Bovey Tracey
Conservation Area

Character Appraisal

Teignbridge
DISTRICT COUNCIL
South Devon

Conservation Area Character Appraisal

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Teignbridge
DISTRICT COUNCIL
South Devon

TEIGNBRIDGE DISTRICT COUNCIL

Bovey Tracey Conservation Area Character Appraisal

CONTENTS

Conservation Area Appraisal

1.0 Introduction

The purpose of this Character Appraisal is to provide a basic summary of the elements that together contribute to the special character and appearance of the conservation area.

It is intended also to be supporting information for conservation area extensions and a new conservation area

The intention is that the completed document will be adopted by Teignbridge District Council as a Technical Guidance Document.

It is hoped that local residents, the Town Council, Devon County Council and others (such as utility companies) will also find the document useful.

The Conservation Area Appraisal has been compiled to analyse the Conservation Area. The Management Plan is to be read in conjunction with the Appraisal and puts forward proposals for its future which may be extensions and revisions to boundaries and how it will be managed.

The Conservation Area Appraisal, Management Plan and alterations to the Conservation Area Boundary were approved by Executive Committee on 9th May, 2008.

1.1 Community involvement

Prior to commencing preparation of the draft document Bovey Tracey Town Council, Bovey Tracey Historical Society and ward members were consulted.

Displays have been made available at the local library, documents are available to view at the local Council offices and consultation is available online. The consultation was advertised through the local media and Council channels. Views were invited from Bovey Tracey Historical Society, Bovey Tracey Town Council, Ward Members, English Heritage and Devon County Council and site notices were posted locally.

A public meeting was held on 26th March 2008 at the Town Council Offices.

The Conservation Area Appraisal Management Plan and alterations to the Conservation Area Boundary were approved by Executive Council on 19th May, 2008.

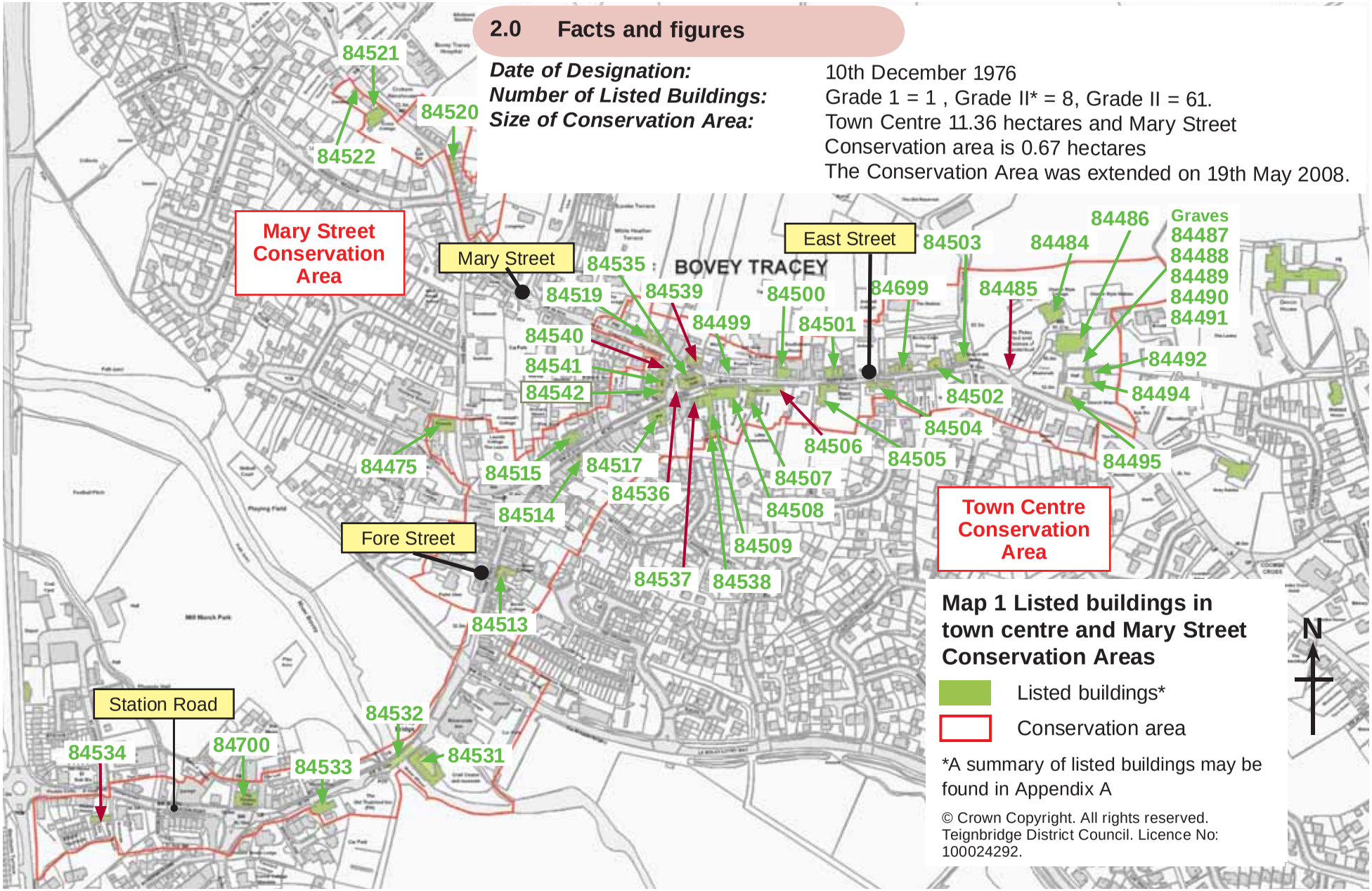
2.0 Facts and figures

Date of Designation: 10th December 1976

Number of Listed Buildings: Grade 1 = 1 , Grade II* = 8, Grade II = 61.

Size of Conservation Area: Town Centre 11.36 hectares and Mary Street Conservation area is 0.67 hectares

The Conservation Area was extended on 19th May 2008.



3.0 Location and Geology

3.1 Location and setting

Bovey Tracey is located (map 3) on the eastern fringe of Dartmoor where the River Bovey leaves its moorland valley to cross the broad expanse of Bovey Heath; an ancient basin that was a lake in geological times. The main body of the town occupies the rising, south and west facing slopes of Hennock Down that look out across the river and heath. Before the main post road was constructed across Bovey Heath in 1822 (to later become the A38 trunk road), the route from Exeter to Plymouth passed though the town; entering along East Street after being routed north out of Chudleigh Knighton, and descending to Fore Street in order to cross the river at the ancient and strategic Bovey Bridge (before continuing out of the town along Ashburton Road). From the north the old route from Moretonhampstead enters the town along Mary Street, meeting the former Exeter to Plymouth road where East Street and Fore Street conjoin, and it was along these three streets in particular that the town's development was focused prior to the expansions of the 20th century. Development on the opposite, south-west side of the river Bovey had been minimal, however, prior to the 19th century and the coming of the railway.

3.2 Geology

The underlying geology of the town is largely comprised of shales and gritstones, and while a few localised outcrops of dolerite and spilitic lavas have been quarried in the past for building stone to the north of the town, the most common material quarried for this purpose was granite, which outcrops about a kilometre to the north-west (map 2). Perhaps the most significant formations to influence the town's development, however, are the ball clay and lignite deposits in the Bovey basin on which the local pottery industry were founded as early as the mid 18th century.

