on the strand which may have been present. The precise extent of early settlement within the conservation area is unlikely to be known in the absence of archaeological evidence. Documents are scarce and the place-name evidence of the medieval period is difficult to locate within the modern ground plan.
- 2.4 In 1539 Henry VIII’s Antiquary, John Leland, described the Flete as *a pretty brook which goeth into the the sea at Torrebay, Torrebay village and priory a mile off*. This suggests that there was still no significant settlement. However by the middle of that century, dwellings on the Strand had been established and there

was a rudimentary quay: a will of 1556 refers to cellars at *Flyett*; the form *Torrekay* is found in 1591; and from the 17<sup>th</sup> century there are more property details recorded in leases, releases and indentures for the Strand/Fleet Street area. Eighteenth-century drawings and paintings show a small harbour enclosed by two stone built quays which extend outwards from the Strand and the Victoria Parade side.

- 2.5 Away from the harbour in the Torwood Valley, the Ridgeway family had acquired an outlying grange of Torre Abbey's in 1540 and the rest of the secular manor of Torre in 1553. Incorporating some of the surviving Grange buildings, they built Torwood Manor on Torwood Mount (Warberries Conservation Area) in 1579. Their holdings then comprised almost all former monastic and manorial lands east of the Flete Brook. In 1598 they acquired Torre Abbey itself and remaining domain, but in 1649 the Ridgeways sold this portion – the old Abbey estate – to John Stowell of Bovey Tracey. Stowell in turn sold the monastic demesne and the manorial land west of the river to the Cary family, late of Cockington, in 1662 (the Carys had held the manor of St Marychurch since 1595). The Palk family in turn acquired the Torre/Torwood estate from the Ridgeway heirs in 1768; until after 1790/1800, this area east of the Fleet, with the exception of the manor buildings higher up the Torwood valley, had no other buildings outside the harbour area. Benjamin Donn's 1765 map of Devonshire shows *Tor Quay* as a scatter of cottages around the harbour inlet with *Tor Mohun* as a quite separate village to the west – no road is shown linking either with [St] *Mary Church*.
- 2.6 By 1770, the area around the harbour, with its five inns, was known variously as Tor Kay, Torquay or Flete; this village and the ancient settlement of Torre, and the households at Torre Abbey and Torwood together had an estimated population of no more than 500. A late 18<sup>th</sup> century dilettante traveller the Rev. John Swete travelled through Torbay in the 1780s and 90s leaving valuable written accounts illustrated by his own sketches and paintings. His description of the Flete Mill, by then a dilapidated medieval relict, is a lyric to the sublime. But his observations regarding the nascent development are more down to earth and extremely informative; writing in 1792 Swete describes the harbour village thus:

*On the western side a craggy promontory extended itself into the bay, forming a fine shelter to the cove in which the Quay was situated from the westerly winds – under this as far as the beach will permit a range of neat houses hath risen within a few years – and these are on the demesne of Mr Cary, which is separated from that of Sir Robert Palk to whom all the Eastern side and the old village and quays belong ..*

The following year, during which the first of the long French wars (1793-1802, 1803-1815) broke out Swete again visited Torquay and set down in greater detail his impressions *I shall particularise the picturesque beauty of the spot and its environs:*

*Torquay about 12 years ago [1781], was a very different place from what I now found it to be. It had then but one decent house ... [belonging to]*

*Robert Palk. Where the quay was lay to the East, the rivulet [the Flete brook] separating the possessions of Sir Robert from those of Mr Cary. The scenery at that period was far more romantic then it at present is. The narrow valley lying between two mountainous hills, now blocked up by a range of houses, had a very picturesque appearance ... These two distinct ranges of buildings have been raised on Mr Cary's premises ... are chiefly the property of Mr Searle, a joiner and architect, who, on the presumption that the spot will become a fashionable watering place, carries on his enterprise with spirit, removing the very cliff itself to gain space for his houses, and forming them on a terrace, which is protected from the sea by a low parapet wall.*

*On the grounds of Sir Robert nothing yet hath been done. On them however, there is full scope for designs of great magnitude; and if a wet dock was formed, and a terrace raised in front of the cove, a noble row of buildings might be erected on it ...*

Swete's only inaccuracy was that most of Braddon Hill, east of the river was actually a Cary possession.

- 2.7 Searle's terrace was first called the New Quay; another contemporary visitor in 1794 was equally and pleasantly surprised on seeing it:

*Instead of the poor uncomfortable village we had imagined we saw a pretty range of neat new buildings fitted out for summer visitors, who very certainly enjoy convenient bathing, retirement and a most romantic situation. Matson's Observations on the West of England 1794-6.*

A similar description in 1803 in Trewman's *Guide to the Watering Places on the S. E. Coast of Devon* refers to neat cottages with small gardens and *several modern built lodging houses, nearly as pleasant as those on the beach*. Swete had however opined that if only the two landowners had combined their 'improvements' then one uniform plan of development would have 'redounded to their mutual advantage':

*Instead of being frittered away by an insignificant row of houses [George Street], that skirts the brook side and blocks it up to the sea, might then have been converted into one regular, handsome street which would have opened to the water and formed an approach to it of unrivalled beauty.*

- 2.8 Disputes between the Carys and the Palks had begun as early as 1778; in the absence of co-operation the land between Searle's terrace and the Flete was badly laid out. As Swete had observed, the buildings were irregular, they stretched up the valley floor along two narrow roads Swan and George Streets, with a lateral blocking at the harbour end rather than in one wide dramatic avenue along Fleet Street. This narrow street pattern persisted until the monumental Fleet Walk complex removed both away two centuries later. The Flete was culverted over in 1803 at the harbour, New Quay becoming Cary



Parade. A hand-drawn map of 1808 entitled *The manor of Torabbey in the Parish of Tormoham, Devon, The Property of Geo Cary Esq* prepared for land exchanges with the Palk estate clearly shows Cary Parade, Swan, George and Fleet Streets (the latter High Street until 1823), Pimlico, The Terrace, and Braddons Hill Road, and Montpellier Road (then Montpellier Terrace). House plots line the last three, although it is doubtful if all were built as some are the sites of the earliest villas. In the first national census of 1801, a population of 838 were recorded in 143 houses, this being Torre Abbey, Torre (Tormoham), Torwood, Torquay and Upton.

- 2.8 No systematic development of any of the Palk lands took place before 1803 when an act of parliament was secured for a new harbour. The French wars saw the continuation of the eighteenth-century strategy of Torbay being a major assembly and sheltered haven for the British Channel Fleet. Brixham's King's Quay and the fleet watering place there had been established in 1781 during the earlier conflict with France during the American Revolutionary wars. The importance of Torbay as a refuge from the southwesterly gales cannot be overemphasised; ships on Blockade outside Brest would run there in preference to Plymouth. The larger 3-decker ships-of-the-line in particular were securer in Torbay, Some ships would remain at anchor for quite long periods with supplies being drawn from the hinterland. In 1800 Admiral St Vincent ordered that no officer could go further than Brixham, Paignton, or 3 miles from the shore, effectively putting Totnes, Dartmouth and Teignmouth out of bounds. Eighteenth-century drawings and paintings show a small harbour enclosed by two stone built quays which extend outwards from the Strand and Harbour Steps (Victoria Parade) side – quite inadequate for extensive fleet use. The present Inner Harbour was originally designed by John Rennie; the South Pier was first built by 1806, but required extensive re-construction after a collapse within 5 years. The Rennie plan was revised under the superintendence of Dr Henry Beeke, the south pier lengthened and the area of enclosure doubled. The Cary estate map of 1808 shows only a short thin south pier; the North (Fish) Quay being constructed and the harbour completed only after 1815.
- 2.9 The original south pier however had improved landing facilities to some degree and enabled some officers to relocate their wives and families in Torquay. By 1811 the census recorded a population of 1,350 in 253 houses, an increase of over 61%. During the wars some of the great sea captains, including Admirals Howe, St.Vincent, Nelson and Cornwallis were entertained by the Cary family at Torre Abbey – the Palks residing at Haldon House some distance away from the bay. While the newcomers were becoming established through naval associations, it was noted that some remarkable recoveries from ill-health occurred – a naval hospital had been established at Goodrington in 1800 following the withdrawal of *HMS Medusa* the navy's hospital ship, which had been on station throughout 1796-9. This led the medical profession to realise the climatic advantages, and an embryonic resort could quickly grow to become a haven for invalids. The harbour had been the first stage in the development of the Palk lands. With the close of hostilities first in 1814, and definitively after the 100 days of 1815, the growth of Torquay into the resort town began, with the Palk developments initially under the aegis of Henry Beeke.

- 2.10 Two developments arose as a consequence of the Napoleonic wars which contributed to the popularity of Torquay. First restrictions on travel to the Continent led to the aristocracy building villas at home, and second many of the middle class naval and army officers who had been quartered in such villas on various mediterranean rivieras wished to continue with what had become a fashionable activity, especially when considered beneficial for their health. Torquay's prominence thus followed later than that of seaside towns further east and north such as Sidmouth, and Teignmouth where the fashion for sea bathing began in 1762, but it was promoted by the naval connection.
- 2.11 The Palk estate architect, Joseph Beard of Bath, designed and Jacob Harvey had already built Higher Terrace (now The Terrace) linking Fleet Street to Torwood Street above the Strand in 1811; Park Place (35-45 and the site of 47 Parkhill Road) was laid out in 1814 and the terrace completed by 1828 – Henry Beeke taking one of the earliest houses. Leases on plots on Braddon Hill had been offered by the Carys 1809-11 with Montpellier Terrace on Montpellier Road built 1811-1823 also by the Harveys. The first medicinal baths were opened opposite the south quay in 1817 in response to fashionable demand, on the site of what is now the Hotel Regina. Hotel and lodging house accommodation increased; the old Royal Hotel was considerably expanded (then 15-18 Strand) to include a ballroom 'as fine as anything in the West of England'; opposite was Marchetti's Family Hotel on Market Street (now Gibbon's Hotel at 1 Torwood Street). The market had been built in the form of a colonnaded rotunda in 1820, this structure lasted until 1853 when the new market in its present position was opened. In 1864 the rotunda was part truncated with the widening of Torwood Street – an arc of the rotunda survives facing the street as the Sirius Pizzeria, but its columns are late 20<sup>th</sup> century pastiche. In 1821 the census recorded a population of 1,925 in 308 houses, an increase of 43%. The year before George IV visited Torquay in his yacht – never one to go anywhere out of fashion, or undemonstratively – the young resort had arrived.
- 2.12 The third decade of the century began a period of 40 years of unparalleled growth with major changes to ecclesiastical and administrative structures, and a transport infrastructure which would carry through until the following century. A new church, the Endowed Chapel of Torquay, later the site of St John the Evangelist was built in 1823 on Cary land bought by the Mallocks of Cockington, in Montpellier Road, to become the first Anglican Church built in the parish since medieval times. The Torquay Turnpike Trust was established by Act of Parliament in 1821; amongst its essential improvements were the turnpiking of the old Babbacombe Road linking Strand to St Marychurch; the creation of Newton Road from Kingskerswell to Brunswick Square; the creation of Teignmouth Road from Maidencombe to Brunswick Square. The road hub here would aid the earliest development of the old village of Torre. Union Street was constructed in 1827-8: Upper Union Street linked Brunswick Square with what is now Castle Circus; Lower Union Street continued over a now culverted Flete extending to the top of Fleet Street below the site of the medieval mill to a toll gate. All new roads were built on Palk, not Cary, estate land; the clerk of the turnpike trust being Robert Abraham, the Palk's Steward. Abraham was aided by

his solicitor cousin William Kitson from 1823; in 1833 Kitson took sole charge of the Palk Estates and maintained that position until 1874.

- 2.13 Kitson's importance in the development of Torquay cannot be overestimated: as a solicitor he administered the Palk estate land and its parcelling into plots, and he then determined the leasehold terms; as an independent banker with Edward Vivian he would lend to new lessees; and from 1844 as manager and trustee of the Palk settlement he prevented the bankruptcy of the family, while rigidly controlling its patrimony. Absolute control was only relaxed with the accession of the fourth baronet Lawrence Palk III in 1860.
- 2.14 The north pier of the inner harbour had Vaughan Parade erected on it in 1828 with the terrace houses put up by Jacob Harvey in 1831; similarly Harvey also formed Beacon Terrace in 1828 with the first houses following in 1832. That year a national school opened in Madrepore Place – just outside the conservation area – its 228 registered pupils almost six times the 40 instructed by Schoolmaster Edwards in Swan Street in 1800. An illustration in this year shows the inner harbour laid out around three sides of a square, several terraces, such as Higher Terrace and Park Place are clearly recognisable, while a few villas are visible on Braddon's Hill. Fashionable dress is also clearly in evidence on the bystanders portrayed. The 1831 census recorded a population of 3,582 an increase of over 86% in 10 years. However, local administration lagged behind the growth in population; for the first third of the century it still devolved either onto the Select Vestry committee based on the parish, still medieval in form and function; the manorial courts which regulated tenure; and the magistracy which administered criminal justice. Powers to direct town planning, sanitary matters or employ public officials paid from property rates were absent. In 1834 Tormohum parish adopted the Lighting and Watching Act which would transfer and enhance the powers of civil administration, and confer others, out of the hotch-potch of medieval practices, into the hands of 18 elected 'improvement' commissioners.
- 2.15 *A Plan of Torquay and Environs 1841* published by the surveyor John Wood of Exeter well shows the expansion that Torquay had undergone during the previous decade. While the map spans the distance between the slopes of Chapel Hill above what would soon be Torre Station in the west to Daddyhole Plain in the east, the concentration of development is clearly seen on Fleet Street up as far as modern Market Street; the southern slopes Braddons Hill above the Harbour; and the slopes of Park Hill and along Meadfoot Lane as far as the beginning of the Higher and Lower Woodfield Roads (Lincombes conservation area). The harbour is built up on all sides from Cary Parade round to Beacon Terrace. On the surrounding hills above harbour level Warren Road has been newly laid out on Waldon Hill (Abbey Road conservation area); Rock House (now Delmonte) is prominent, perched between Warren Road and Waldron Hill Steps (*sic*), now Rock Walk. On Braddon Hill Lower and Higher Terrace rise above the Strand, Montpellier Road above again, and the Braddon Hill Roads: West and East which extend from Fleet Street to Babbacombe Road at a higher level still with the beginnings of Upper Braddons Hill Road rising to its apex. On the east side above Victoria Parade are located Park Crescent, Park Street, and Park Place all terraces erected along Park Hill Road. Meadfoot Lane (the Row) runs back to the

Lincombes; on the upper slopes of what will become Vane Hill are located a number of *cottage ornées*: Parkhill, Rose and Woodbine Cottages (Lincombes) surrounded by woodland.

- 2.16 With good road connections linking Torquay with its hinterland and beyond to Newton Abbot and Teignmouth, only a coastal road linking the harbour area with Paignton was lacking; the route closest to the shore was the pedestrian only Rock Walk. In the late 1830s the Turnpike Trustees wished to construct a carriage road from the harbour to Brixham. This would require the excavation of the cliff face below Waldon Hill and continuing the road across Torre Abbey meadows. The proposal was vigorously resisted by H G Cary but he was outvoted by the other trustees who obtained an Act of Parliament in 1840 to undertake the work. The road is shown on the 1841 plan although it was not opened until the following year.
- 2.17 The 1841 plan in fact portrays an arresting snapshot of Torquay with the basis of its modern road work in place in the decade before the railway arrives; its population had reached 5,982 in that year, an increase of 67% over the previous 10 years; of these 4,085 were residing in the Torquay chapelry, i.e., outside the old village of Torre. Two other aspects stand in contrast to the pattern of later development: the overwhelming form of development is the terrace building; and the vast majority of it is on Palk and not Cary land. With the exception of the leases granted by his predecessor in the 1820s for villa plots on Braddons Hill, Braddons Hill Road East having been laid out in 1822 – 12 such sites can be seen on the map, and they all lie within the Warberries conservation area – H G Cary (1828-40) almost ignored urban development; although a few modest plots were laid out on Warren Hill. The Palk estate development initiated by Beeke and Beard and later guided by Kitson, with the Harveys undertaking the building was almost all in terraces, with some *cottages ornées*, both harking back to Regency fashions. Of the very few villas on Palk land two lay closer than any to the front: Southland House and South Hill were located between The Terrace and Montpellier Road. The latter was designed as Lawrence Vaughan Palk's residence in Torquay, though most of the rest of his life (d.1860) from this period was spent abroad, out of the range of his creditors. Neither villa has survived, both lie beneath the footprint of the gigantic multi-storey Terrace car park and its ancillary works, as does The Braddons, the original villa on the hill (Warberries). Mains gas had been introduced to the town in 1834, the gas works being established on a site north of Torwood Gardens, now occupied by Shirley Court; not shown but present at this time was public gas lighting surrounding the harbour.
- 2.18 The growth of Torquay after the 1840s is largely the story of its expansion outside the harbour area, with the exception of those properties on the slopes of Park and Vane Hills east of Parkhill Road and north and south of Meadfoot Lane. The most obvious example of this being the demolition in 1840 of the 1579 manorial house of Torwood Grange. The site (just beyond the conservation area boundary in the neighbouring Warberries) was acquired by J T Harvey and W Harvey, the sons of Jacob Harvey, the Palk's builder; here they erected four new villas by the middle of the decade. The brothers continued to be the principal builders in the town

responsible for much of the major mid-19<sup>th</sup> century building work. Up until the mid-century the lead in development continued to be on Palk land, spearheaded by William Kitson their agent, rather than on that of the Carys. The twelve years of H G Cary's tenure of that estate were followed by the nine-year minority of his heir L S S Cary; on attaining his majority in 1849 LSS Cary began the development of his lands. On both estates extensive villa developments were undertaken in the areas north and east of the harbour; most were built in a distinctly Italianate style, an influence that lasted until the late 19<sup>th</sup> century. Many were not owner-occupied but built to let for the season; it had become the habit from 1840 to hire a villa with extensive grounds. The terrace pattern which had characterised the first third of the century and had its origin in the Regency period was becoming old fashioned.

- 2.19 In 1848 the South Devon Railway was opened from Kingskerswell to Torre with plans to extend it to the harbour; after vigorous opposition this scheme was averted and Torre remained the terminus for over 10 years. In 1850 the town commissioners adopted the Public Health Act to constitute themselves as a Local Board of Health, in order to again advance local administration. In doing so the town's name was formally changed to Torquay from Tor (or Tormoham), as recognition that the developments centred on the harbourside had long since overtaken the medieval village as the urban centre. The census of 1851 recorded a population across Torquay of 11,474; this was an increase of 91% over the decade and the most rapid growth ever achieved. William White's *History, Gazetteer and Directory of Devonshire* published in 1850 describes the changes of the last 10 years:

*Such has been the increasing influx of visitors to Torquay during the last ten years, that its number of dwellings has been doubled in that period, and many wealthy families have now handsome mansions here, in which they reside continuously, or during autumn and winter. ... The lower part of the town, built round three sides of the harbour, with the quay and piers in front, is occupied chiefly by the shops and house of the tradesmen. the next tier, which is approached by a winding road at each end, and by steps in other places, comprises handsome terraces, as also do the upper tiers, and the detached hills on either side; where the ranges of neat houses and elegant villas, towering one above another, on their rocky platforms, gracefully exhibit their ... pretty gardens, carriage roads, and the intervening slopes.*

- 2.20 While there was a marked shift to villa development away from Terraces some continued to be built: Clifton Terrace in the 1850s, and Rock Road in the 1860s and 1860s). These were architecturally less significant than earlier examples but were often, as is Clifton, dramatically sited. Both are linked more generally with the building of cottage terraces in the Ellacombe and Market Street areas from 1853 for the artisans required to service Torquay's new clientele.
- 2.21 A marine spa was established by on the summit of Beacon Hill in 1857. This consisted of a saloon and promenade above the main swimming baths which connected to the sea, with ancillary medical baths. The spa was never a

commercial success even after a large assembly room was added. Its location on the harbour side was distant from the coming fashion – sea front hotels. At the extreme west end of the conservation area the precursor of the present Torbay Hotel, Crumper’s Hotel was built 1851-59, beyond Cary Parade, by quarrying or blasting away more of Waldon Cliff behind Torbay Road. By 1860 such hotels had become fashionable for shorter stays, promoted by the provision of mains water after 1856, and improved train services. In 1859 the railway was extended from Torre through Torquay at the front and onto Paignton. Disputes over whose land the line should run over: Cary or Mallock, Torre Abbey or Cockington; were decided in favour of the Cary’s arguments. The route ran through the Cockington estates, but actually facilitated the development of (Cary) Belgravia. By 1860, both the Torbay and Belgrave Hotels were already established; the Imperial, at the other end of the conservation area would follow in 1863. Here the early century *cottages ornées*: Bagatelle, Marina and Cove House would be swept away; a pattern replicated elsewhere, including Woodbine Cottage, the most famous of them all built by John Foulston in the 1820s, which was demolished 1857, its site lies beneath the footprint of Rockwood Villa, currently the Princes Hotel. This lies in the Lincombes though the long path linking Parkhill and Vanehill Roads adjacent to the masonic temple, and a survival of Woodbine Cottage’s extensive grounds is in the harbour conservation area. Rose Cottages at 55-57 Vanehill Road seem to both subsume and sub-divide the original 1830s Rose Cottage. The long flight of steps which rises between Edenhurst Court and Park House which are attributed by Pevsner from the cottage period are post-demolition. The population in 1861 was 16,419, an increase of only 43% over the last census, still high but a drop in the rate of increase.

2.22 These early demolitions are indicative of the profound changes that were taking place from about 1860. Most of the present layout of the conservation area, including the main commercial streets, residential sites and harbour frontages, was in place at this period. The area now categorised as the Harbour conservation area having been the focus of the initial development of the resort, would continue be enclosed by the more systematic development of the surrounding conservation areas: Belgravia, Abbey Road, Warberries, and Lincombes which followed on. The First Edition Ordnance Survey County Series surveyed 1860-61, though not published until 1866 shows Torquay in the midst of these changes, with neither the Inner Harbour nor Fleet Street yet in their new form. With the exception of the plots between Braddons Hill Road East and Babbicombe Road, Lower Torwood west of the Gardens, and the upper slopes of Vane and Park Hills, the area of the present harbour conservation area had been developed.

2.23 Fleet Street was entirely reconstructed in 1865 between its junction with Lower Union Street and Pimlico, where a turnpike gate still existed, and Strand. Fleet Street was still only 23 feet wide; parliamentary powers were obtained to compulsorily purchase 96 properties (78 were Cary freeholds) in order to remove George Street. While Fleet Street was doubled in size opposition prevented the realisation of the full scheme for a wide boulevard, and George Street survived for more than another century. However the Flete brook continued to issue into a creek between the debateable land of Cary Parade and Palk Street until filled by building rubble and the construction of the ‘great sewer’ in 1876-8 diverted the

stream. Cary Green was created with Vaughan Street closing the triangle of the old creek.

- 2.24 A Pier and Harbour Act of 1861 permitted Sir Lawrence Palk III to make and maintain additional piers and wharves to those of the earlier harbour. In 1867 the Strand was widened, which subsumed the existing slipway, and a new slipway was built alongside the new northwest corner of the inner harbour. The Inner Harbour which had only enclosed 6 acres was actually reduced in size with the extension of the Strand by 60 feet. Plans for a grand harbour extending from near Livermead to Land's End beyond Peaked Tor Cove were approved by the Board of Trade but never initiated. A further Harbour Order was obtained in 1866 under which the present outer harbour was built. Work on Haldon Pier commenced in 1867; Beacon Hill, which already had been part-quarried away to build the Baths and Assembly Rooms, was reduced to sea level to provide stone for the new pier, which would eventually enclose 10 acres of water. The 300 yard long Haldon Pier was completed in August 1870. Both the Spa and Harbour were acquired by Torquay Local Board from the Palk estates in 1883 on the death of Sir Lawrence Palk (ennobled as Lord Haldon in 1880).
- 2.25 One of the town's most ambitious projects to provide a fashionable winter attraction was the building of the Winter Gardens in 1878-81 on the south side of Museum Road. Here on a 4-acre site a glass and iron cruciform building (170' x 87') was erected; the grounds included the early 1830s villa and gardens of The Braddons. This was converted to provide restaurant, library, billiard rooms and office facilities. The venture was a financial flop from the beginning, the building lay empty for most of the next 20 years after its 1881 opening. It was dismantled in 1903 and sold to Great Yarmouth, but only after 4 houses, 547-553 Babbacombe Road, had been constructed on the insistence of the Cary freeholders. The Winter Gardens site is occupied by the 5 tall houses which extend from Westlands to Dalegarth.
- 2.26 After the harbour had been bought from the disintegrating Palk estates in 1883 the local board began to revive the plan to provide a western pier to complement Haldon Pier, for only a second stone pier would make the outer basin a satisfactory mooring. Additionally it would not only provide shelter to the most exposed portion of Cary Parade and Torbay Road but would also be a major attraction for holiday makers in the newly fashionable Belgravia and Waldon Hill areas. Work began on Princess Pier, so named for the Queen's daughter who laid the foundation stone, in 1890. To further improve the harbour Beacon Quay was extended to its present width and the South Pier widened in 1893. Princess Pier at a length of 550 yards, was completed in four years, as was the sea wall linking it with the old inner harbour's North Quay; the four acres of reclaimed land thus enclosed in front of a widened Torbay Road were created the first public garden the new municipality – Torbay had achieved Borough status in 1892. Below the ancient Rock Walk were created the Royal Terrace Gardens, a series of steep terraces adorned with sub-tropical gardens and linked by walkways.
- 2.27 William Kitson had severed his connection with the Palk estates in 1874, from this time the formerly orderly pattern of development began to fragment. After the

death of Lord Haldon in 1883 the finances were found to be in disarray necessitating the first of the great auction sales of Palk leaseholds in 1885; the estate was wound up in 1894 when the remaining freeholds and manorial rights were sold.

- 2.28 Since the failure of the Winter Gardens Torquay had lacked a large public hall; that at the Marine Spa on the far side of the harbour was remote, and with the installation of the adjacent electric works in 1898 – the proximity to direct seaborne coal supplies being the decisive factor in an otherwise disastrous choice of siting – blighted by coal dust, smoke and steam. The provision of a pavilion divided both the town councillors and the ratepayers who were split on whether it or the new town hall should be built first. Eventually the foundation stones of each were laid on the same day, 26 July 1911; while the town hall was built by competition, the pavilion was home grown by the Borough Engineer and Surveyor H A Garrett.
- 2.29 Following a resurvey in 1904, the Ordnance Survey published their second edition county series map in 1906; this shows the area covered by the Torquay Harbour conservation area now entirely built up. The Rock Road terraces have been completed, while the late villas south of Braddons Hill Road East, and those in Lower Torwood and either side of Vanehill Road are now all present; as are the Museum and three churches located either side of Babbicombe Road/Torwood Gardens built to serve the new community.
- 2.30 During the 19<sup>th</sup> century the conservation area underwent a number of phases of development and redevelopment. Between the 1790s and 1830s Torquay was transformed from a fishing village, remote from either manorial site, to a fashionable resort linked by new roads to the main trans-Devon route at Newton Abbot. The early development is characterised by Terraces, pursued at the end of the 18<sup>th</sup> century on the Cary side of the harbour and during the late Regency on the slopes above it on Palk land. Earlier settlement sites in the Park Lane area have been subsumed into later fabric although the narrow alleys and lane are indicative of a pre-existing organic lay out. Whilst the late 18<sup>th</sup> century development by the Carys – Cary Parade – has been demolished, most of that built from c.1810 by the Harveys for the Palk Estate has survived. The bold scale and sophisticated detailing was clearly intended from the outset to establish the town's credentials as a fashionable resort.
- 2.31 From the 1830s there was a marked shift to villa development, which can be seen on those hill sides with outward views across the harbour and coast: Delmonte, Braddon and Vane Hills. Elsewhere away from the front some terraces continued to be built – Clifton Terrace in the 1850s; Rock Road in the 1860s. Some of the later terraces are less impressive architecturally but often spectacularly sited such as those between Pimlico and Braddons Hill Road West. The re-organising of Fleet Street in 1865 and the harbour improvements of the late 1860s followed by Princess Pier and the associated land reclamation in the late 19<sup>th</sup> and early 20<sup>th</sup> century resulted in the creation what could rightfully claim to be a premier European harbour destination; its dramatic natural setting enhanced by some outstanding examples of historic townscape.



- 2.32 The electric works remained at their Beacon site until 1924 blighting the Marine Spa. Its removal came during a period of change in the resort's character. Many smaller houses and terraces began to turn themselves into guest houses catering more and more to the holiday maker who came for the week, or even the weekend. This being economically more viable for them than for the large hotels with their winter clientele.
- 2.33 During the war many of the hotels were requisitioned by the armed services for various training functions. The Slipways which are such a prominent feature between South Quay and Haldon Pier were built by the Royal Engineers in 1943 in preparation for American use on D-day and the following month. Less well known, because less iconic, was the use throughout the war of Haldon Pier as the base for a flotilla of RAF High Speed Rescue launches.
- 2.34 Most of the villas, which had reached their greatest extent by the 1890s, have been demolished since the war, especially those on Vane and Braddon Hills. Some demolitions began as early as 1930 spurred on by the shift away from villas as homes, holidays or otherwise, and exacerbated first by death duties and, since the last war, the increase in land values. This last peaked in the 1960s with villas being removed and replaced by tower blocks over the same or smaller footprints. It would be idle to pretend that the replacements of the demolished villas have been anything other than inconsistent and of poor architectural quality. Of the original twenty or more, only seven are still of a quality to be listed, and all of these have been altered or subdivided serving as flats or hotels.
- 2.35 The Marine Spa was finally demolished and its site redeveloped in 1967 as the Coral Island Amusement and Leisure Centre. This bleak but typical example of concrete brutalism in form, and unthinking commercialism which did nothing for Torquay aesthetically, financially or socially was soon discredited and all vestiges were removed in 2001. In its place an imaginative Marine Aviary by Derek Elliot and partners was designed to both exploit the site and bring Beacon Cove back into public use. At the same time the Inner Harbour was given a tidal gate and a new bridge built to link South Quay with Fish Quay. These projects were opened in 2003.

### **3 PLAN FORM AND BUILDING TYPES**

#### **3.1 CHARACTER AREAS**

The conservation area contains a number of discrete character, or sub-areas, which are primarily recreational, commercial or residential. Five such character areas may be categorised; to some extent they are defined by topography but while displaying distinct and defining identities, there are at some interfaces a merging of character traits. This is particularly noticeable along Meadfoot and Parkhill Roads. The sub-areas are indicated on Map One and may be summarised as follows:

### 3.2 (1) *The Harbour & Coastal Fringe*

This area is identified by its proximity to the coastline and contains the earliest known settled sites, those around the inner harbour with the historic building frontages in Vaughan and Victoria Parades, Strand, and Beacon Terrace. The coastal fringe extends to embrace the outer harbour side from the Torbay Hotel on the west to the Imperial Hotel on the east, and between the two are located the many seaside recreational facilities such as Princess Gardens, the Pavilion, and the new Living Coasts Marine Aviary on the site of the original Marine Baths, Assembly and Reading Rooms. On the east side of the harbour the character area includes the alleys and walkways around Park Lane (a pattern pre-dating any of the 19<sup>th</sup> century developments of the Carys and Palks), and the west side of Parkhill Road along its length.