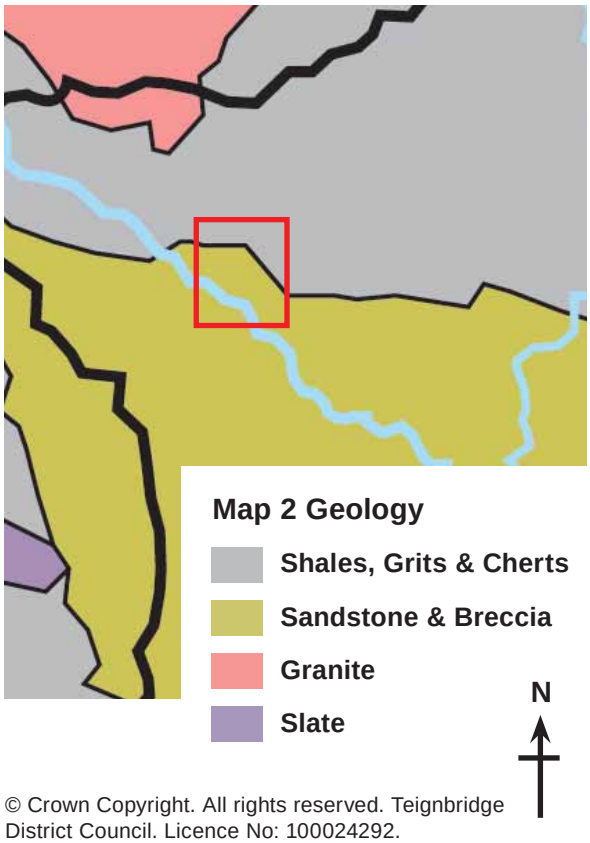


Fig 1 Granite stonework

Map 3 Location

4.0 Historical Background and Development

4.1 Historical Background

Although evidence of Bronze Age activity has been found close to the town, in fields next to the River Bovey to the south-east, the earliest documentary record of Bovey Tracey (simply as Bovi, named after the river) is in the Domesday Book of 1086 when it was described as possessing a mill and being involved in the husbandry of sheep. Geoffrey de Moubray, the Bishop of Coutances in Normandy, was its owner, being gifted the manor by William the Conqueror shortly after the Conquest in 1066. Before then, it seems, in the reign of King Edward the Confessor (1042 to 1066) Edric was its owner, suggesting there was settlement here in Saxon times. The dedication of the church to Saint Peter and Saint Paul is typically Saxon too, while the additional dedication to St Thomas of Canterbury is thought to be connected with the murder of Thomas Becket in Canterbury Cathedral in 1170. One of the four knights who perpetrated this deed was William de Tracey who owned Bovey manor at that time, and it is believed a descendent of William and possibly his grandson Sir Henry, who became the first Lord of the Manor in the following century, re-built the Saxon church to expiate the family guilt. The present church dates from further rebuildings in the 14th and 15th centuries. It was, of course, through the de Tracey family's ownership of the town that Bovey gained its distinctive name to distinguish it from the North and Little Bovey settlements that also lay beside the river. It had for some time been referred to as South Bovey, even as late as 1342, in a document relating to a church inspection by the Totnes Archdeaconry.

Fig 2 Aerial photograph of Town Centre and Mary Street

In 1260 Sir Henry obtained a charter from the Crown allowing a weekly market and an annual fair to be held in the town, and from the evidence of the number of high quality houses that survive in Bovey, which date from the 15th and 16th centuries, and the quality of the rebuilt parish church, it would seem the town flourished during medieval times. The record of at least one Fulling Mill (which processed cloth) in the town in 1327 suggests it shared in the prosperity that the woollen industry brought to Devon. Indeed, in 1326, sixty-four burgesses are recorded at Bovey, most of whom were merchants who would have occupied the long narrow burgage plots fronting the main streets. These were laid out as needs demanded, with small blocks possibly still being added as late as the 16th or 17th centuries. As a consequence of this planned manner in which the town developed, the boundaries of the garden plots behind most street frontages are an important characteristic of the town's historic plan. The longest of these were

still much in evidence on 19th century OS maps, but for the most part they have since been lost as the areas they occupied were developed for new housing during the late 20th century. The more obvious survivors, which are important indeed, are the long boundaries that stretch northwards behind properties along the lengths of Mary Street and East Street.

4.2 Development through history

Although farming has long been the mainstay of Bovey's economy, and that of the large parish it serves (which stretches north beyond Lustleigh, west to Haytor Down and south as far as Chudleigh Knighton), quarrying and mining of granite, ball clay, lignite and iron have made a significant contribution towards the town's fortunes, providing employment for generations of Bovey families throughout the 18th and 19th centuries. There is still much evidence of these activities throughout the parish, not least parts of the granite tramway built by George Templer in 1820 to transport granite blocks down from the Haytor quarries. This linked to the canal his father, James, had built between Ventiford just north of Teigngrace and Jetty Marsh in Newton Abbot to transport clay. From the latter location, barges continued down the estuary to Teignmouth where the clay and granite was transhipped at quays the Templers also built, the granite being used to construct several 'monumental' buildings in the capital such as the National Gallery, the British Museum and London Bridge.

Clay from the Bovey Basin (near Chudleigh Knighton) was being shipped to the Staffordshire potteries from around 1730, but the association of clay and lignite (the latter being an inferior coal) prompted the establishment of a large scale pottery industry close to the town at Pottery Road (fig 3 & 4). Lord Courtenay, the Earl of Devon who then owned Bovey Manor, opened Bluewaters, a clay and lignite pit, in 1750 and built premises beside it to make the kind of pottery then being made in Staffordshire, although not always with great success.

Other potteries are known to have existed in the town; one in Fore Street discovered in the early 1930's, and another at Indeo House which is known to have operated between 1766 and 1836 and been visited by Josiah Wedgwood in 1775. The principal pottery, however, occupied the site of the one started by Lord Courtenay. A new one was built here in 1801 that comprised a large complex of buildings in which every aspect of the pottery making process was carried out. It also took advantage of the granite tramway

Fig 3 Bovey Pottery

that passed through the site to transport goods and raw materials. Because, in the early years, the enterprise faltered as various partnerships failed, it became known as the 'Folly Pottery', but major investments in 1843 revived operations, and by 1851 there were 300 employees, many of whom migrated from Staffordshire. In one guise or another, the pottery continued to operate well into the 20th century, with 205 employed in 1950, but by 1956 this had reduced to 135 and by the end of the following year it had closed.

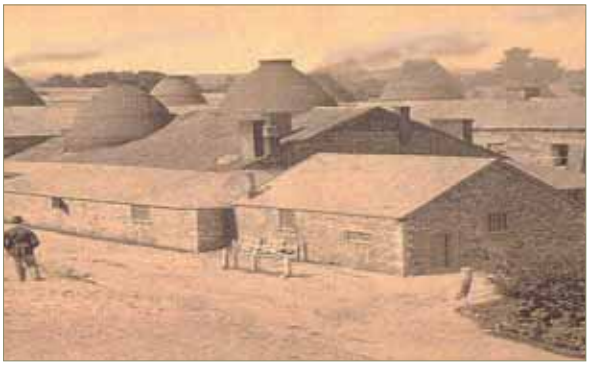


Fig 4 Bovey Pottery c1890

Also providing employment, but also having an impact on the appearance of towns and villages throughout this part of Devon (including Bovey), was the Candy company established near Heathfield. Around the end of the 19th and beginning of the 20th centuries it was producing distinctive buff-coloured bricks that were used locally to construct every kind of building and structure, as well as tiles that were used to surface courtyards, farmyards and sections of pavement (fig 5 & 6).

Fig 5 Yellow Candy brick

Fig 6 Yellow Candy tile

It was partly due to the existence of the pottery that the branch line railway from Newton Abbot to Moretonhampstead was built in 1860, utilizing some of the beds of the granite tramway and having a siding just north of the main buildings. It's coming, however, provided a helpful boost to Bovey's economy, as it enabled the town to capitalise on the growing popularity of Dartmoor as a 'tourist' destination. The Railway Hotel was built on the corner of Station Road and Newton Road, and later the Dolphin Hotel just opposite (fig 7) – which was purposefully built with extensive stabling (fig 8) at the rear to accommodate the many horses needed to take visitors on coach excursions across the Moor. By the 1890's there were over a hundred horses engaged in the enterprise during the summer months, operating out from the Dolphin, Railway and Union Hotels (the latter now the Cromwell Arms).