### 3.3 (2) *Fleet Street*

Fleet Street is one of the major shopping and commercial streets of the town; it links the harbour with Union Street. Its original early 19<sup>th</sup> century form was altered in 1865 when it was remade and doubled in size. The continuous shopping and upper floor frontage in brick dates from after this period. The two narrow streets to the rear - George Street and Swan Street – whose presence was lamented by Swete as long ago as 1793 have been eliminated as through-streets. In the case of Swan Street by rear extensions at its north end, though some property curtilages still preserve the ghost of a short length.

At the southern end of Fleet Street the monumental Fleet Walk redevelopment of 1988-89 definitively removed both. The two-storeyed northern end of this development with its arched openings was built to emulate the original frontage, but the remainder is unashamedly contemporary with a first-floor pedestrian arcade and, at its junction with Cary Parade, a circular copper-roofed rotunda named the Winter Garden. The commercial pressures that have led to such changes inevitably mean that Fleet Street now contains relatively few noteworthy historic buildings. An exception is the late Edwardian Post Office; the sorting office section has now been converted to house a Tesco Metro. There are a few other mid-late 19<sup>th</sup> century frontages on the eastern side of Fleet Street, most notably the former Devon & Exeter Savings Bank at No. 8 which makes a good corner feature. On the west side of Fleet Street the southern end of Rock Road with its 1860s terraces is included in this area as is the early villa of Rock House, now Delmonte.

### 3.4 (3) *Madrepore Road, The Terraces, & Braddons Hill Road West*

Immediately behind the eastern side of Fleet Street, but set quite apart by the steep ascent from the valley floor of the former Flete brook, rise a series of terraces and roads in tiers towards the apex of Braddon Hill. Here there is a sharp contrast in character between the bustle of the harbour and the town centre, and these much quieter residential streets. Madrepore Road climbs steeply from the north end of Fleet Street, its three hairpin bends supporting two elevated 1850s terraces; the upper, Clifton Terrace is precipitously situated.

Braddons Hill Road West rises from lower down Fleet Street and less steeply; its junction with Montpellier Road at St. John's Place opens out onto an informally

arranged group of Regency cottages on its south side. On the north side are three 1830s villas, amongst the first built from early Cary leases, all are now subdivided. Montpellier Road itself is dominated by the mid-Victorian St. John's Church and its later tower; adjacent to its east side is the one remaining house of the short 1820s terrace which was demolished to allow its building. East again lies the Vinery, a recent (1987) development of flats with rounded bays in a neo-Georgian tradition, but using contemporary materials. Next to the Vinery is the Edwardian Unitarian Hall and Church at the boundary with the Braddons Hill Road East & Lower Torwood character area. On a tier below Montpellier Road lies The Terrace, comprising Higher Terrace built 1811, and Lower Terrace built 1820s; the first of the Palk developments.

### 3.5 (4) *Braddons Hill Road East & Lower Torwood*

The south side of Braddons Hill Road East, the northern extent of the conservation area, and the north side of Museum Street are characterised by a number of indifferent mid-late 20<sup>th</sup> century housing developments and an industrial depot; these with the massive multi-storey car park of 1972 have replaced all the villas built between the pre-to-late Victorian period.

The key buildings almost all lie on the Torwood side: Torquay Museum and adjacent former Methodist church both face Torwood Gardens (Lincombes) across Babbacombe Road; this early historic landscaped enclave forms an important setting for these landmark buildings. Five tall Edwardian houses stand on the site of the 1880s Winter Gardens on the south side of Muesum Street. Solid late Victorian and early 20<sup>th</sup> century houses line the lower reaches of Babbacombe Road; some look onto Torwood Gardens, the less fortunate onto the former bus depot in use as a bowling alley. Two disused churches in alternative use, Holy Trinity and St Andrew's Presbyterian, lie on the south side of Torwood Gardens.

### 3.6 (5) *Park & Vane Hills*

This predominantly residential area lies between the south side of Meadfoot Road and the east side of Parkhill Road which delineates it from the Harbour area to the west and south; it embraces Vane Hill and the northern side of Park Hill as far as the junction of Meadfoot Lane and Vanehill Road. Most properties enjoy extensive outward views; however the most prominent sites have suffered from insensitive development during the 1960s, characterised by tall tower blocks overshadowing the Harbour. Edenhurst Court makes a more positive visual contribution than the adjoining Shirley Towers – three uncompromising brick-faced tower blocks, which have attracted the epithet 'the three ugly sisters'. Elsewhere on Vane Hill the character area retains the atmosphere of a 19<sup>th</sup> century suburb linked to the harbour by several steep footpaths: the terraces, houses and villas of exposed stone or stucco, with Vane Towers, a late 19<sup>th</sup> century Italianate contribution in stone, brick and moulded terracotta, still a significant landmark. A number of smaller mid-Victorian Terraces stretching back along Vanehill Road and Meadfoot Lane, which lack seaward views have survived the redevelopment of the larger more favourably sited villas.

## 4 ARCHITECTURAL AND HISTORIC QUALITIES

### 4.1 LISTED and OTHER KEY BUILDINGS

4.1.1 The conservation area contains almost 80 listed building entries in the 1994 Statutory List; these actually cover nearly 150 properties; other entries cover the harbour installations as well as boundary walls and entrances. The buildings statutorily listed are denoted in bold; all are grade II except where noted. There are also many buildings and features not included in the statutory list that have qualities worthy of note and greatly contribute to the character of the conservation area.

#### 4.2 (1) *The Harbour & Coastal Fringe*

4.2.1 The Harbour itself contains several listed structures spanning the two hundred years from 1803 to the present. The **South Pier** is earliest, dating from the 1803-06, with the **Fish Quay** completed a decade later; both were built of the local limestone; initially designed by Rennie but improved by Dr. Henry Beeke. Both were extended in 1893 when Princess Pier was nearing completion. To the south, the **Haldon Pier**, some 300 metres in length, was built in 1867-70, with its core and facing stone quarried from, and transforming, the adjacent Beacon Hill. In the 1970s it was extended by a further 33m. Between South and Haldon Piers are the **D-Day Slipways** (grade II\*), built in 1943 of reinforced concrete. These were constructed as one of the embarkations ramps to load the American troops who were to assault Utah Beach. Originally provided with dolphins and other ancillary features necessary for Operation Overlord, they have been in continuous use by small boat sailors from 1945 until closed in 2001. In 2001-03 the piers of the inner harbour were modified to take a tidal lock and bridged for pedestrians.

4.2.2 Although possessed of some good townscape features, only a fragment of 19<sup>th</sup> century frontage survived a fire, the Strand and Torwood Street contain relatively few listed buildings, while others have qualities which merit close attention and several are prominent buildings. Where the Strand faces the harbour, Nos. 4-7 are in the main of the early-mid 20<sup>th</sup> century in a wide variety of styles and materials and part of the group that includes two traditional bank frontages and the broad four-storey canopied frontage of Hoopers at Nos. 5-6,. Complementing this is the much earlier cast-iron canopy of Debenhams at Nos. 12-14. **No. 8 Strand** dates from 1893 and was designed by C R Gittle, then chief architect to the National Provincial Bank; it is a colourful mix of red brick and dressed sandstone on a grey limestone plinth. The Classical detail, including a large upper floor pediment, is described in the listing as ‘in the 17<sup>th</sup> century Artisan Mannerist style’. Even more striking is the 3-storey 5-bayed **No.16**, built c.1900 in an Arts and Crafts style with a Dutch influence. The brick-and-terracotta façade – a prominent feature of the waterfront – is especially ornate, the latter probably sourced from the local (St Marychurch) industry. A projecting central oriel rises to parapet level; below raised carved lettering extends across the ground floor fascia below the cornice with *Upholsterer* and *Cabinet Makers* either side of the oriel base. At attic level an oversize 2-windowed Dutch gable contains an oculus and a moulded brick panel declaring *established 1805*. Nos. 15 & 17, either side of **No. 16**, preserve largely unaltered historic detail: No.15,

the National Westminster Bank, is stone faced in an Italianate style with a frieze below the cornice; No.17 has a stuccoed front with idiosyncratic ornament at the ground floor openings and moulded architraves and pediments on the upper floor windows. This was formerly the Royal Hotel, so called following a visit by the then Princess Victoria in 1833. Before that it had been the London Inn, established in the 18<sup>th</sup> century, and one of the original five inns that predated the redevelopment initiated in the 1780s. As the Royal it originally possessed a large ballroom of the 1820s and assembly room designed by John Foulston, but this has been demolished.

- 4.2.3 On a traffic island at the junction of Strand with Victoria Parade and Torwood Street, the **Clock Tower** forms another local landmark. It was erected by public subscription in memory of Richard Mallock MP, lord of the manor of Cockington and Member of Parliament. It was designed by J Donkin of Bournemouth in 1902, who replicated the design a few years later in Tiverton, in the gothic style using sandstone above a limestone plinth. On its south side at **3-21 Torwood Street**, the so-called Victorian Arcade is actually the exterior of the former Scala Theatre begun in 1909 to the designs of P R Wood but never completed as such. The grandiose ashlar Bathstone elevations are in a Greek Classical style surmounted by statue groups of Fame and Justice with a bas-relief of Neptune in the pediment. Set within the frontage are some bow-fronted shop-fronts, one or two have surviving original detail, however the interior has been gutted for modern shopping.
- 4.2.4 The north side of Torwood Street – the west part was Market Street, the east was Torwood Row in the 19<sup>th</sup> century – was developed by the 1840s; behind Nos 4-16 lay the extensive stabling and then coach houses of the Royal Hotel. The Street otherwise displays a much less formal grouping than the Strand being mainly three-storey stuccoed buildings showing considerable variety in detail to their upper floors; for example hood moulds to windows and first-floor projecting bays. Several retain their sash windows, and there are examples of cornices, raised gable-ends with kneelers, bracketed eaves, a parapet with balustrading; over all there is a varied roofscape with rendered stacks and original cream terracotta pots. While it is difficult to single out individual buildings, Nos. 12-16, built of pale brick with dressings in moulded cream terracotta, are certainly noteworthy.
- 4.2.5 At the junction of Torwood Street and Victoria Parade are two significant frontages in 1930s moderne style: 1 Torwood Street, Gibbons Hotel; and 3 Victoria Parade, the five-storey Queen's Hotel. The latter is considered by Pevsner as 'quite a lively re-fronting of 1937, with its contrast between smooth continuous balconies and glazed windshields with oblong panes'; the balconies tiered one above another in a continuous façade. The hotel is attributed to A J Seal of Bournemouth on the basis of similarities with his Palace Hotel there, which exhibits the same balconie structure and glazed panels. Elsewhere in Victoria Parade some good 19th century upper floor stucco detail has survived the ravages to the ground floors; this includes sash windows in Nos. 4-8, some with narrow glazing bars; while the mid-late Victorian No. 23-25 has good surviving first floor detail. Harbour Point adjacent, with its stone-faced five-storeys of the 1920s and neo-Grecian balconies, towers above it incongruously.

- 4.2.6 At the end of the Parade beyond the Hotel Regina lies **Beacon Terrace** on Beacon Hill. The Regina Hotel occupies the site of early 19<sup>th</sup> century Regent Hotel where public medicinal baths were first introduced in 1817. On the hill Harvey built 7 prominent 3-storey-and-attic terrace houses **2-8 Beacon Terrace** (grade II\*) by 1833; they rise up the hill in alternating types exhibiting horizontal then vertical decorative elements. **Nos. 3 & 5 & 7** are dominated by giant pilasters with incised decoration rising from first floor balcony level to support a plain parapet above second floor level, with below striking roundheaded doorways with moulded architraves of vermiculated and rusticated blocks. **Nos 2 & 4 & 6 & 8** display platbands at second floor sill level above cast iron balconies, which were originally all tent-roofed. **9-11 Beacon Terrace** are also by Harvey, but are less elaborate, taking into account the change in aspect as Beacon Hill turns more to the east. **No. 9** in particular displays a wide 5-window front at the change of angle. **Nos 10-11** are more in keeping with the scale of **Nos 2-8**, though the doors are to the left, and not to the right as in the lower group. The **Royal Torbay Yacht Club** at the top of the Hill is by contrast of 2-storeys incorporating an 1840 club house with a 20<sup>th</sup> century extension to the east.
- 4.2.7 On the western edge of the inner harbour **3-13 Vaughan Parade** and **3-8 Palk Street** comprise a compact double-depth Harvey Brothers stuccoed terrace of the early 1830s with shop fronts below and 2 floors above; balconets run the length of the Palk Street side. **2 Vaughan Parade** and **1 Palk Street** attached to the north were originally built as a library and billiard rooms but are now offices. The 5-bay front has 4 monumental engaged Doric columns to the upper two floors, though they support no more than a high plain parapet. At the north end of the terrace **1 Vaughan Parade** is a c.1900 bank of quite different appearance: the heavily ornamented classical design of two storeys below a balustraded parapet is built of fine sandstone ashlar above a rock-faced limestone plinth. It has a monumental appearance at this point in the townscape, somewhat overpowering the earlier terraces, especially on the Palk Street side. At the south end of the terrace 14-15 Vaughan Parade and 9 Palk Street is also c.1900 and built of dressed grey limestone with brick dressings, splayed at the corners. Again a disparate close to the earlier terrace, although there are attractive frontage features, including tri-partite windows and segmental brick arches with keystones.
- 4.2.8 The only remaining building on the west side of Palk Street is the **Cary Estate Office** which moved here in 1908; originally the Devon and Cornwall Bank which occupied the site in 1859 when it was 1 Lawrence Place. The present building is a replacement of an earlier building sometime after 1873, probably in the late 1880s. The 3-storeys below a slate roof are built in a coursed rock-faced breccia with details in an eclectic mix of granite, terracotta and Hamstone – the listing summation is that this is ‘Italianate with Rococco detailing’; the corner is rounded to the prominent junction with Fleet Street. In late 2004 it was occupied by two cafes; that at the southern end occupying the end bay below the main roof and the flat-roofed balustraded block had rendered over the coursed stone and painted the dressings of both bays on the Palk Street side, but only the southernmost block on the Cary Parade side. The tavern building to the south

which was present by 1840 but altered during the course of its life was taken down in the 1980s.

- 4.2.9 Built on reclaimed ground within Princess Gardens in 1911 the **Pavilion** by Garratt is a modification of the 1897 designs of Edward Richards, the last architect to the Palks. The structure betrays its genesis at the hands of an engineer: a steel frame with brick infill, externally clad with Doulton's patent carrera-ware (a form of faience) glazed cream and green. The barrel-shaped roof, four corner domes, all copper-covered, the latter on cast-iron columns, and some exceptionally fine Art Nouveau ironwork and coloured glass, make this a significant seaside building of the period.
- 4.2.10 On the west side of the harbour beyond the north pier the precursor of the Torbay Hotel, Sulyarde Terrace, was constructed into the cliff face behind Torbay Road in the 1850s. In 1861 its western part Nos 4 & 5 became Cumper's Hotel. In 1867 the Harvey brothers bought the remaining 3 terrace houses and the earlier 1840s villa Marina (Pitville) rebuilding them all as the original Torbay Hotel. In 1902 the complete block was raised to five storeys, and the neo-Baroque entrance added.
- 4.2.11 On the eastern slopes of the harbour, above Victoria Parade, Parkhill Road marks the next tier up. Here was constructed one of the most impressive Regency and pre-Victorian terrace groups, Park Place, prominent in all the early depictions of this part of Torquay. Sadly only 4 houses of this once noble terrace of 5 survive: 35-41; 47 stands of the site of the southernmost house. Their frontages can only really be seen from across the other side of the harbour as they are obstructed by the higher buildings of Victoria Parade but they appear to retain some original detail on this side. On the Park Hill side they do maintain, with Nos 31 & 33 adjacent, some attractive detailing such as panelled doors and reveals, and sash windows with narrow glazing bars.
- 4.2.12 Elsewhere Park Hill Road preserves two other terrace groups present from the 1840s: Park Street, **19-29 Parkhill Road**, and Park Crescent, **1-15 Parkhill Road**. Both groups preserve a good length of domestic architecture that is either stuccoed or rendered. **No. 1** is the end terrace of 8 but later than the others being remodelled after Torwood Street was widened in 1864 and the original ninth house demolished. **Nos. 3-15** show the seven remaining terraces set out in a slightly convex double depth pattern with basements taking advantage of the natural topography. Later additions include a good Edwardian gabled porch with coloured glazing at Nos 9-11.
- 4.2.13 In the former Park Crescent the houses were designed to look detached, but always appear to have been linked by service entrances, sharing a party wall even though only at the ground floor level. The end house No. 17 was replaced in 1913 (datestone) and replaced by the Memorial Hall of Holy Trinity Church, Torwood (4.5.5); this low long hall built in grey limestone with a gable which does not exceed the height of either of those adjacent, it has a wide 5-light window with pronounced cusps to the tracery facing the street. The restrained campanile with its louvred vents, and the long angled buttresses are two of the Arts and Crafts

inspired features. Its boundary walls are intact, that on the north forming a retaining wall as steps lead down to (Old) Torwood Street. The hall is an excellent example of a fine building seemingly at odds with its classical surroundings but designed carefully to respect its locale and topography while being in a quite different idiom. **19-21 Parkhill Road** has a central Tuscan porch and some original 12-pane sash windows at first floor level; **No. 19** has an over-heavy casement and a garden door converted to a sash with only horizontal glazing bars at ground floor level. The mixture of window types and differential panes in the sashes gives a rather disparate appearance. **No. 21** preserves attractive ogee-headed garden railings. **Nos. 23-25**, the centre of the group, appear as a semi-detached pair, each have (?) late-Victorian bow shop fronts and entries across the ground floor with central sash-paned bows above. Both have had their area railings restored. Both also have a single, and rather mean, dormer at the front. **27-29 Parkhill Road** is adjacent to Park Lane Steps; **No. 27** retains its 12-pane sash windows though flanked by inappropriate decorative shutters; **No. 29** has poor false-sash plastic tilt-and-turn windows and a mean dormer. Both retain their very attractive ogee-headed railings around the area with iron stairs to basement level.

4.2.14 Beyond the point where Parkhill Road and Beacon Hill join, the massive Imperial Hotel may be found in its own landscaped setting. Opened in 1866 on the site of Cove House, a demolished *cottage ornée*, it was recognised almost from its inception as ‘the finest hotel in the West of England ... patronised by the English and Foreign Royal Families’. It has continued to expand, subsuming over the years Marine Villa and Sydney Lodge, both mid-Victorian villas. It remains the Torquay’s only five-star hotel but externally there is little surviving evidence of its 19th century origins.

#### 4.3 (2) Fleet Street

4.3.1 The most significant public building remaining in Fleet Street is the **Post Office** which is built of Portland and Bath stone ashlar, in a neo-Baroque style, typical of the confidence of late Edwardian municipal towns. Opened in 1912 its construction was supervised by John Rutherford, architect to the Office of Works. It is ornate with 7 projecting bays on three floors and two flanking bays set back as vehicle openings; the large central door has a prominent hood on console brackets with *Post Office* in raised lettering on the key lintel block. On its north side is the former late 1930s 4-storey sorting office block, also of Portland stone with a near plain 7-bay front and 1 bay set back for vehicle access on the Pimlico side. In 2004 it was converted by Tesco to a Metro store; neither the windows, nor the coloured banners redolent of late 20<sup>th</sup> century graphics sit well with the austerity of the 1930s stonework.

4.3.2 Further south at the bottom of the incline that becomes Braddons Hill Road West, facing across Fleet Street, is **The Church** (listed as **The Piazza**); this was built by 1841 as the Salem Chapel, but converted to a School for Science and Art in 1864, as the Vivian Institute, set up by Kitson’s banker partner. It was enlarged in 1887 and it continued as an Art School until the latter half of the 20<sup>th</sup> century, since when it has been utilised as the site of various cafés. It is brick-built with Ham Hill stone dressings. Above the central ground-floor entrance 4



pairs of ionic pilasters attached to the brick front support an impressive, but seemingly precarious, pediment. Further down Fleet Street are a narrow run of shops which have Braddons Hill Road West at the rear, Nos. 9 & 17 retain good mid-19<sup>th</sup> century frontage detail. At the north end, known as Braddons Row in 1841, Nos. 19-24 largely retain their original front and rear elevational detail; are all abnormally narrow with split-level rear frontages to Braddons Hill Road West, which rises steeply behind. The former Devon and Exeter Savings Bank built in 1889 at **6-8 Fleet Street** is the only other listed building in Fleet Street. Attractively sited on a corner site as the road off climbs The Terrace the bathstone ashlar building is built in what Pevsner describes as ‘very festive classical’. In 2000 the building was converted to a restaurant-café and a mezzanine floor inserted into the banking hall.

4.3.3 On the west side of Fleet Street, the frontages of Nos. 32-48 form a bold curving three-storey brick-built terrace of c.1890 with third-floor dormers under a mansard roof. At street level the shopfronts are mainly modern but much upper floor detail is largely complete, with segmental and semi-circular arched window openings, and many original sash windows, some with small balconies. This strong theme continues into the block Nos. 49-53, though it is a plainer and probably a later remodelling, and thence into Nos. 56-63 which is part of the 1989 Fleet Walk development, but which pays close regard to the original 19<sup>th</sup> century frontage with semi-circular arched first-floor windows and second floor mansard dormers.

4.3.4 High above, parallel to and west of Fleet Street lies Rock Road, set out in the 1850s; the northern end lies in the Abbey Road conservation area. Nos 33-37 are the earliest terrace group shown part-built on the 1861 OS; slightly later Nos. 39-43 are a three-storey group with plain stucco detailing, some original sash windows with narrow glazing bars, and at street level wider segmental arched openings indicating former workshops or storage for carriages. **Nos. 49-53 Rock Road** form an attractive stucco terrace of three houses of the 1860s whose listing specifically includes the contemporary **garden walls and gate piers**. Their frontage has typical period detail, including round-headed doorways and windows; the former with plain fanlights and recessed four-panel doors, the latter double-hung sashes with horizontal and marginal glazing bars. No. 53 has quite inappropriate tilt-and-turn plastic windows on the first floor. Gloucester Villa, present by 1860, is now sub-divided as **Nos. 55, 57 & 57A Rock Road**; It is of 3 storeys, plastered with a hipped roof, and rendered stacks with platbands. It is considerably ornamented with round-headed openings with key-blocks and drip moulds, bracketed eaves, and a superb first-floor balcony. At the end of Rock Road in its own enclave **Delmonte** may be found. Built as Rock House (the name now applied erroneously to 59 Rock Road) and since altered this was the first villa built on Waldon Hill shortly after 1829. Its 3-storey double depth-plan emphasized by its prominent position above Rock Walk; pronounced decorative elements such as plat and sill bands, and the projecting porch with its depressed pediment counters the natural verticals with a strong horizontal pull. The ground floor extension facing the harbour unbalances the whole.

- 4.4 (3) *Madrepore Road, The Terraces, & Braddons Hill Road West*
- 4.4.1 Madrepore Road rises dramatically from Pimlico at the floor of the Fleet Valley, as it reaches the slopes of Braddons Hill it swings round a rock outcrop on which are built some of the later terraces of this character area. **Clifton Terrace, 1-7 Madrepore Road** sits within the angle formed by the road's hairpin; all are three-storeyed three-bayed stuccoed designs with extensive westerly views over the valley. **Nos. 8-11** is a shorter, originally symmetrical terrace of three with slightly projecting front gables at either end; the individual houses are wider than Clifton Terrace. A considerable proportion of original frontage detail survives on nos. 8-10, No. 11 is part sub-divided from 10 and part an addition at the south end.
- 4.4.2 Here the early planned resort development in the form of several fine early 19<sup>th</sup> century terraces lies above the harbour. The earliest built in 1811 as Higher Terrace, comprises **Nos. 42-58 The Terrace**, where the accomplished designs of Jacob Harvey are realised as a smooth stucco frontage faced with Greek Classical detail in Coade stone, built on a shallow curve with a continuous first floor cast-iron balcony interlaced with balustrading. In all the terrace is of nine houses with those at the centre and both ends set slightly forward. There are spearhead finial railings to the basements and some c.1860 modifications including canted bays and porch blocks. Some later alterations include disproportionate mid-late 20<sup>th</sup> century top floor dormers which detract from the original design, especially when viewed from higher ground. Adjoining to the west, was Lower Terrace **Nos. 28-38 The Terrace** (Nos, 26-40 on the Ordnance Survey) built slightly later (c.1820-30) into a steep slope with a less uniform frontage, in stucco, plaster, or cement render. Most have three-bay, three-storey elevations and typical late Georgian features, including sash windows with narrow glazing bars, panelled reveals to door-cases, and six-panelled doors with fanlights over.
- 4.4.3 Having risen from valley level at Fleet Street, Braddons Hill Road West shows a concentration of ten mainly post-Regency late Georgian dwellings: detached, semi-detached, or terraced; all are listed. Together they convey a sense of their period unlike anywhere else remaining in Torquay. On the north side of the road are a group of 2-storey villas, leased from the Carys in the 1820s and built in the 1830s as Bank Cottage, Belvedere House, and Belvedere Cottage and now subdivided as **1 & 2 Sunnycliffe; Braddons Hill House** and **Belvedere House Hotel**; and **Villa Belvedere**; the middle house now divided into a house and hotel has fared less well than the others – the hotel part has added a secondary attic above the parapet. The latter two houses additionally have separately listed **garden walls and gate piers**.
- 4.4.4 At the junction of Braddons Hill Road West and Montpellier Road is found the small square of St John's Place; the square is an informally laid out area but contains a significant early 19<sup>th</sup> century group of buildings, on the Cary side of the dividing line with the Palk estates. **Nos. 1-5 St. John's Place**, dating from the 1820s, form a stuccoed terrace with an irregular frontage attractively stepped down the hill and round the corner into Montpellier Road. **Cary Lodge** on the south side is c.1820 with an asymmetrical three-bay frontage and cast iron balcony to one side; the front garden is retained by a massive terrace wall. **1&2 Montpellier Road** are now occupied as one house; **No. 1** is a three storey corner

building of c. 1820; **No. 2** adjoining is a small villa of c.1820 with its main three-bay frontage built into the slope at St.John's Place; all the windows have moulded architraves, as does the main entry – the door has a fanlight with delicate spider's web glazing over – and 12-16-pane sash windows. Between **No.2** and St John's Church lies the three-storey former Vicarage dated 1823; it has a three-bay symmetrical window front; the entrance is off the alley between it and **No.2**. In front there is restored stone paving in lozenge patterns which enhances its setting. The Vicarage has been omitted from the statutory listing, as the result of confusion rather than oversight; it certainly deserves to be included. The whole conjunction around St John's Place forms some of the most intimate townscape in Torquay.

- 4.4.5 The **Parish Church of St. John the Evangelist** (grade I) replaced the former Endowed Chapel of Torquay, the first Chapel of Ease, erected after 1822 in the growing town. St John's was built to the designs of G E Street 1861-73 the west tower being added in 1885 by his son A E Street. Described by Pevsner as 'one of the leading centres of late 19<sup>th</sup> century Anglo-Catholicism', this is reflected in its interior. This is of special quality displaying work by William Morris and Company, the west windows by Edward Burne-Jones. There are fine mosaics, a full immersion font in Torquay marble, and a Lady Chapel decorated in 1888 by J D Sedding, a leading exponent of the Arts & Crafts movement. Beyond St. John's Church is **St John's House, 6 Montpellier Road** a 3-storey house of c.1820 which is the only remaining part of the terrace which was demolished when St John's replaced the late Georgian chapel. It too has attractive period features, including a verandah on fluted posts across the front. At the eastern end of Montpellier Road is the **Unitarian Church** and Church Hall built in 1912, by G S Bridgman and his son. Both are built in the local grey limestone; the church in a vaguely Perpendicular style with gables, buttresses and a porch set in the low tower; the 3-bay hall is in use as an art studio.

4.5 (4) *Braddons Hill Road East & Lower Torwood*

- 4.5.1 The earliest house in this character area is **St. Vincent House** in Meadfoot Road a large stucco villa of c.1830 with Classical detail, typical of the period, including Ionic columns, entablature, and a parapet to the porch with a fine cast-iron balustrade. The villa was built as Apsley House; it was occupied from 1833 to 1865 by Joseph Marchetti, one of Torquay's most formidable early hoteliers who had established himself at the Queen's Hotel in 1828 (now the Gibbons Hotel in Torwood Street). When this was burned down in 1833 he set up Apsley House as a private hotel; its distinguished guests, including British and European royalty in the 1840s and 50s did much to raise Torquay's fashionable status. The former stables in Trinity Hill (4.6.3) once formed part of Bathsheba Mews, 'a commodious range of livery stables and coach houses' which were used by Marchetti's guests in both hotels. Between 1865 and 1919 the house was used as a school, reverting to a hotel in 1927 when it acquired its present name; it was an early conversion to Flats being subdivided by 1960. Meadfoot Road east of this villa lies in the adjacent Lincombes conservation area, where the development pattern is in the main the creation of a distinct district in the 1850s although like Apsley House there are several sizeable villas from the 1830s.

- 4.5.2 Elsewhere in the area the characteristic mid-late 19<sup>th</sup> century villas have all given way to later developments, thus many buildings are at least ‘second-generation’ and date no earlier than the 1870s. In Babbacombe Road, the former **Wesleyan Methodist Church**, now the **Torbay Christian Centre** in use by a Pentecostal group, was built in 1873-74 by the Paignton architect G S Bridgman (who was responsible for much of that town’s post-1880s development); constructed in coursed rubble ashlar in the local limestone, the church is manifestly gothic with a two-stage tower beneath a fine spire. Almost an exact contemporary next door is the **Torquay Museum**; this temple of secular rationalism was purpose-built in 1874-76 by William Harvey for the Torquay Natural History Society. The society which was originally formed in 1844 numbered among its founder members William Pengelly, the principal excavator of Kent’s Cavern 1865-80, and a Darwinian. The museum is in the Venetian Gothic style – doubtless why Pevsner describes its symmetrical five-bay front as Ruskinian; it uses both the local limestone and also introduced oolite dressings – Bathstone; the decorative first-floor spandrels (two out of five) are in locally produced buff terracotta and represent Botany and Natural History. There are fine iron entrance gates and internally a grand staircase; the rear extensions, including a lecture room, date from 1984-96. The internal arrangements were altered by Harrison Sutton in 2001.
- 4.5.3 Beyond the museum where Babbacombe Road runs down to the harbour are a substantial group of late 19<sup>th</sup>-early 20<sup>th</sup> century hotels and guest-houses, probably purpose built to take advantage of views across Torwood Gardens. These include Nos. 547-553, the 4 houses built in order that the Winter Gardens might be removed (2.25). They are in the main of three- to four-storeys with dormers or large front gables, some part-timbered, one crow-stepped, and with plain tile roofs, recessed porches and balconies; they are a departure from the typical Torquay style, but characteristic of the period. Several retain almost all of their historic detail. Close to the Torquay Museum, in Babbacombe Road, Museum Road and at the eastern end of Braddons Hill Road East, are several small two to three-storey groups of c.1880-90 of slate and render; several retaining a significant proportion of period features, for example sash windows with horizontal glazing bars.
- 4.5.4 On the opposite side of the Gardens, in Torwood Gardens Road, is the **former St. Andrew’s Presbyterian Church** built in 1862 also in the local grey Torquay limestone, and now currently in use as a nightclub; this is resolutely in the medievalised Scottish Kirk style with simple traceried windows and crow-stepped gables to the gables and tower. Immediately west of the church is a short late 19<sup>th</sup> century terrace of four, 1-4 Torwood Gardens Road, while to the east are several semi-detached early 20<sup>th</sup> century private houses. These are informally grouped within the curtilage of the former service buildings’ courtyard of Woodfield villa (Lincombes) and contain some well-preserved original features. Somewhat set back, Nos. 5-6, form a 1930s semi-detached pair; unusually for buildings of this date there has been no loss of period detail. The former Omnibus Depot c.1930s, below Torwood Gardens, is locally dominant; it has strong elevational detail on three frontages in brick and cement render. It has been converted to a bowling alley.