Fig 7 The Dolphin Hotel

Fig 8 Former stables

The town has since lost nothing of its attraction as a 'gateway' to the Moor, and has remained a popular place to visit, live in and retire to – such that its expansion in recent decades has been considerable. While the pottery industry that was once the largest in the west of England has gone, a number of the buildings survive in use, including the principal buildings which are occupied by a tourist attraction that includes a glass-blowing enterprise and a museum devoted to the potteries of Bovey Tracey. There were up to 16 bottle kilns (so called because of their shape) at one time, though now only three remain. These particular kilns were called 'muffle' kilns (fig 9), which were the smallest kilns on the site and used for the production of high quality wares. In addition, a further important attraction is that of the Devon Guild of Craftsmen which occupies the former stable building adjacent to the bridge (fig 10) – set up with the help of one of the most significant potters of the 20th century, David Leach, who moved into the Lowerdown Pottery in Bovey Tracey in 1956.

Fig 9 Pottery kilns and buildings

Fig 10 Devon Guild of Craftsmen Centre

5.0 Archaeology

This archaeological background relating to Bovey Tracey is based on information that is currently held in Devon County Council's Historic Environment Record. The knowledge it embodies is likely to evolve and be revised over time.

5.1 Prehistoric

No prehistoric sites are recorded within the Conservation Area, but prehistoric activity in the area is attested by the chance finds of a Bronze Age axe and palstave in fields adjacent to the River Bovey south-east of the historic core.

5.2 Roman

There are no known Roman archaeological sites recorded within the Conservation Area or the modern town.

5.3 Saxon

Since Bovey is recorded in the Domesday Book it is highly likely that settlement here had its origins in Saxon times. The Parish Church dedicated to St Peter, St Paul and St Thomas of Canterbury is an early medieval (fig 11), 12th century foundation on an existing Saxon church site. However, the extant church appears to be of 15th century date, while the tower dates to the 14th century, though the church was much modified during the 19th century. It is a Grade 1 Listed Building. No other Saxon sites are recorded within the Conservation Area.

5.4 Medieval

The historic core of the town contains a number of medieval buildings and structures, including the Church House (late 15th century) and 66-70 Fore Street (a mid 16th century hall house).

Fig 11 Church of St Peter, St Paul and St Thomas

Fig 12 Rood screen NB eyes of saints defaced which often occurred during the Reformation

Fig 13 Chest tomb 1678 with mystical beasts, probably a lion and unicorn

Fig 14 Chest tomb in memory of Marie Forbes 1655, wife of former vicar James Forbes ejected from the living during the Commonwealth

A medieval chapel once stood at the southern end of Hind Street and an 18th century industry is indicated by the discovery of a pottery Kiln during works along Fore Street. It also contains a Scheduled Ancient Monument from this period (see note below).

To the north of the historic core the rear parts of burgage plots survive, fossilised in the present field system. To the east of Fore Street archaeological excavations in advance of construction of housing revealed several features from which medieval pottery was retrieved. The assemblage included Totnes and North Devon coarse wares dating from the 11th to 15th centuries.

Documentary sources in the late 14th century show there to have been two deer parks in the manor of Bovey Tracey. Mills for the processing of agricultural produce were described as 'ancient' in 1604 and were probably located close to the Bovey Bridge.

5.5 Post Medieval

By the second half of 18th Century a stoneware pottery industry - Indio and Bovey/Folley Potteries - had been set up to the south of Bovey Tracey; the kilns fuelled by a low grade coal lignite) that was mined locally and exploited the ball clay. A contemporary report, describing its use in the limeburning, states that it gave off a 'nausius and sickly stench'. The arrival of the railway in 1866 allowed the kilns to be fuelled by coal brought in from elsewhere increasing the efficiency of the kilns. The main product of the potteries was domestic earthenwares and produced 'articles of the kind of Staffordshireware' and the pottery had some commissions for supplying the armed forces. The Bovey/Folley Pottery was an important employer in the town, White's Directory of 1850 suggested that c300 people were employed here, this included a number of staff brought in from the Staffordshire potteries.

5.6 Modern

To the north-east of the historic core lies Devon House, the former 'Devon House of Mercy for the reception of fallen women', now a block of flats, designed by Henry Woodyer in 1865 (fig 15). It was commissioned by Canon Countenay son of the Earl of Devon who was married to one of Queen Victoria's ladies-in-waiting and used to retrain women as laundresses. Canon Courtenay was also responsible for Mission House now Courtenay House where the sick were cared for, St John's Church and Grey Gables.

Fig 15 Devon House

Fig 16 Model of Bovey Pottery (by kind permission of House of Marbles)

5.7 Pottery Road

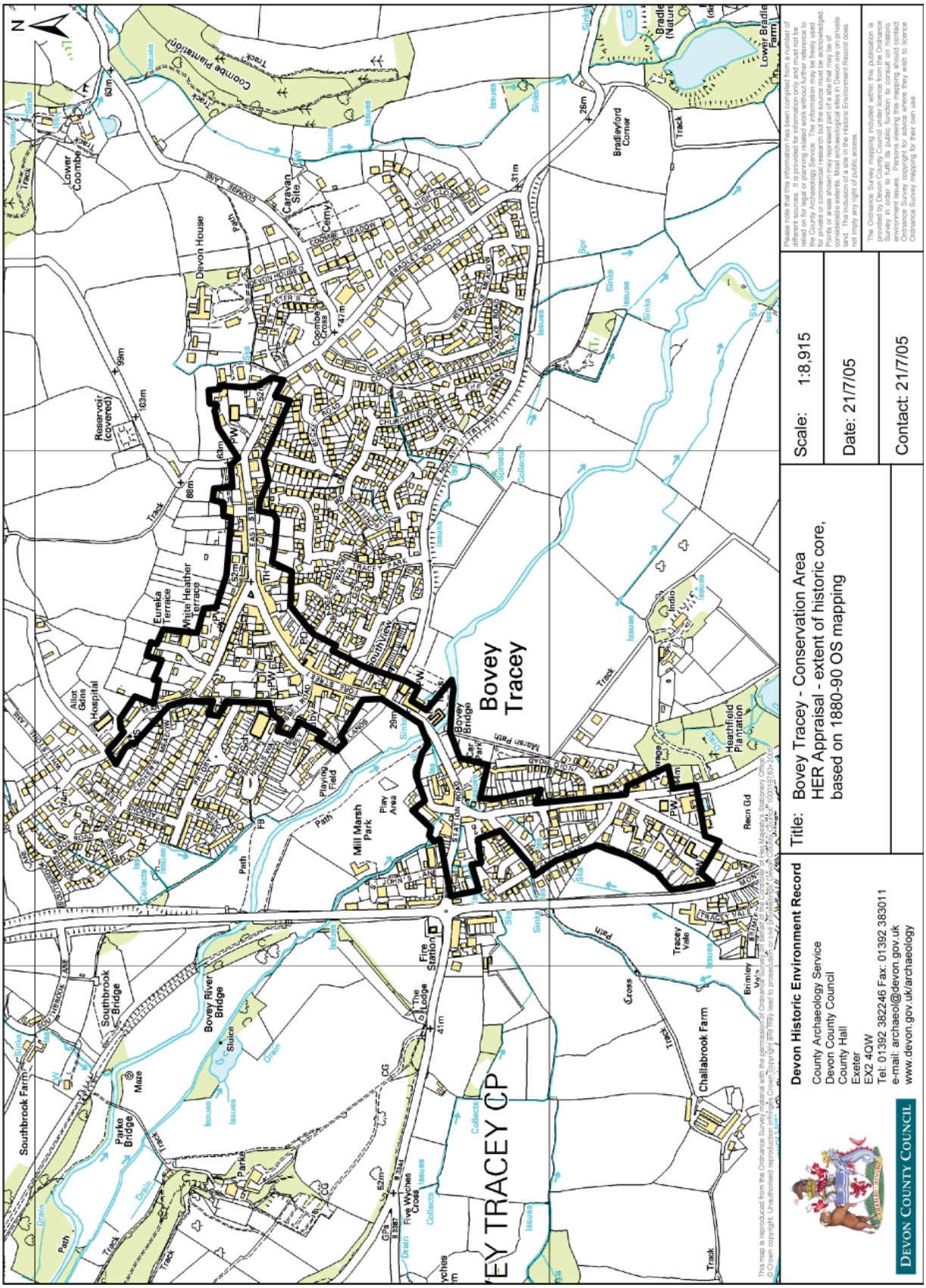
The centre of large scale pottery production in Bovey Tracey was located in Pottery Road south of the historic core. This area contains the remains of the Bovey Potteries complex. This was founded in 1750, enlarged in the 19th century and continued in use until 1958. Of a total of sixteen muffle kilns constructed on the site in 1958 only three survive, and these are protected as a Scheduled Ancient Monument (Devon No. 925) (fig 16). The print shop and associated tramway still survives, while much of the factory and its water supply are still traceable on the ground. Parts of the buildings are now used as storage by the firms that occupy the site. The kilns were fuelled by lignite which was extracted locally. There is also evidence of this industry in the area in the form of shafts, water courses, pits and works marked on the late 19th century OS maps. Lignite is a type of coal that is brown and fibrous, with a relatively low carbon content. As a fuel it is more polluting and less efficient because more of it must be burned to produce the same amount of energy generated by bituminous coal. In addition, several limekilns are also shown on the late 19th century OS map, presumably fuelled by locally mined lignite. Landscape evidence of the pottery industry remains in the form of ponds and associated woodland at Pottery Pond, the old lignite pit and Indeo Pond. These open spaces form an important part of the Pottery Road complex.