- 4.5.5 Between Torwood Gardens Road and Meadfoot Road the **former Parish Church of Holy Trinity, Torwood** is situated in a triangular block of land where it forms an important landmark. This was built in 1894-96 by J Watson to replace Foulston's 1831 Trinity Chapel in Meadfoot Lane (now the site of 17-25 Meadfoot Lane). Torwood's original parish church was that of St Mark in St Mark's Road (1857); the parish being formed in 1855 to serve the community now settled in the Lincombes. A later congregation of the chapel requested their own church in a district carved out of St Mark's. **Holy Trinity** was the last Victorian Anglican church to be built in gothic style: a mixture of Early English and Decorated. Again in the local grey snecked limestone with sandstone dressings, it has a lofty tower and spire with corner pinnacles and flying buttresses forming a prominent townscape feature. The parish memorial hall is situated at 17 Park Hill Road (4.2.13).
- 4.5.6 Where Torwood Street and Babbacombe Road meet the end block, 48-66 Torwood Street, dates from the late-1880s and is built in the former extensive grounds of The Braddons. Nos. 50-54 were formally the site of the Post Office before it moved to Fleet Street. As a whole the group is a bold three-storey unit with a strongly moulded roof parapet. Several of the ground floor shop frontages retain their original fascia with cornices and console brackets.
- 4.5.7 There is one 20<sup>th</sup> century building of note in Braddons Hill Road East. Here most houses and flats are post-1950s, replacing the original late 19<sup>th</sup> century villas (3.5). No. 45, Little Tor replaced the villa of Braddon Court before the war; it was built in an Arts and Crafts style in 1932 by Fred Harrild, a pupil of Lutyens, whose work is encountered elsewhere in Torquay. The steeply pitched roof of Westmorland slate, the rendered walls with small-paned casement windows under low eaves, and the tall axial stacks are characteristic features. Also of note is No. 41 Braddons Hill Road which is the former coach-house to Braddon Court; it retains both early sash and casement windows, including some 19<sup>th</sup> century colour-patterned glass.
- 4.6 (5) *Park & Vane Hills*
- 4.6.1 On the south side of Meadfoot Road opposite Holy Trinity No. 2 is the former 1850s Glen Villa, its bay front being added by the 1890s. Nos. 5-7 form a well preserved late 19<sup>th</sup> century semi-detached pair erected in the gardens of the early villa Beulah. Further east is the former villa of Frystone Lodge listed as **The Tudors Hotel** but now divided into flats; it was built c.1850 in a Tudor domestic style, with deeply cuped bargeboards and octagonal chimneys. It has a prominent Edwardian glazed porch set across the angle between the main block and wing with extensive colour-patterned glass. The rear has an unfortunate 2-storey flat-foot extension in place of the original bay window and verandah.
- 4.6.2 Between Parkhill Road, Trinity Hill & Meadfoot lane lies a wedge-shaped site, an area that began to be developed as early as the 1820s; the pattern of small 2-storey buildings with alleys and courtyards present today is largely complete by 1841. Nos 14-16 and 22-24 still form a good frontage; adjacent on the southwest corner **26 Parkhill Road** is the one later addition. Formerly Vanehill House of c.1860, it is a prominent 3-storeyed stuccoed building with a rounded corner and

many original features such as plat and eaves bands, and rusticated quoins which emphasise the verticality of its prominent site. The 20<sup>th</sup> century first floor balconies detract from the clean lines, and the balance between the horizontal and vertical features. The slate roof which oversails on deep eaves has stuccoed and panelled stack shafts and some original pots.

- 4.6.3 Behind the wedge-shaped block with a Trinity Hill frontage and a rear to Meadfoot Lane is a former riding school of c. 1850 **1-15 Trinity Mews**; this is a rebuilding of the 1820s Bathsheba Mews, it forms a courtyard plan with segmental-arched carriage entry. Although a rare survival of 19<sup>th</sup> century stabling the conversion to holiday flats has removed many original features; the complete replacement of all windows in plastic PVCu is particularly unfortunate. Nos 2-4 Trinity Hill are partially slate-hung and have both small-paned sash and casement windows. The late Victorian 5-terrace group 17-25 Trinity Hill stands on the site of the 1830s Trinity Chapel.
- 4.6.4 The range of buildings on Meadfoot Lane's south side also dates from the early period of development; Nos 1-33 are all present on the 1841 Map in the 3 groups present today. All are relatively plain two-storey terraced houses with plastered or stuccoed walls. Those listed retain a good proportion of original features: **No. 1** was built as Rockville Cottage and was restored in the 1990s; **Nos. 15-19**; **Nos. 21-29**; and at the top of the slope **31-33 Meadfoot Lane, the Stumble Inn PH** with its central six-panel door and twin overlights, and three first-floor 12-pane sash windows. Attached to the Inn is 1-9 Torwood Gables; this building opened in 1842 as the Trinity National School is in the typical limestone gothic of such contemporary schools. Floors have obviously been inserted in each of the high school rooms for infants, girls and boys as part of the conversion but few features appear to have been lost, the windows are all intact with timber tracery perhaps echoing the original. South of the Meadfoot Lane/Park Hill Road junction is situated the **Masonic Lodge** of 1857; it was designed by Edward Appleton as the first purpose built meeting place and library for the Torquay Natural History Society with the masonic hall on the second floor. It is flanked on one side by the long steps running up to Vane Hill Road and, as are Rowell's buildings in that street (4.6.5). It is built of snecked local limestone, but with dressings in a vivid polychrome of brick and bathstone at quoins, window openings and spandrels, all of which owe more to Venice than 16<sup>th</sup> century Tudor Gothic.
- 4.6.5 Further east on the slopes of Vane Hill in Meadfoot Road, Meadfoot Lane and Vanehill Road the houses and villas of the 1860-70s were built. While most of the villa sites have since been infilled, or replaced by later development, most of the terrace groups survive and many have been little altered. **35-37 Meadfoot Lane** are a pair of houses built as Highbury Cottages c.1855-60 immediately to the east the former Trinity National School; they are of local grey snecked limestone and with painted dressings in a style distinctive to the locale. **Nos. 39-51** form the terrace of Meliora Cottages in similar style; **No. 53** is a later addition to the original seven but built to match in the Tudor Gothic style. At the eastern edge of the conservation area **Nos 61-63** form an attractive, but not mirrored, pair with high gables on a discrete triangular site, and although they too have the painted dressings common in this area the limestone is ashlar-faced rather than snecked.

**12-18 Vanehill Road** is a terrace of four dating from 1860-1 again in the same mode. Further up Vane Hill, Nos. 20-60 Vanehill Road, continue the form with a rich variety of detailing in stone and slate; many retaining their original timber casement windows. These were all built in the 1860s as Parkhill Cottages to the designs of Joseph Rowell a local architect of considerable status, who combined work for the Palk estate here with that for the Courtenay family in Newton Abbot from the 1850s. These resemble estate houses, built of local grey limestone in a Tudor Gothic style, and all have a range of ornamental features: gables with cusped barge-boards, arched doorways, railings, porches, decorative slates et al. At the top of Vanehill Road Nos. 68-72, form a pleasant small group of three built c.1890 with projecting hipped bays and retaining their original sash windows.

4.6.6 A modern building of significance is Edenhurst Court on the east side of Parkhill Road; this nine-storey block of flats built in 1971 replaces an 1850s villa of the same name. The style is bold and contemporary, its treatment and siting is sensitively handled. Up the slope on the west side of Vane Hill are three ugly tower blocks, Shirley Towers, built in 1962 (3.6) and an eyesore from many points.

4.6.7 On a spur near the top of Vanehill Road, the former Villa Lugano of c.1870 was built as a landmark feature on Vane Hill; it was designed in an elaborate Italianate style with a strong vertical emphasis, using polychromatic materials, typical of the period. These include dressed local grey limestone, stacks with elaborate brick shafts, a roof of double-Roman red tiles, and bands of moulded terracotta tiles between stone courses. The original villa was reputedly built for the first American Ambassador to England It is now subdivided into three properties **Vane Towers; Little Madeira; and Villa Lugano.**

#### 4.7 BUILDING FORM & ORNAMENT

4.7.1 Much of the historic character of the conservation area comes not only from the many listed buildings and features but also from the substantial proportion of more modest 19<sup>th</sup> century frontages. These key buildings, with their original detail and ornament, much in stucco – and more in this conservation area than in any of the others because the change spans 200 hundred years – are illustrative of Torquay typicality and of Torquay vernacular. They are to be found both within the commercial heart, and in the quieter residential streets whose seclusion owes much to the steep and varied topography. Buildings in exposed stone, including the remarkable group of terraced cottages in Vanehill Road; and in brick such as the bold terrace in Fleet Street and the bravura of 16 Strand, are striking examples which provide the contrast.

4.7.2 For the 20<sup>th</sup> century there are a number of noteworthy, mainly public, buildings, built between c.1900-14, which echo the Edwardian confidence of the civic buildings elsewhere in Torquay. They exhibit a particular flourishing of ornate style and use of elaborate combinations of materials, or a simpler Arts and crafts aesthetic, that comes to an abrupt end with the First World War. Between the wars confidence briefly returns, the Edwardian municipal buildings elsewhere in Torquay have bold additions in the moderne style such as Electric House. The

Queen's Hotel is a similarly bold essay of the Jazz age, absolutely of its period with its curved white balconies rising like successive bridge decks of a liner and its distinctive Crittall windows.

#### 4.8 USE OF MATERIALS

- 4.8.1 Overwhelmingly the predominant building materials are stucco and white- or colour-washed render over stone. Bricks as a common base material date only from the mid-century, their use is due less to their import with the railway to Torre in 1848, but the establishment of brick works at Old Woods and Lowe's Bridge utilising the railway to take them out. Exposed natural stone, usually rough-faced but with dressed stone detailing, mostly of a different variety for quoins and openings, is more usual for the larger public buildings. It is less commonly used in domestic buildings, apart from the cottages attributed to Joseph Rowell on Vane Hill; the stone here is the grey Middle Devonian limestone, and as elsewhere in Torquay it was quarried from the hill into which it was then built. Its use has also been extensive as randomly coursed rubble in boundary and retaining walls; or dressed for use as steps to the many paths within the conservation area, and as kerbstones. A century or more of wear has led many of these to develop a polish, which in wet weather shows up as colourful reddish to greenish striations. The other local stone is New Red Sandstone, or conlomerate breccia of the Permo-Triassic which is far less widely used – it hardly occurs naturally east of Belgrave Road or south of St Marychurch. The Cary Estate Office building in Palk Street is one of the few prominent examples in the conservation area where it is the main walling material in its more common breccia form. In a few other buildings, imported stone is used: Bath stone in the case of the Victorian Arcade, Torwood Street; other oolitic limestones in the case of several banks; and Portland stone for the Post Office. Ham Hill stone is quite widely used in dressings; typical examples being the Museum, and the former Salem Chapel.
- 4.8.2 Welsh or Cornish slate quickly became the dominant roofing material of the 19<sup>th</sup> century, although much has now been replaced by artificial substitutes. Plain tiles made some inroads in the late 19<sup>th</sup> to early 20<sup>th</sup> centuries, an example being the hotels in Babbacombe Road, facing Torwood Gardens. A few Italianate villas were roofed in double Roman tiles, the most noteworthy in the conservation area being the former Villa Lugano. Here decorative brick and terracotta is mixed with grey limestone, but there are several locations where brick is the dominant material, although its impact is lessened by being painted over, as in Fleet Street. As noted above (4.2.2) its most striking use is in Nos. 8 and 16 The Strand, especially the latter. The Pavilion, with its cream and green Doulton patented *Carrera* glazed stoneware, is possibly unique in this context, although it resembles faience which had a brief flourishing early in the 20th century.
- 4.8.3 Of particular merit, though afforded little statutory protection, is the wealth of period detail. There are especially good decorative examples of stucco and render features including, brackets, cornices, eaves and architrave detailing, and stacks with mainly cream terracotta chimney pots. There are also many original doors and windows with distinctive panels and glazing bars, and also balconies with



timber balustrading. Significant cast iron detail, other than on listed buildings, also survives. Such detail, wherever it occurs, adds much to the overall character of the conservation area, the effect being cumulative. Of later period detail the metal-framed Crittall windows on inter-war buildings and contemporary refenestration are the most obvious features and seen to best effect on the Queen's Hotel and Harbour Point, 26-2& Victoria Parade.

#### 4.9 CONDITION OF BUILDINGS

4.9.1 From necessarily superficial external observations, the majority of buildings in the conservation area appear to be in a sound structural condition. There are some slight indications of bowing walls, for example in Rock Road, and there is quite widespread evidence of ageing roofs, including flat roofs, which may soon require a complete overhaul. However a major concern is the number of under-used buildings, especially upper floors over the commercial use of ground floors. In these cases, in particular, the neglect of maintenance has led to a poor state of repair. What may initially be superficial will, if not addressed, inevitably lead to a loss of authentic historic detail. Other significant factors, including the 'loss of architectural features and building mutilation' have been set out in some detail in Torbay Council's own the *Torquay Waterfront Built Environment Strategy* (May 2003) and the subsequent Townscape Heritage Initiative (THI) application; the scale of the problem is indicated in their respective map and appendices. The D-Day embarkation slipways have suffered severe deterioration of their reinforced concrete structure and have been taken out of use for reason of public safety.

4.9.2 Considering the conservation area as a whole, the single most significant threat to the conservation of the non-listed, but key, buildings is the ease with which historic detail may be removed and replaced; doors and windows are the most vulnerable, followed by other facing/frontage and boundary features. In these unlisted buildings much good quality period joinery, window sashes and glazing to windows and doors has already been lost to PVCu replacements that bear not the remotest relation to the original. This can be seen where the remaining 19<sup>th</sup> century joinery is in good condition and the modern replacements sit incongruously with it, in defiance of good taste and a restrained aesthetic. Wherever such features survive they are normally capable of restoration, rather than replacement. There is an urgent need for householders and landlords to heed informed advice to enable the retention of such historic detail and not to lose its authentic character.

### 5 CHARACTER AND RELATIONSHIP OF SPACES

5.1 The steep topography imposes a road pattern that tends to follow the line of contours; these streets are linked by a considerable network of pedestrian walkways, which cut across the slope, most of which have long flights of steps with railings. Though many paths are enclosed by walls of limestone rubble, from the higher parts of the conservation area, there are distant and dramatic views both out to sea and inland across the valleys carved by the Torwood and Flete streams. The 19<sup>th</sup> century penchant for building on seemingly impossible sites,

which current regulations would prohibit, provide dramatic, if not unique, elements of historic townscape.

- 5.2 Other sharp visual contrasts are provided by the views from the harbour piers where the broad sweep of development can be seen. The intimacy of the view from the inner harbour contrasts with the wider drama of the prospect from the outer piers where the townscape fronting and facing the harbour and the curving slopes of the three separate hills can best be appreciated. Also noticeable from this further viewpoint is the extent to which the green landscape, especially on the higher slopes, is interspersed with buildings.
- 5.3 The intimacy of scale and ingenuity in town planning may be seen at many locations of the 19<sup>th</sup> century development; this, as always, is enhanced by boundary walls and building frontages that are set directly on to the pavement; the many pedestrian stairways; and the houses which appear to have been built into quarried clefts. Abrupt changes in level allow buildings to be viewed from many differing angles; whether from below, or above, or within a relatively short distance from both angles. It is also not unusual to find that a building at street level forms a frontage that is one or more floors lower than its rear.

## 6 GREEN LANDSCAPE AND TREES

- 6.1 Within the *The Harbour & Coastal Fringe* and the *Fleet Street* character areas the green landscape is limited to two main areas (Map 4). To the west is the relatively formal layout of Princess Gardens with two small groups of Holm Oak (*Quercus Ilex*), and an avenue of Planes (*Platanus x hispanica*) along the south side of Torbay Road; and a mix of trees on the slopes of the Royal Terrace Gardens. Both Princess Gardens and The Royal Terrace Gardens were registered as a grade II Historic Garden in 2001. To the east, there is a significant belt of trees on the low cliff between Beacon Cove and the Imperial Hotel, whilst the privately owned slopes between the hotel and sea consist of cliff gardens with a mixture of trees and maritime shrubs.
- 6.2 Two other character areas: *Braddons Hill Road East & Lower Torwood* and *Park & Vane Hills* display a wide range of mature trees; generally a well-balanced mix of deciduous and evergreen, although the latter tends to predominate on private land. Two of the most visually dominant features, Torwood Gardens and St John's Wood are in the immediately adjacent conservation area of the Lincombes. Torwood Gardens was established by 1850, its combination of formal and informal laying out in a valley has little altered since, with the exception of the stretch between the Torwood Gardens Road junction with Babbacombe Road and Torwood Close. Here the gardens were curtailed to allow Torwood Gardens Road to be built beyond this point and the curtilages of Nos 1-4 to be formed. It is now surrounded on three sides by the hotels, villas and three late 19<sup>th</sup> century churches of the Harbour conservation area. St. John's Wood was formerly known as Mrs. Johnes's Wood after the owner of Woodbine Cottage in whose extensive

grounds they once were. It is now a small public open space crowning Park Hill above 10-60 Vanehill Road.

- 6.3 Other than in Torbay Road, this conservation area is not noted for its street trees, with the exception of Torbay Road, which are a common feature elsewhere in Torquay. Meadfoot Lane, Meadfoot Road, Vanehill Road, Museum Road and parts of Braddon's Hill Road have a well-timbered appearance; largely the result of mature trees on adjoining private land, with some species, especially sycamore (*Acer pseudoplatanus*), having naturalised on slopes too steep to cultivate.

## 7 THE SETTING AND FEATURES OF SPECIAL IMPORTANCE

- 7.1 Above all the setting remains that of steep hills and deep river valleys with reclaimed land at the waterfront. The conservation area was largely developed by 1841, the exceptions being on the slopes of Cary-owned Braddon Hill and the wooded slopes of Park Hill where the *cottages ornées* had not yet give way to villas. This townscape is almost formed in the interstices of the natural landscape so dramatic is it, with the haphazard survival of areas such as St John's Wood indicative of the undeveloped areas. 19<sup>th</sup> century embellishment taking the form of the major planned public gardens. The steep slopes are traversed by many paths and steps, whose risers sometimes run into scores; these networks include not only those whose origins predate any development such as Rock Walk, but those intricate constructions that climb the limestone crags of the Royal Terrace Gardens and link with it.
- 7.2 The 20<sup>th</sup> century contributions to the conservation area are of varying quality, from the ornate and unique Pavilion to the bold 1930s moderne of the Queen's Hotel and other early-mid 20<sup>th</sup> century examples of boldly executed and well-preserved buildings. Since the 1950s however there have been a number of detrimental excesses, common to many coastal resorts; these have included the demolition of the many mid-19<sup>th</sup> century villas set on the elevated hill slopes, and the redevelopment of their sites. High-rise flats now dominate the hillsides overlooking the harbour, whilst at street level a large proportion of commercial frontages are unsympathetic to their elevations as a whole, though in more recent years, some better co-ordinated results have been achieved such as at Vaughan Parade. On the western face of Vane Hill several tower blocks while obviously built to exploit the views across the harbour and beyond have little regard for their immediate surroundings. Similarly, on the slopes of Braddon Hill, an indifferent mixture of mainly mid-20<sup>th</sup> century flats and houses have been built. The multi-storey Terrace car-park of 1972, built into the hillside makes a strong visual statement and was described by Pevsner as 'one of the first efforts to be more tactful after the excesses of the 1960s' – while true this is only a relative judgement. And yet, the harbour setting remains essentially an early-mid 19<sup>th</sup> century layout, and the surrounding conservation area with its complement of historic buildings one worth conserving and enhancing.

7.3 From the detail outlined in sections 4-6 it is possible to draw together the main qualities that give the conservation area its special character and show where there is potential for improvement. These may be summarised as follows:

- ❖ the preservation of the 19<sup>th</sup> century urban topography: street layout, historic open spaces, quays, piers, and the extent of off-street footpaths and stairways with their original surfaces;
- ❖ the large proportion of the earlier 19<sup>th</sup> century developments which remains significantly unaltered in form and spatial arrangement; and the often imaginative use of natural stone and/or brick and terracotta in combination, which characterises much of the development that took place between the early 19<sup>th</sup> to early 20<sup>th</sup> centuries;
- ❖ the extent of historic frontage and layout forms, employing an intricacy of detail and using a range of materials, such as decorative stucco cornices, and mouldings; and in the overall detailing of frontages, roof profiles, and stacks with original pots;
- ❖ the high survival of much period detail, such as original sash windows and fanlight with their glazing bars, cast-iron features, panelled doors and reveals, and a smaller proportion of original shop-front detail;
- ❖ the survival of extensive boundary walls using local limestone rubble;
- ❖ individual trees and tree groups which act as an important foil to buildings, especially in the public parks and the residential areas; street furniture, seats, railings etc.;
- ❖ a number of significant historic sites or features of interest, including four churches, one of which is listed grade 1 and displays the Anglo-Catholic aesthetic at its best.

## 8 EXTENT OF LOSS, DAMAGE AND INTRUSION

8.1 Notwithstanding the excellence outlined above, the harbour area does exhibit many of the problems associated with commercial decline: absentee landlords, and short-term or multiple occupancy of buildings. The concomitant of any of these is usually low maintenance, neglect and lack of investment. Detailed descriptions of every such problem building are given in the *Torquay Waterfront Built Environment Strategy* (May 2003) and in the THI Stage II application (October 2004). These buildings have the potential to be restored and conserved but as long as they remain at risk, whether listed or not, their condition and appearance are detrimental to the character and appearance of the conservation area.

8.2 The threats to the character and appearance of the conservation area are growing; the tendency for incremental detrimental changes to become cumulative is increasing. Those most obvious currently include:

- ◆ buildings that are in a poor state-of-repair, or are under-maintained;
- ◆ a gradual loss of distinctive architectural features, such as window surrounds, cornices, canopies etc.;
- ◆ the increasing loss of historic joinery, such as four and six-panel original doors, and especially of original sash windows with glazing bars to ugly PVCu replacements;
- ◆ the loss of natural roofing slate, and its partial or complete replacement with artificial substitutes, which are a poor imitation of the original;
- ◆ the loss of the majority of traditional shopfronts in the commercial heart, and their replacement with plain fascias and strong horizontal elements with inappropriate graphic design, in complete disharmony with the fine period detailing of the upper floors;
- ◆ under-utilised upper floors, or seasonal only uses, lead to such buildings having an unattractive and run-down appearance; where fitted closed steel shutters or boarded-up openings invite vandalism and fly-posting;
- ◆ several significant gap sites await redevelopment where planning issues remain unresolved; these require consideration over and above the individual site – the exigencies of the wider townscape quality should take preference;
- ◆ heavy traffic flows conflict with pedestrian movement, especially in the Strand and Torwood Street;
- ◆ run down pedestrian links and stairways – potentially one of the most attractive features of this part of Torquay – where maintenance, suitable lighting, signposting, surfacing and measures to ensure adequate public safety are inadequate;
- ◆ the lack of any co-ordinated interpretation of the historic built environment, such as heritage trails, given that Torquay is a prime example of a fashionable 19<sup>th</sup> century resort and remains one of the leading tourist destinations in Britain;
- ◆ the harbour conservation area is itself a focal point for visitors to the town but the lack of interpretation is exacerbated by the poor quality and unimaginative signage.

## 9 SUMMARY

- 9.1 The Torquay Harbour Conservation Area is *the* most architecturally significant and diverse within the Torbay area; it has a large proportion of listed buildings and other features, and many other key buildings, or building groups, which contribute to the overall quality of urban design. Some unlisted buildings undoubtedly deserve to be listed, some confusion in the statutory list and maps has been revealed since the 1994 revision. This particularly applies to buildings in the Parkhill Road area and the former vicarage in Montpellier Road.
- 9.2 Much of the conservation area consists of a highly developed urban environment, within a major town centre. It therefore merits special consideration. This is the rationale behind the Council's own Townscape Heritage Initiative Application; first submitted in May 2003 which was awarded a stage 1 pass in October 2003. The stage 2 submission and the attendant conservation area management plan is to be submitted in December 2004. Each document has either been, or will be, informed by those government publications which are especially relevant to the Harbour conservation area because of the complexity of the historic built environment and the pressures that are being brought to bear upon it.
- 9.3 *Quality in Town and Country* (1994) highlights the extreme importance of the context of new development 'which may mean the immediate neighbours, the street or square, or the building traditions of the wider area'. English Heritage as the government's advisers have voiced their concerns in *Enabling Development and the Conservation of Heritage Assets* (1999) about development that is 'carried out without the justifying benefit to the heritage asset being achieved'.

English Heritage's *Power of Place – The Future of the Historic Environment* (2000) expanded the whole notion of contextuality and emphasised that:

*an adequate historic environment strategy ... should be central to the responsibilities of every local planning authority, and should be included as an indicator of Best Value* (para 93);

and further warned that:

*the designation of a conservation area is intended to protect and enhance character [but] too often it achieves little* (para.94).

In July 2001 Torbay Council adopted as supplementary planning guidance the *Environmental Guide* prepared to complement and support the policies and proposals set out in the Local Plan 1995-2011 (itself adopted after public enquiry in April 2004). In addressing the Torquay Harbour Conservation Area it is emphasised that:

*The character of the harbour area is obviously shaped by the waterfront and the harbour itself ... the setting of the harbour is no less important ... buildings apparently piled one on top of another. The buildings around the harbour are thus almost all very conspicuous, with the result that the area is vulnerable to the*

*impact of new development unless it is of the highest architectural quality and very carefully designed to fit into its surroundings. (Paras 13.23-24)*

and further that Waldon, Braddon and Vane Hills which enlose the harbour on the west north and east:

*... are prominent and important features and any development of their slopes would have an important impact on the Conservation Area. The balance between buildings and tree cover/open space is particularly important to the character of the area. (Para 13.22)*

- 9.4 It is precisely for these reasons that the THI applications, their supporting documents, and the community involvement have been instigated, for the Harbour Conservation Area has the potential to become the flagship in applying these principles.
- 9.5 The foregoing macro-environmental factors may be contrasted with a number of smaller scale considerations in protecting and enhancing the conservation area. These should include, both formal development control and the implementation of conservation area management recommendations such as:

- ❖ the protection of local vistas;
- ❖ the use of suitable ground surfaces which echo the traditions and variations of the original building materials;
- ❖ the maintenance of boundary walls, historic street signs, steps and kerbs;
- ❖ the appropriate protection for historic frontages, details and other features.

There is increasing visual and survey evidence that a considerable proportion of the surviving 19<sup>th</sup> century infrastructure, upon which the historic character so much depends, has become neglected and is undervalued, as well as being in need of better interpretation.

- 9.6 In framing policies to address the problems within the conservation area; to support the implementation of the THI, the single most important recommendation must be the imposition of Article 4 (2) directions. Article 4(2) directions under the *Town and Country Planning (General Permitted Development) Order (GPDO) 1995* permit the local planning authority to direct that specified classes of development will require a specific grant of planning permission – i.e., to remove permitted development rights. Such direction should apply to all unlisted buildings, identified as key buildings or groups of buildings, that contribute to, *or detract from*, the historic built environment (Map One). In issuing such directions and where in future Article 4 consent will be required the rationale must be:

1. to control inappropriate changes to the principal elevations;

2. to protect from detrimental loss all significant features, detailed in Sections 7 & 8, which need to be safeguarded or enhanced;
3. in conjunction with the Local Plan's policies and other guidance issued by Torbay Council, all due consideration will be given to the key local factors which make up the features of special importance, as set out in Section 7, when determining development proposals within the conservation area.



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## Torquay Harbour Conservation Area

1. The wooded slopes of Waldon Hill and the west side of the Inner Harbour showing Garratt's 1912 Pavilion, and the 1830s Vaughan Parade with its 1900 extension; behind the 1860s Torbay Hotel with its 1902 top floor, and the 1830s villa of Rock House, now Delmonte, on the lower hill slopes.



2. Aerial view looking up the Fleet valley. The rotunda in the centre is the late 1980s Winter Gardens at the junction of Strand, Lawrence Place and Fleet Street. The northern end of Vaughan Parade with the 1900 bank and the 1865 slipway are on the left. To the right above the Strand are Harvey's 1811 Terraces, above them the parish church of St John the Evangelist 1861-71 and the tower of 1883.





3. Babbacombe Road in the Torwood valley with the lower eastern slopes of braddon's Hill. In the centre foreground are the Edwardian Houses looking into Torwood Gardens with the 1873 former methodist church and the 1876 Torquay museum to the right. The flat expanse on the near right is the roof of the 1930s Bus depot, now a bowling alley.



4. Nos. 1 & 2 Montpellier Road, terrace developments of the 1820s; behind is the 1830s villa Belvidere (now Belvedere)House with an added attic storey.



5. Hotel Regina and the 1833 Beacon Terrace with its alternating emphasis on the horizontal and vertical as it progresses up the hill.