5.8 Archaeological Sites with Statutory Protection

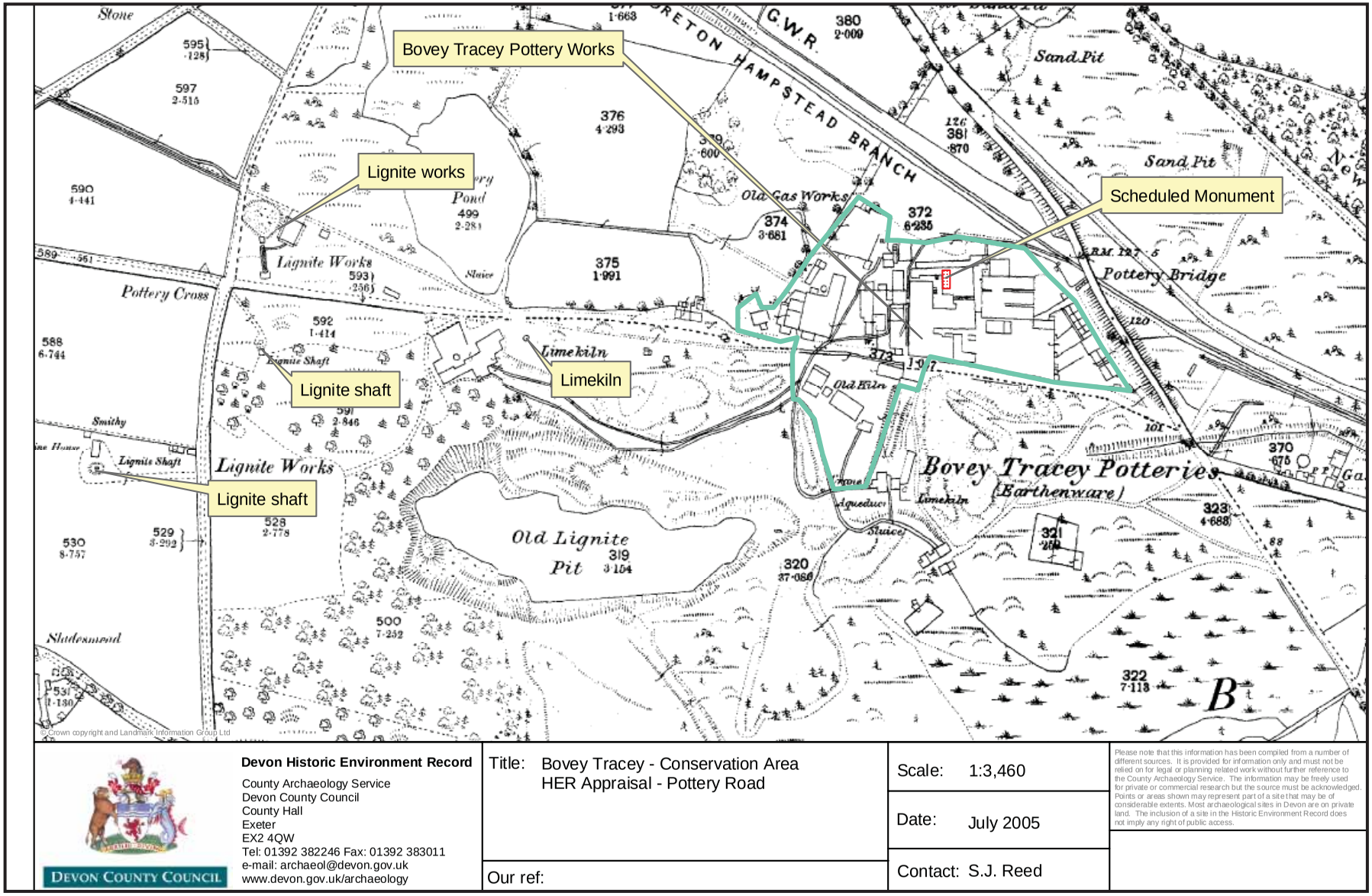
There is one Scheduled Ancient Monument within the present boundary of the Conservation Area, Devon Monument No. 213. This lies within and beside the grounds of the Baptist Church off Abbey Road and consists of two arches, both 15th century in date. One represents the remains of a medieval building on this site, while the other smaller arch is derived from the same building but appears to have been rebuilt as an entrance to the graveyard.