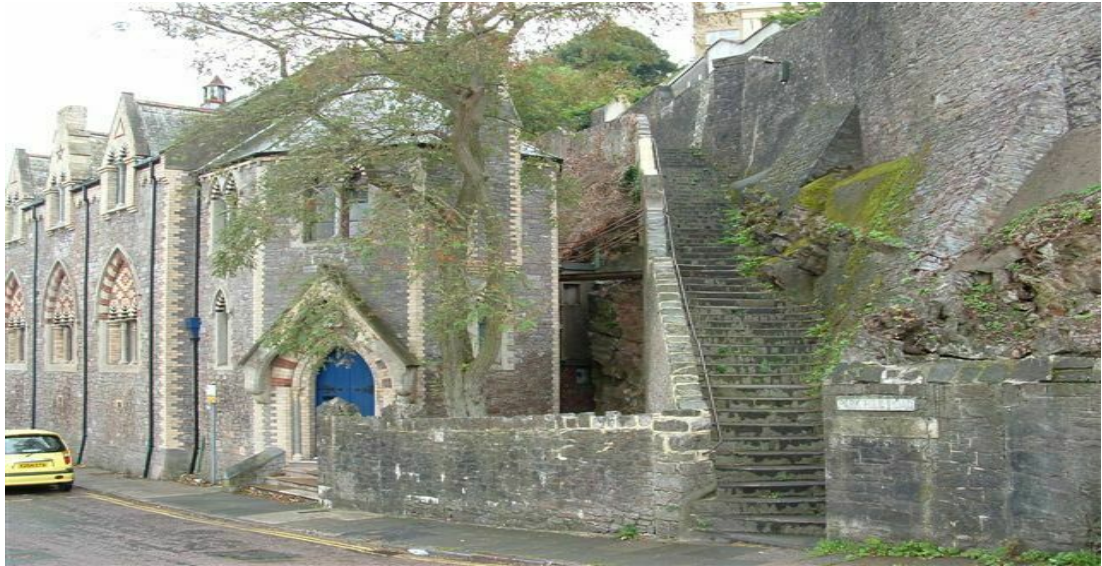


6. The 1850s Gloucester villa, now 55, 57 & 57a Rock Road; still attractive but, as always, at increased risk when in multiple ownership.





7. The 1857 former Torquay Natural History Society library and meeting rooms with the Masonic Lodge above; located on Parkhill Road terraced into the hill and built from that stone. Steep steps lead after 150 yds to Vanehill Road.



8. The distinctive crow-stepped gables of the 1862 former Presbyterian Church of St Andrew on Torwood Gardens Road; the near terraces are late-Victorian, the semi-detached group beyond are Edwardian.



9. The towers of the 1870s Villa Lugano atop Vane Hill, now subdivided into Vane Towers, Little Madeira and Villa Lugano.



10. Mind and Spirit: The 'Venetian' Torquay Museum of 1874-6 and the 1873-4 former methodist church in high gothic on Babbacombe Road. A combination indicative of the educated outlook of the members of the Torquay Natural History Society, one of the country's leading learned societies in the late Victorian period.



11. Strand the 1900 brick-fronted Upholsterers and Cabinet makers, now a Pizzeria; to its left the late Victorian former National Westminster Bank, now a pub, and to its right part of the mid-Victorian façade of the former Royal Hotel which once occupied the footprint of all three buildings – all are now given over to eating and drinking.



12. The 1913 Church Hall of Holy Trinity on Parkhill Road carefully designed to sit between the 1830s terraces of Park Street (to the right) and Park Crescent, while adapting itself to the slope down to Old Torwood Street which is reached via steps. A harmonious composition despite the differences in building material, aspect and topography with all its neighbours.



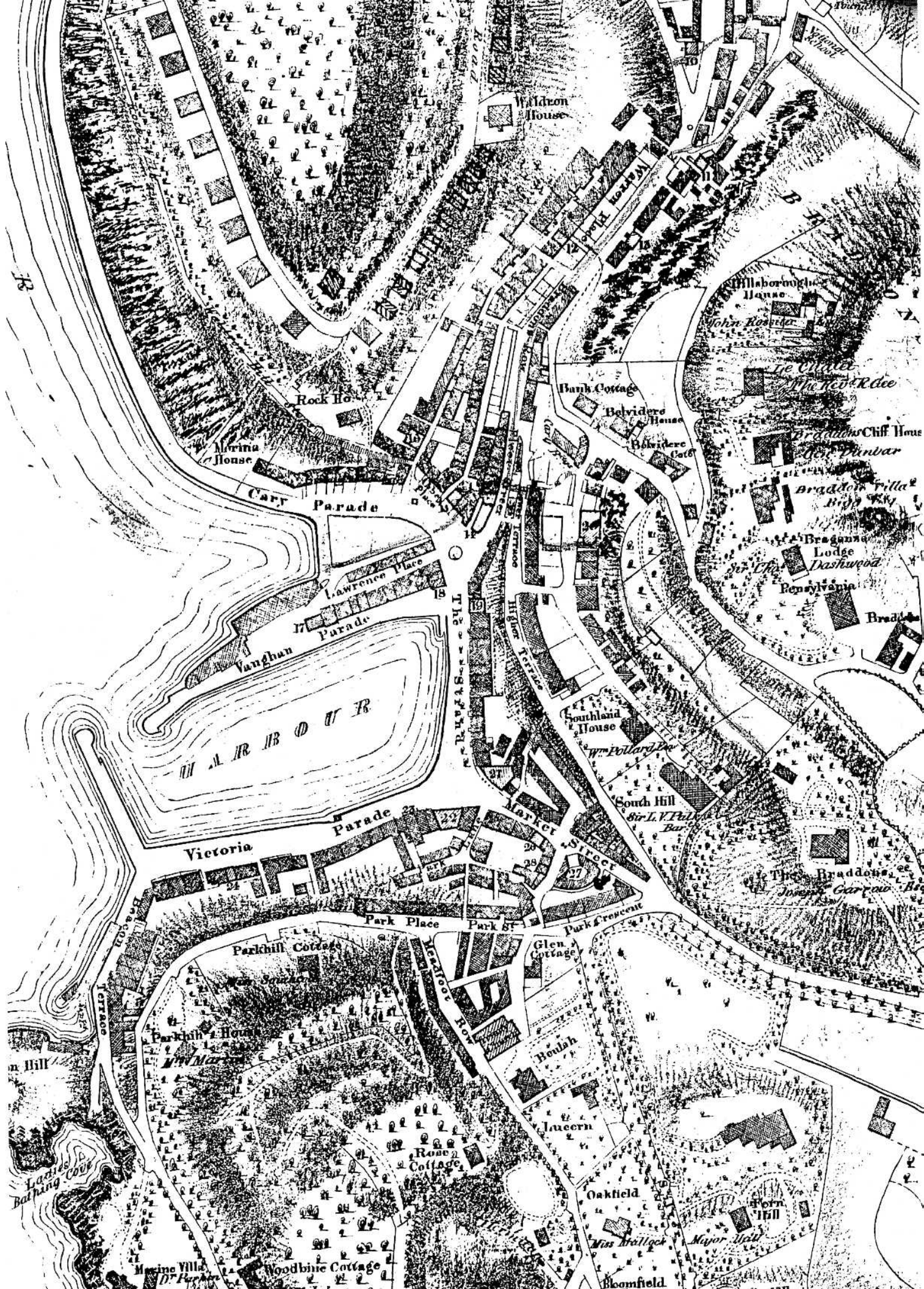


13. The converted 1930s bus depot on Torwood Street; behind is the late gothic spire of the 1895 Holy Trinity church and an ‘ugly sister’, one of the 1960s Shirley Towers.



14. The 1937 Queen’s Hotel, unashamedly part of the modern movement and Torquay’s contribution to the Jazz Age aesthetic; the balconies rise like the bridge decks of a liner though the Crittall windows are in need of repair after 70 years of sea front spray.



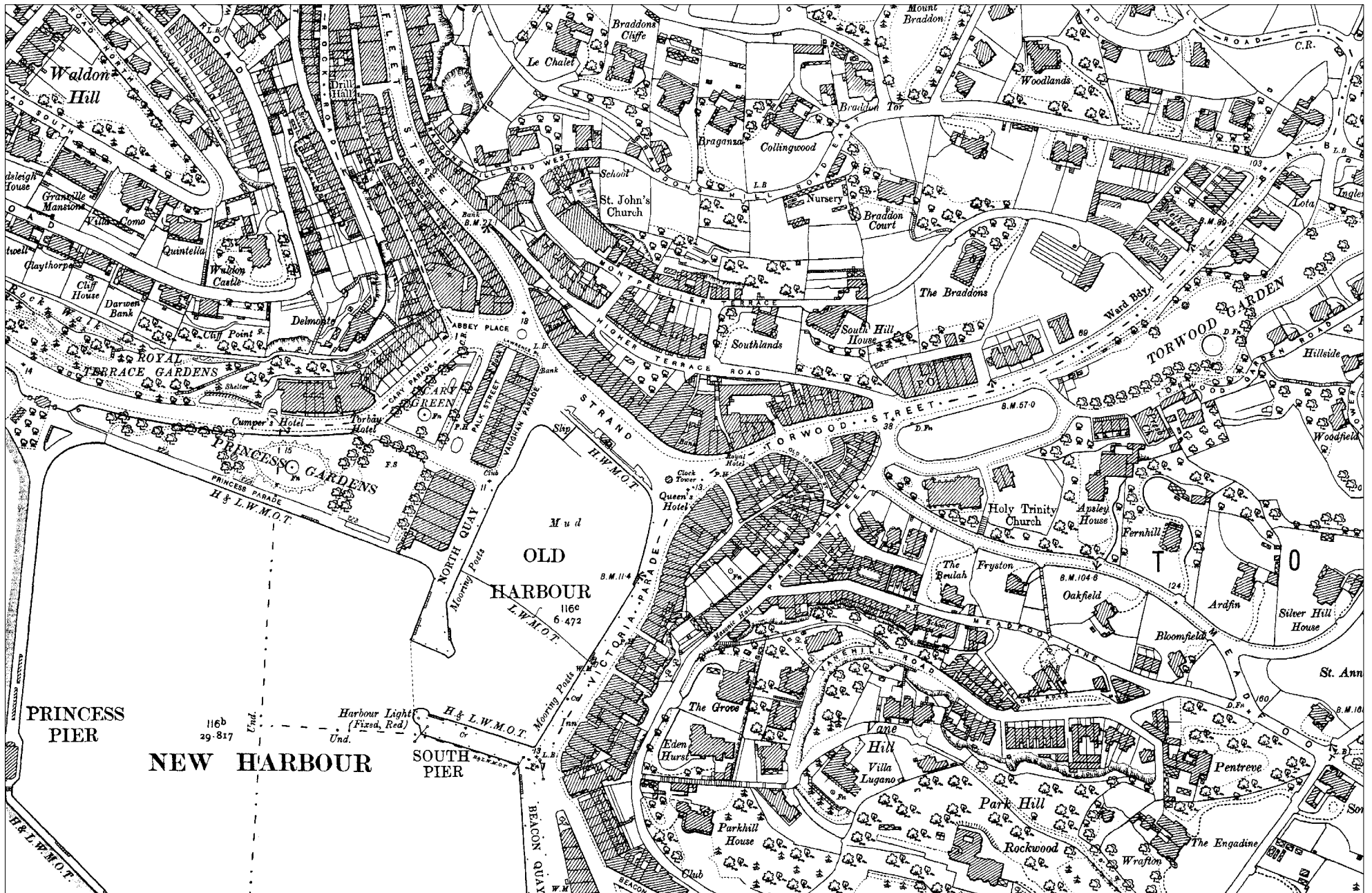






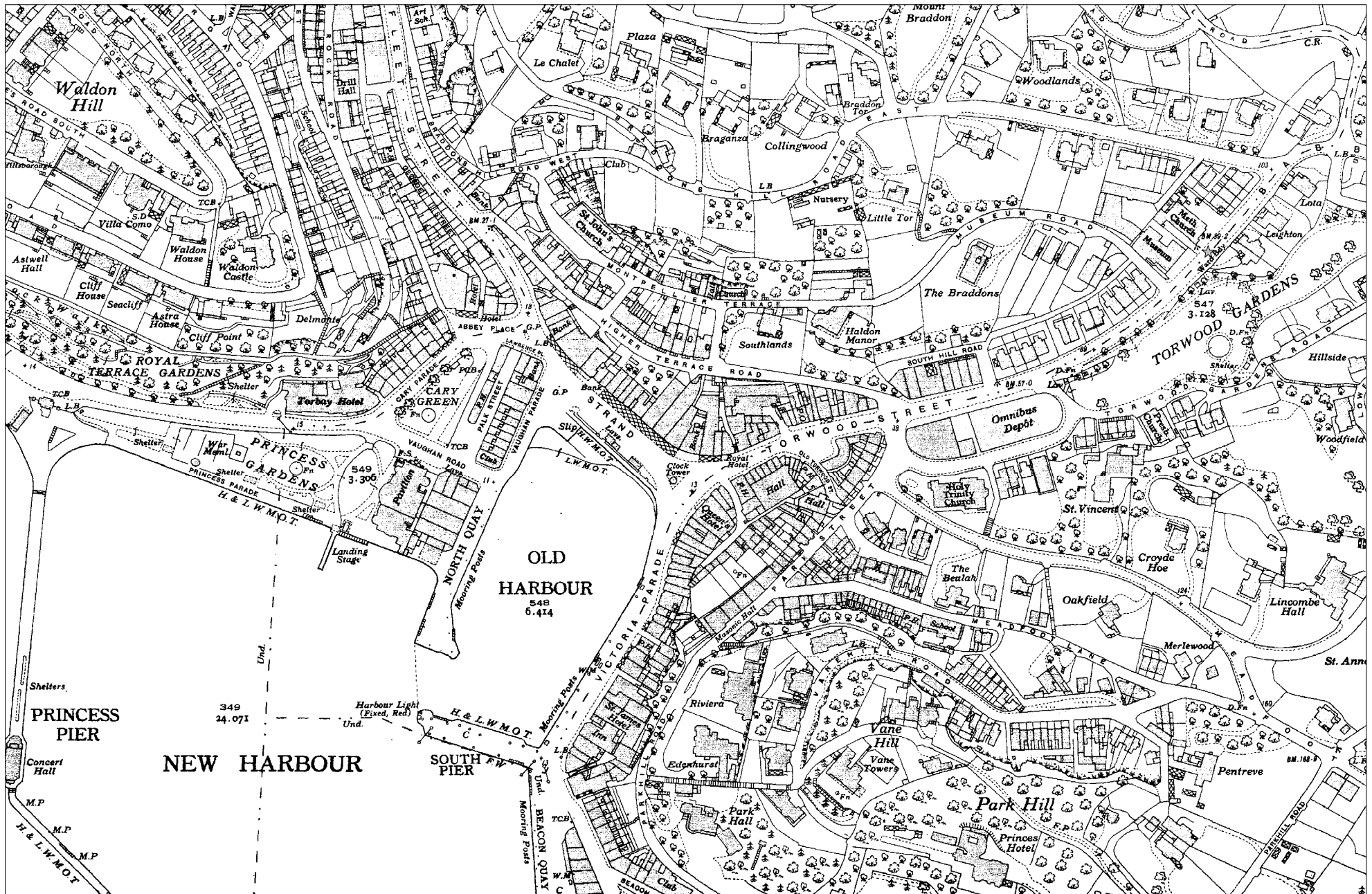
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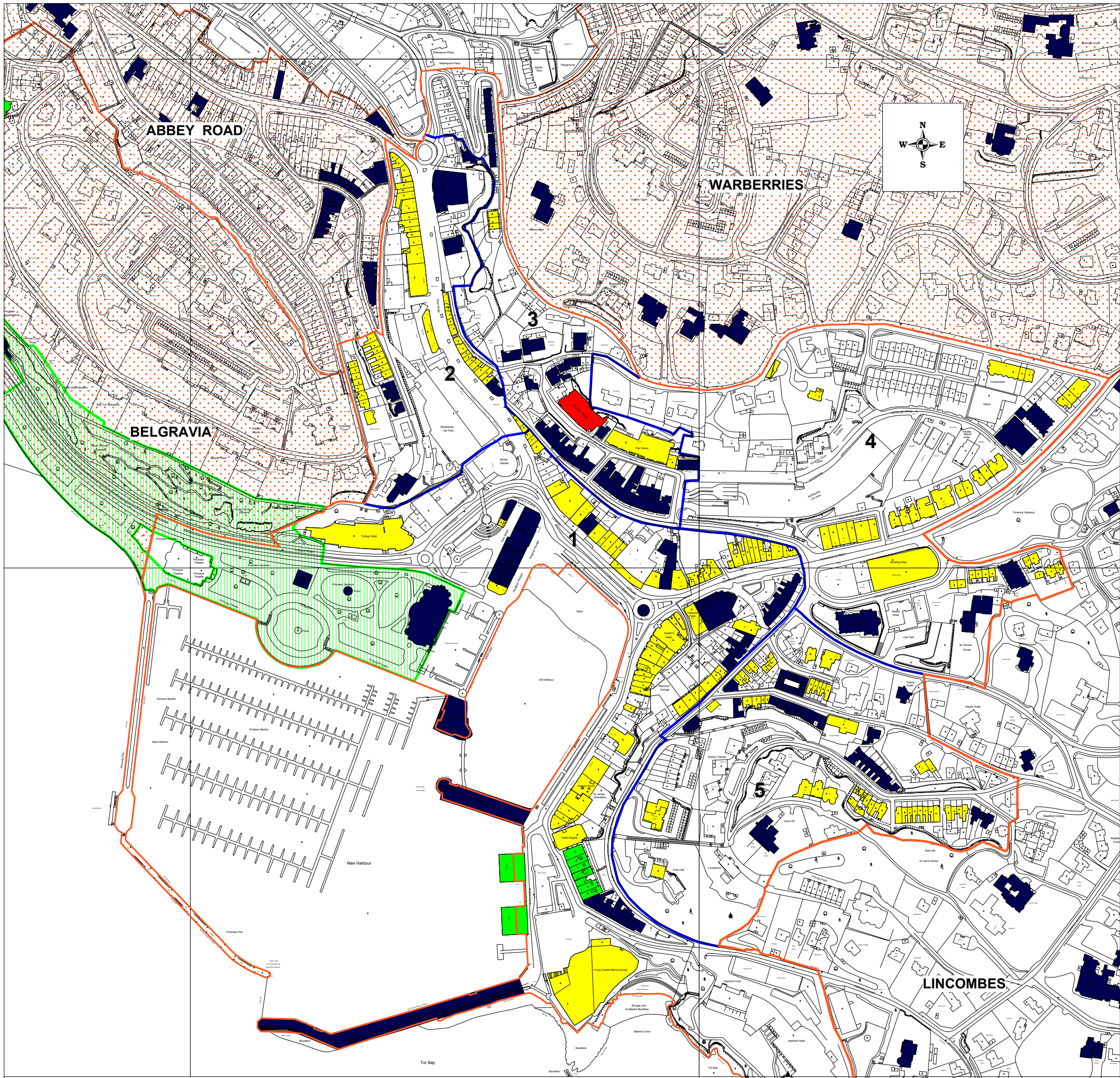
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**TORQUAY HARBOUR  
CONSERVATION AREA**