5.9 Archaeological Potential

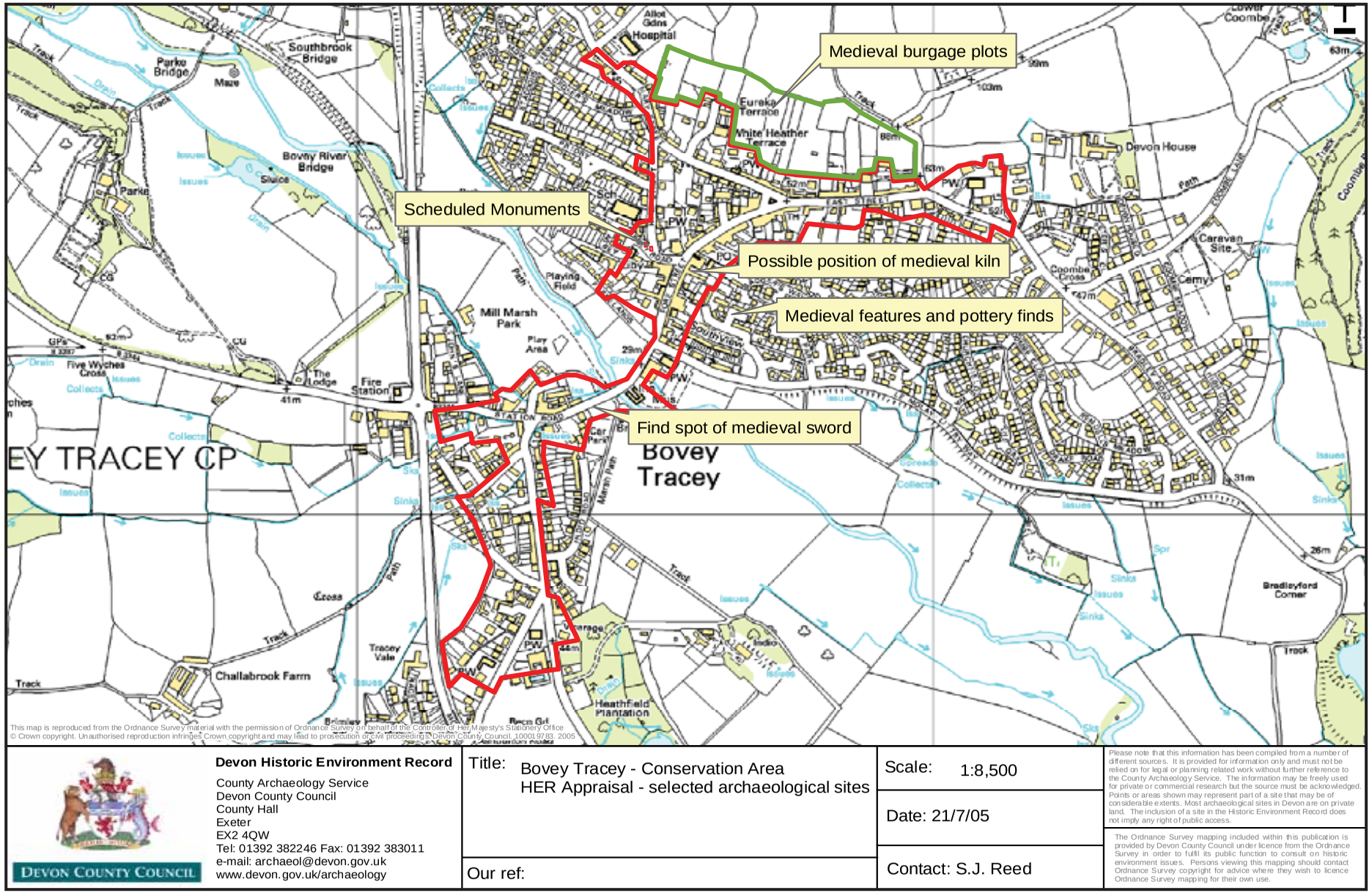
The areas with the highest potential for the survival of archaeological deposits are within the historic core of the town which has its origins in the early medieval or Saxon period. The presence of earlier deposits cannot be discounted. In addition, evidence of Bovey's period of pottery production may be exposed by development. This may survive either as in situ kilns, workshops, pits, clay cellars or as spreads of waste material derived from the kilns – such as fragments of misfired or misshapen pots as well as fuel waste.



Map 4 HER Appraisal 1880-1890



Map 5 Devon Historic Environmental record HER Appraisal: Pottery Road



Devon Historic Environment Record

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DEVON COUNTY COUNCIL

Title: Bovey Tracey - Conservation Area
HER Appraisal - selected archaeological sites

Our ref:

Scale: 1:8,500

Date: 21/7/05

Contact: S.J. Reed

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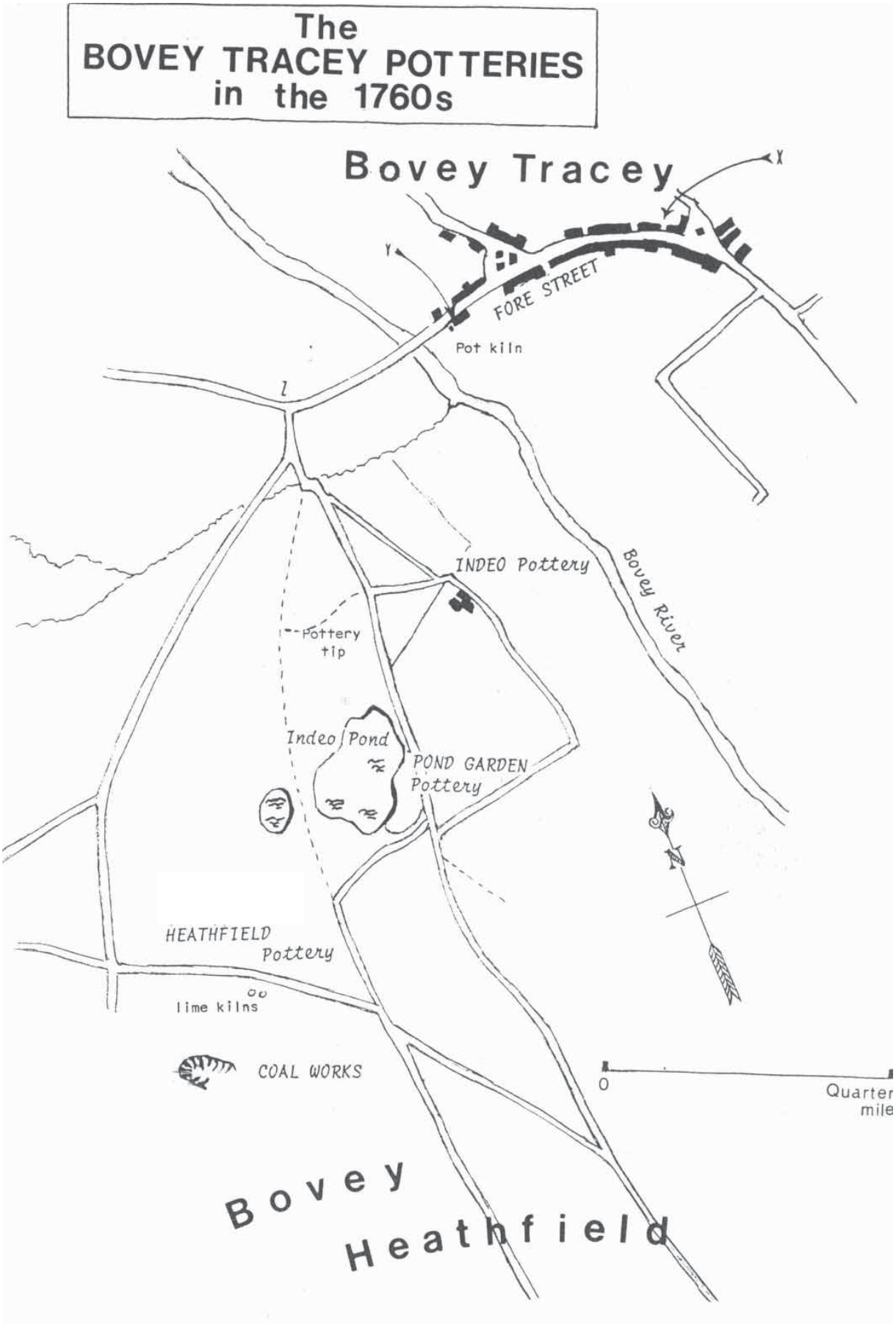
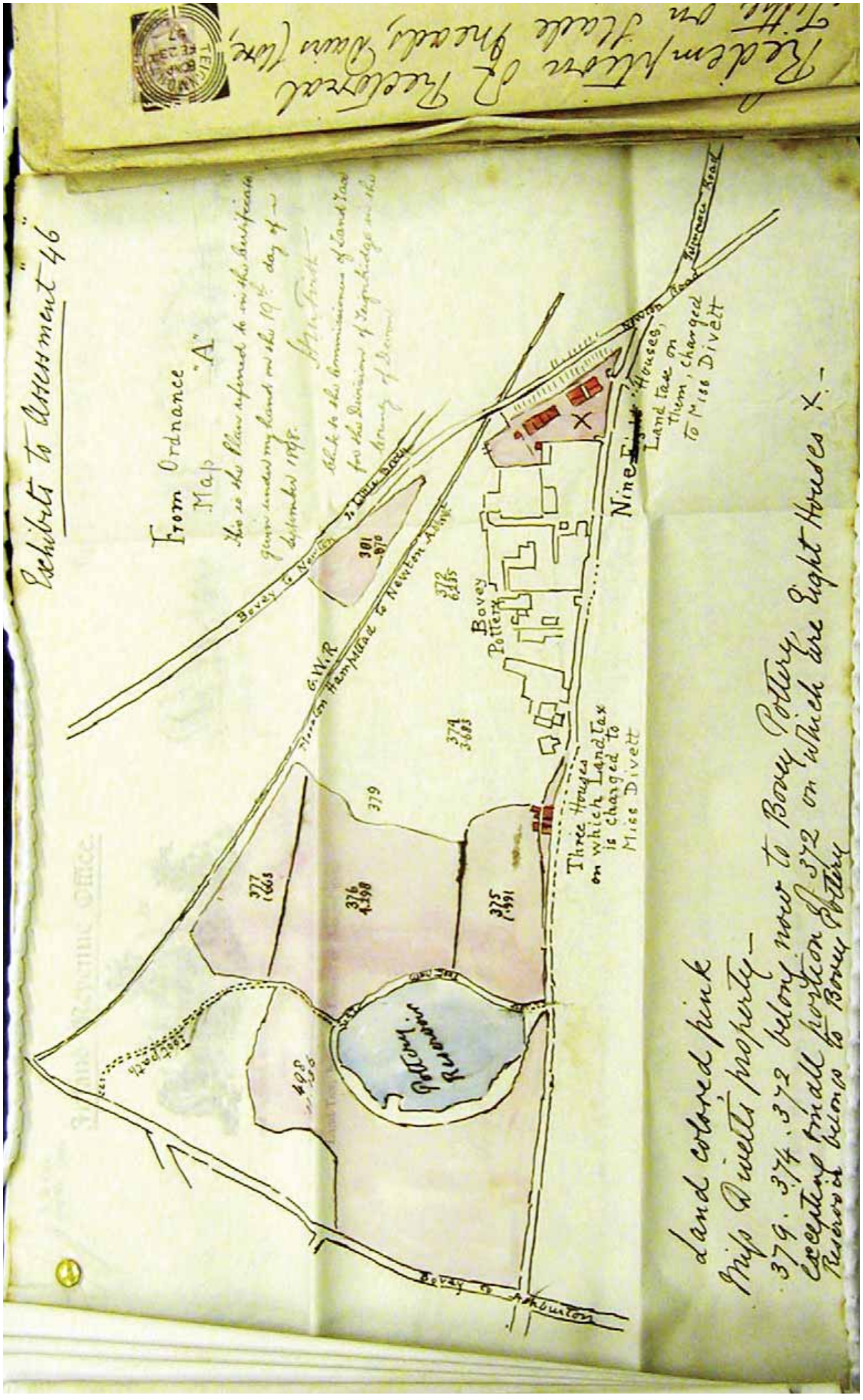
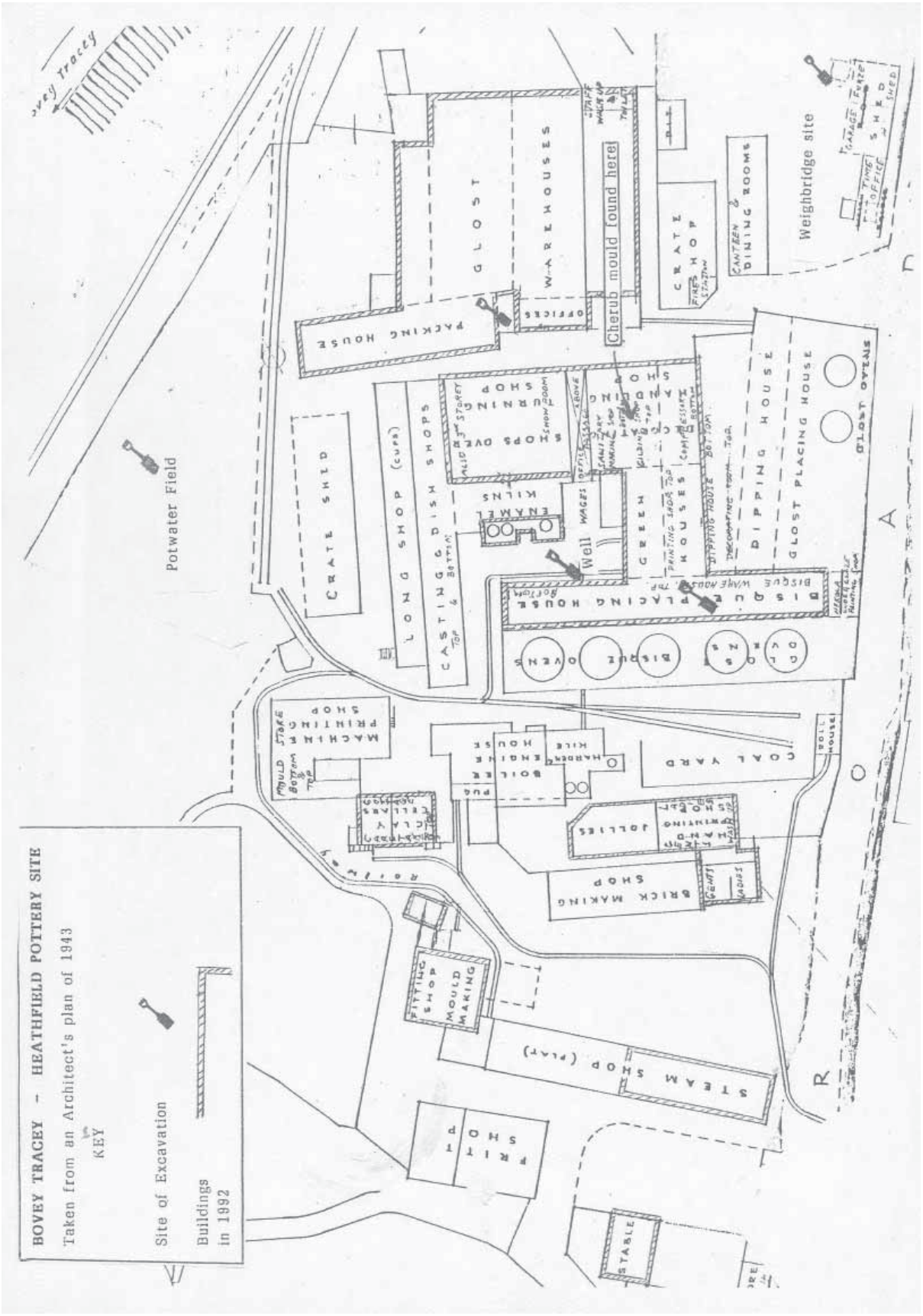
Map 6 Devon Historic Environmental Record HER Appraisal: Selected Archaeological sites at town centre.