Number : 5 Designated: 11 March 1975  
Extended: 26 July 1988

**MAP ONE - HISTORIC BUILDINGS**

— Conservation Area Boundary

■ Listed Buildings - Grade I

■ Listed Buildings - Grade II\*

■ Listed Buildings - Grade II

▨ Listed Gardens

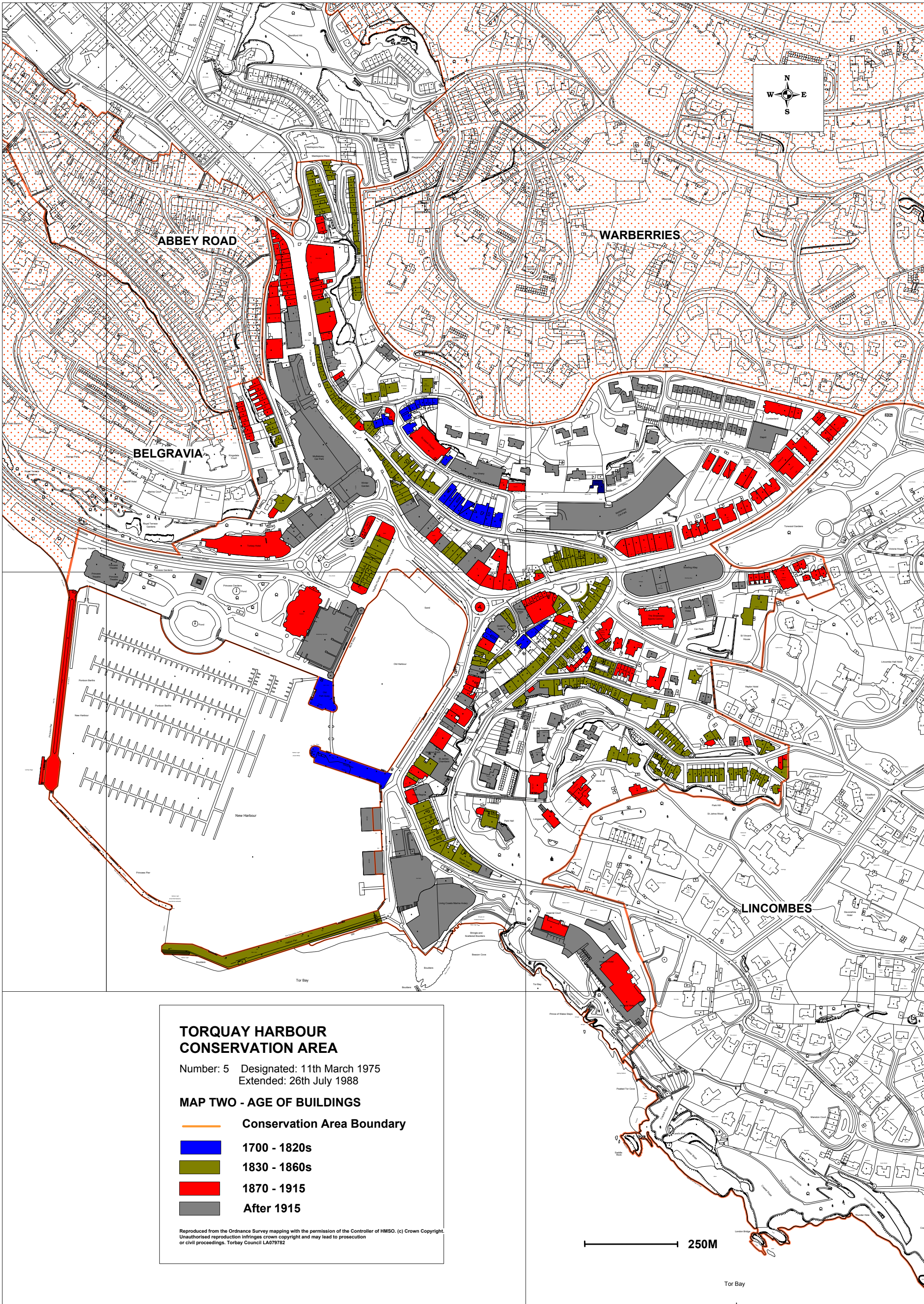
3 Sub Divisions (refer to text)

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

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**TORQUAY HARBOUR  
CONSERVATION AREA**

Number: 5 Designated: 11th March 1975  
Extended: 26th July 1988

**MAP TWO - AGE OF BUILDINGS**

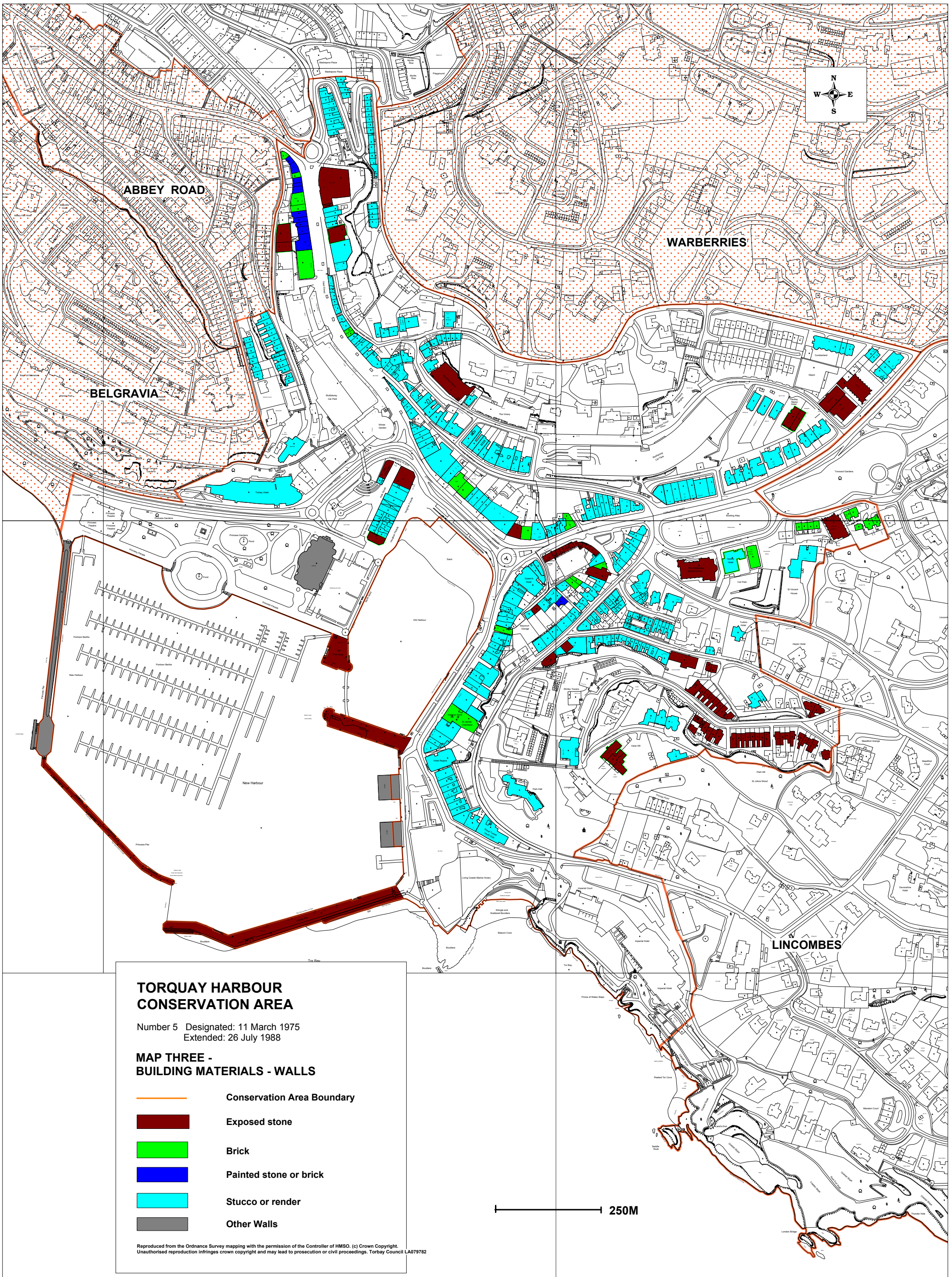
- Conservation Area Boundary
- 1700 - 1820s
- 1830 - 1860s
- 1870 - 1915
- After 1915

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Tor Bay





**TORQUAY HARBOUR  
CONSERVATION AREA**

Number 5 Designated: 11 March 1975  
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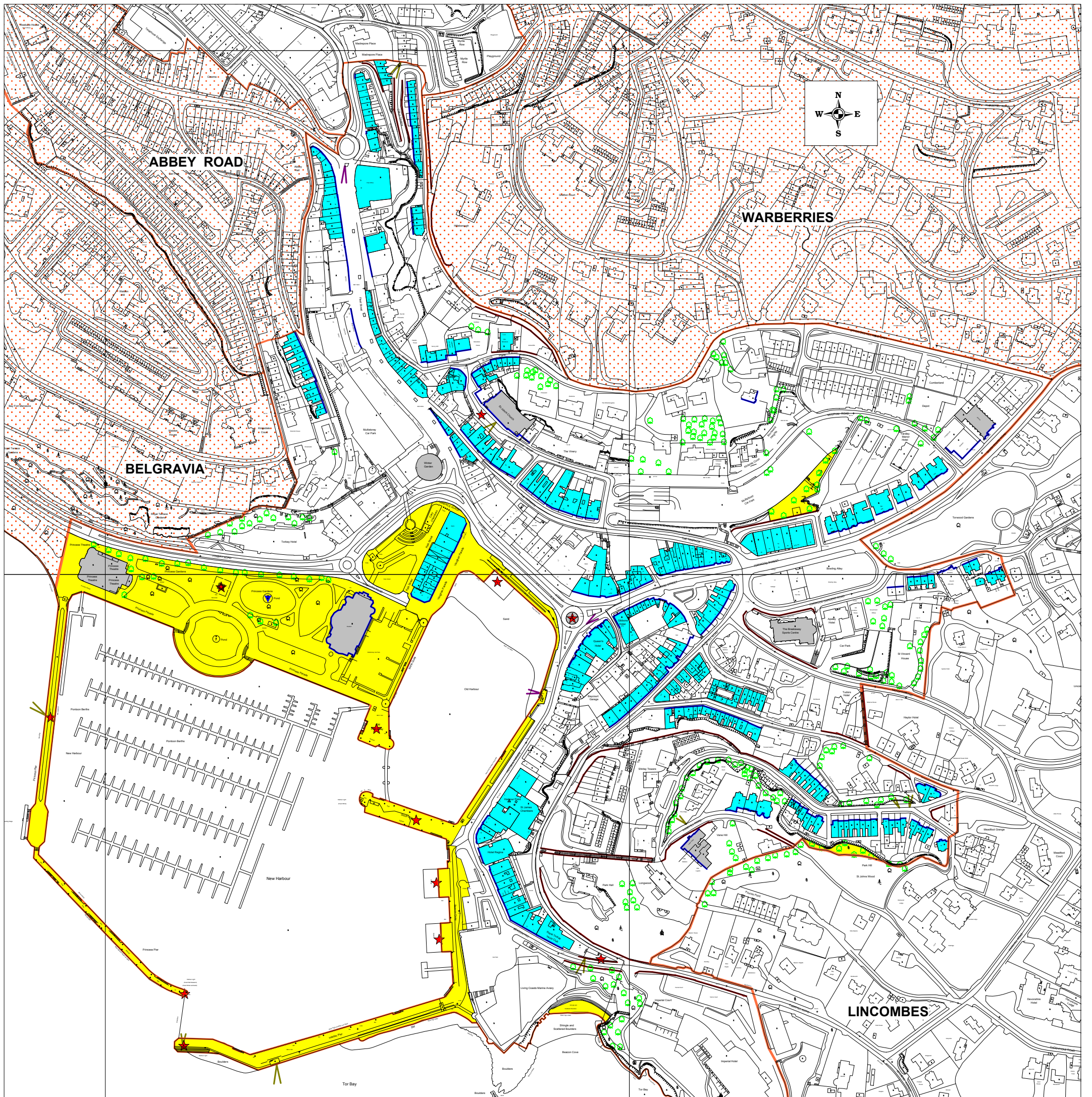
**MAP THREE -  
BUILDING MATERIALS - WALLS**

- Conservation Area Boundary
- Exposed stone
- Brick
- Painted stone or brick
- Stucco or render
- Other Walls

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## TORQUAY HARBOUR CONSERVATION AREA

Number 5 Designated: 11 March 1975  
 Extended: 26 July 1988

### MAP FOUR - IMPORTANT FEATURES

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

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