Map 7 Pottery Road and Fore Street 1760's

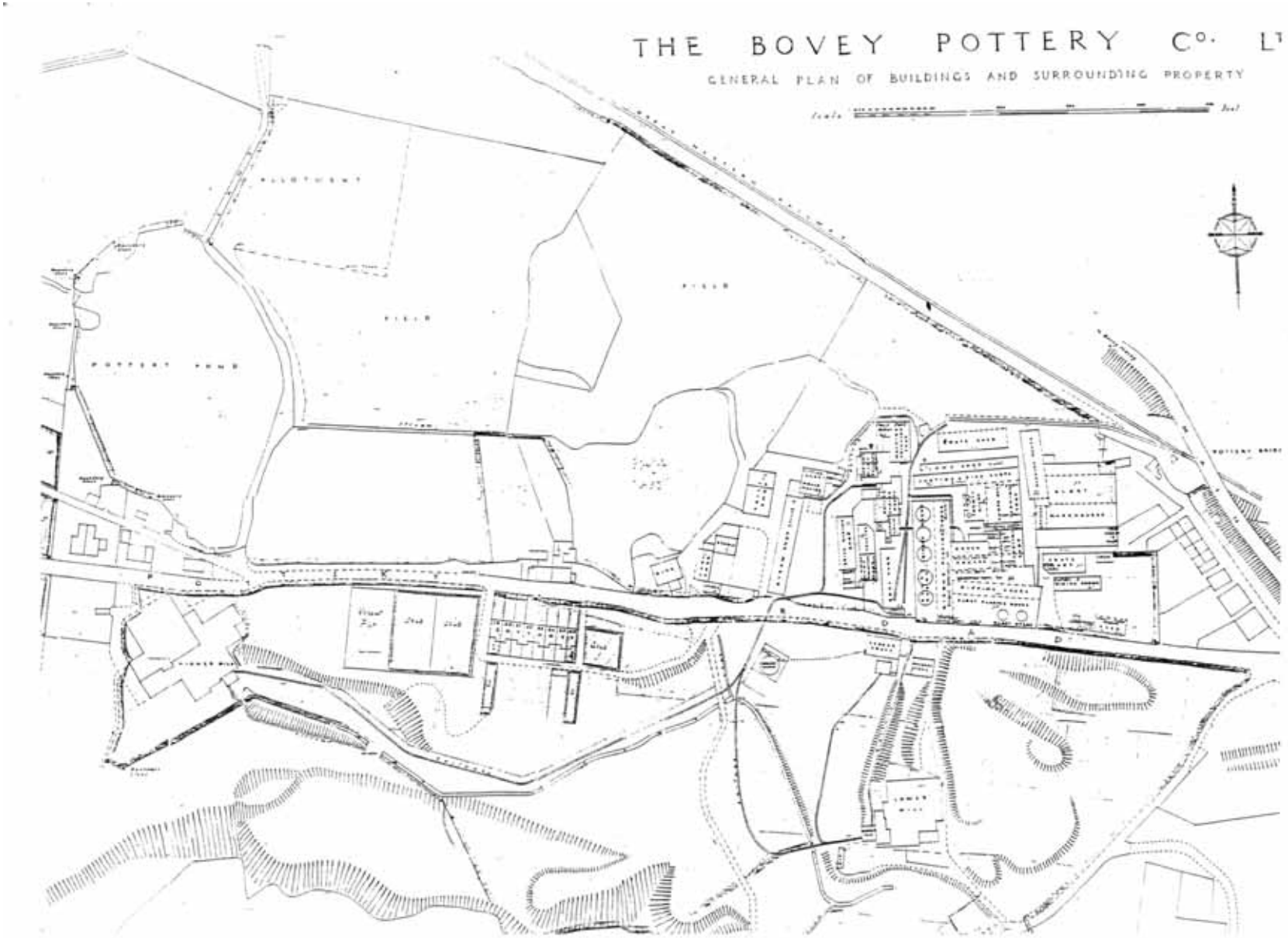




Map 8 Bovey Potteries 1898



Map 9 Heathfield Pottery site based on an architects map 1943



Map 10 The Bovey Pottery based on Architect's map of 1943

6.0 Activities and Uses

The range of activities and uses carried on in the Conservation Area today reflects the continuing importance of Bovey, not only as a popular place to retire to and a place to live and work, or commute from on account of the ease of access to other centres like Newton Abbot and Exeter, but also as a tourist destination on the fringe of Dartmoor, with several properties in the main streets offering holiday/overnight accommodation.

While domestic uses prevail in Mary Street (fig 17) and East Street, commercial uses such shops, banks and offices are concentrated mainly in Fore Street and in a short length of Station Road just east of the junction with Newton Road. A large public car park is situated between these two areas, in a location that is fortuitous as well as convenient, since 'visitor traffic' is not drawn through the centre to reach it, and the principal tourist attraction, the Devon Guild of Craftsmen Centre is just next door. The heritage centre which was formerly a railway station is in a somewhat 'out-of-the-way' location though the new use was instrumental in securing the building's preservation. It is perhaps unfortunate that the railway wasn't built a little more conveniently to the town as the approach to the building is currently through a small industrial area and this might act as a deterrent to the visiting public.

Fig 17 73-79 Mary Street

Fig 18 75 Fore Street

Fig 19 Fore Street

Fig 20 Devon Guild of Craftsmen Centre

Although modern housing estates envelope much of the town's historic core, this is not especially apparent from within the main streets that serve it, such that it appears to retain its essentially linear form.

Fig 21 Fore Stret

7.0 Landscape and Streetscape

7.1 Landscape

The landscape around Bovey Tracey has been categorised as being comprised largely of medieval and post-medieval field systems with some areas of rough grazing mixed in. For the most part, however, the fields have been subsequently built on or improved. The same is true of the burgage plots that once lined the main streets, although vestiges of them survive, mainly to the north of Mary Street and East Street.

The heights to which Bovey Tracey's streets rise away from the valley floor are such that quite spectacular views can be gained of the countryside around, associating the town with the high moorland fringe of Dartmoor to the west and the expanse of Bovey Heath to the south. These are part and parcel of the town's intrinsic character, as also are the views northwards from the lower parts of the town towards the well-wooded slopes of Hennock Down that create an enclosing backdrop.

Fig 22 Open space by the Devon Guild of Craftsmen

Fig 23 Grey Gables

The character of the conservation area derives not only from its landscape setting and the historic buildings located within its boundaries, but also the features that occupy the buildings' immediate setting, including open spaces (fig 22), boundaries, surfaces, trees and street furniture.

According to late 19th century maps, East Street once started (and Fore Street finished) at the Abbey Road junction, tending to suggest that the broadened highway here (known as Union Square), (fig 24) possessed a certain focal significance, possibly as a former market place. Although having something of a commercial and visual focus today, the space is unassuming, being entirely in highway use and with a modest, late 19th century horse trough isolated at its centre.

Fig 24 Union Square

7.2 Open spaces

The open, undeveloped fields and parkland alongside the river, both above and below Bovey Bridge, play an important role in helping to preserve the hillside rather than riverside nature of the town's landscape setting 9 (fig 25). They bring the countryside right up to the ancient, causeway-like, river crossing and in so doing create a visual break between the hillside core of the historic town and the 19th century ribbon development along Station Road, where formerly only a scattering of properties existed. Large gardens to the north of the town provide an important setting to the Conservation Area and to individual Listed Buildings. These include the gardens of The Stables, Church

Fig 25 Open space, Bovey bridge

Steps, Church Style, the church grounds themselves, The Lawns, Devon House and Grey Gables, and the former burgage plots to the north of Mary Street

7.3 Walls railings and gates

The vast majority of the buildings in the Conservation Area are situated at the back of the pavement (if there is one) so that front garden areas and walls to protect them are relatively few. Nevertheless, stone walls that define site boundaries or retain ground where changes in level occur are a feature of many street scenes, and while in themselves contributing greatly towards the area's distinctive character (being mainly of granite, but also of slatestone, brick or with render applied) they often incorporate structures which have

Fig 26 Arch to former House Courtyard

Fig 27 Part of Cross/socket stone

architectural or historic interest as well. The medieval arch in the highway in Abbey Road (fig 26), together with the one reformed as an entrance to the Baptist Church site, are special indeed, as are the remains of an ancient cross and socket-stone (fig 27) set into the roadside wall of Cross Cottage, and the old milestone (fig 28) in the wall opposite, at the west end of Mary Street. Another special feature is the trough (fig 29) cut from a single piece of granite) which is recessed into the retaining wall of Church Style garden and has a granite shute that formerly brought water into it (originally from a spring, but later, probably, from the 19th century reservoir located on the hillside behind off Trough Lane). Still in use today, however, is the cast-iron red letter-box mounted in the wall close by. More common features are gate-piers, some 'simply' made from single granite pieces but the more impressive built of ashlar stone (as at Ashwell where limestone was used).

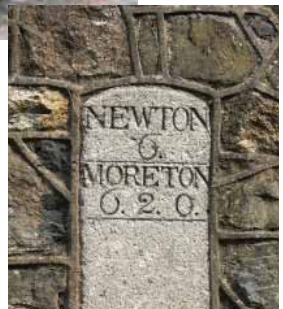


Fig 28 Milestone

Fig 29 Granite trough

In place of, or sometimes in addition to, stone walls, ironwork railings protect a good number of frontages and add a certain elegance to the scene. Notable 19th century examples, with ornamental heads to the shafts, adorn the front

Fig 30 Southdown House

Fig 31 Railings

of Southdown House (fig 30) and the pair called West Teign and Little St Catherine's on East Street and the Baptist Church on Hind Street. The Church Hall garden is similarly enclosed, and so too a churchyard enclosure next to the tower. Good examples of cast-iron panel fencing also exist on the garden walls of Ashwell House on East Street, No. 76 Fore Street and the extensive walls enclosing the Courtenay memorial below the church.

Alongside Station Road, the leat that once turned the wheel of a mill attached to the side of the Old Thatched Inn still flows and is

an especially attractive feature, although the railings along part of its length tend to harm its appearance.

7.4 Paving surfaces and street furniture

Fig 32 Kerbing

Historic paving surfaces have to a large extent been covered or replaced with tarmac, although throughout the area considerable lengths of natural stone kerbing survives, including pink and grey limestone as well as buff granite, some with sockets for shop-awning supports, and others with grooves to channel rainwater from downpipes (e.g. outside the Bell Inn). Serving the same purpose in a less hazardous manner are cast-iron drainage channels, with several surviving in East Street and Mary street. Many front entrance doors retain their original

Fig 33 Granite step/threshold

granite steps (fig 33), while a rather special run of steps survives in the pavement against 7d Town Hall Place, which served as a horse-mounting block (fig 34) and probably dates from the 17th or 18th century.

Fig 34 Mounting block

Of the historic surfaces that do survive, the most characterful are undoubtedly the cobbled pavements (like those in East Street in front of the Manor House, the Tracey Almshouses and to the side of Church Hill House) and garden paths, which, although mostly on private ground, are nevertheless easily seen from the public domain (like those again in East Street that lead towards the front doors of Bell House and Ashwell House and to the porch of the Parish church) (fig 35). Quite large areas of patterned yellow brick pavers (by Candy) also survive covering the forecourt of 3 Town Hall Place and the 'sidecourt' of the Gospel Hall in Mary Street, while along the front of 33-41 Mary Street the tarmac is breaking up to reveal a yellow-brick pavement beneath.

Fig 35 Cobbled path to Church

Other pieces of street furniture that make a positive contribution towards the Area's character and interest include the granite trough (fig 29) in Union Square, the red letter-box on a post outside the Dolphin Hotel and the K6 Telephone Kiosk and Market Cross-come-War Memorial (fig 38) next to the corner of the Town Hall – on a somewhat cramped and cluttered site that tends to diminish the latter's significance. In Trough Lane and at the east end of

Fig 36 K6 Kiosk

Fig 38 Cross/war memorial with street clutter

Mary Street, two huge and unusual cast iron pipes (fig 37) stand vertically at the roadside, both believed to have provided ventilation to the town sewers, and in the corner of the Church Hall garden, above the steps to the churchyard, is an old cast-iron lamp standard. Particular eyesores, however, include the overhead wires in Mary Street and the wheelie bins left in prominent places (such as across the road from the Riverside Inn and in front of Pound Place on East Street).

Fig 37 Gatepost/ sewer vent

7.5 Trees

Trees play an exceptional role in enhancing and characterising the town's landscape setting, particularly those that follow the course of the River Bovey and bound the fields and parkland that lie beside it, effectively drawing the countryside to the 'heart' of the town. Those to the north of Station Road define the edge of the settlement and soften the skyline of the built-up scene. This is true also of the long, northern edge of the town, where garden and hedgerow trees combine to create an enclosing backdrop across Hennock Down – which, without the trees, would appear rather exposed.

Fig 39 Trees at North end

The small grouping of trees at Cross Cottage and the substantial tree cover close to the church (mainly in the gardens of Church Style, Grey Gables and the Devon House of Mercy, as well as the churchyard itself) close

Fig 40 Strawberry tree at Ashwell House, approx 175 years old

views out of Mary Street and East Street and define the extent of the town's historic core. Within the core itself, the trees in the gardens of Parke View and Bell House have a more immediate impact on the street scene, creating enclosure and channelling views in quite an architectural manner. Having the most dramatic impact, however, is the specimen tree at Ashwell house which arches the Street completely to focus and frame views along it.

Fig 41 Leat

8.0 Architecture

At first glance, Bovey Tracey's origins as a town appear to be as recent as the late 18th or 19th century, since the majority of the buildings that line its main streets are typical of those found in a country town of that age – being mainly 2-storeys in height with a few 3-storey ones mixed in near its central focus at Union Square, and characterised chiefly by slated roofs aligned parallel with the street, rendered or brickwork elevations, and taller-than-wide, vertically-sliding sash windows. The more obvious signs of the town's much earlier origins are evidenced in the church environs, not least by the scale, quality and perpendicular style of the church itself, but also by the range of medieval to 17th century chest tombs in its yard and what is believed to be the former Church House (Church Steps) (fig 42) nearby with its thatched roof, large granite stack and 15th or 16th century front-door frame. These features are part and parcel of the building's locally distinctive vernacular style, which is characterised also by the informal arrangement of its flush-fitting casement windows. As an old photograph shows (and the 1880 OS Map confirms) a terrace of cottages that were similar in appearance to Church Steps occupied the length of the churchyard frontage, with others sited opposite – all demolished, it seems, to make way for the Courtenay Memorial.

Fig 42 Church steps

Fig 43 Pludda Cottages and Little Reeds

Buildings that retain this earlier-than-18th century vernacular character do survive elsewhere in the town but rarely in such completeness, as at Pludda Cottage with Little Reeds (fig 43), the Old Thatched Inn on Station Road, and Number 65 Fore Street – each still with their roofs clad in thatch to truly reflect their original 15th, 16th or 17th century appearance. Other buildings of this age are nevertheless quite numerous, and the quality of some suggests a good number of wealthy families lived in the town during this time. One of the better preserved examples is at 66-70 Fore Street (except for its modern replacement windows), while the original character of most has been somewhat eroded by later alterations and remodellings both inside and out – through the replacement of thatch with slate (particularly after the devastating fire that occurred in Chudleigh in 1807) and the insertion of sashes in place of casements as

Fig 44 The King of Prussia Inn

part of 19th century refashionings (as at the King of Prussia Inn (fig 44), 83 Fore Street and the Bell Inn on Town Hall Place). More often, however, it has been eroded through the buildings' subdivision into two or more dwellings, involving the insertion of new door and window openings and sometimes the heightening of the roof (or even the addition of an extra storey as at 40-48 East Street). Whatever the case, it is often the presence of a massive granite chimney stack (usually with projecting weathering stones near their base to denote an original cladding of thatch) or of a moulded oak door frame that evidences the building's early origins – or internally , the survival of parts of the original roof structure, which in some buildings possess elaborate

carving (as at 66-70 Fore Street and the Manor House and Numbers 20-24 on East Street).

Several of the high-status houses had 'three-room and cross-passage' plans that were typical of rural areas during this time and presented a long and low frontage to the street (as at 3-4 Town Hall Place (fig 45), which has a barn of similar age to the rear suggesting it was indeed a farmhouse). However, one surviving high status house survives with a gable facing the front in a manner typical of richer Devon towns such as Ashburton and Totnes, being timber-framed and having its first floor jettied forward between corbelled granite side walls (Little Front House on East Street fig 46). The interiors of such houses are often of exceptional interest, not simply for the survival of original features, like fireplaces and roof structures, but because their plan forms sometimes depart from what was 'the norm', and several have soot-blackened roof timbers confirming the room(s) beneath them were originally open to the roof space and heated from an open hearth on the floor.

Fig 45 3-4 Town Hall Place, long and low frontages

Fig 46 Little Front House - jetty

The number of dwellings created in the 19th century through subdividing larger houses with 'long and low' frontages was considerable, with 9 such buildings known to have been converted into 26 (5 at 40-48 East Street; 4 at 73-79 Mary Street; 3 at 1-5 Mary Street, 68-70 Fore Street and 20-24 East Street; 2 at 25-27A Fore Street, 3-4 and 8-9 Town Hall Place and Pludda Cottage with Little Reeds (fig 43) on Station Road). Other possible candidates exist, particularly on Fore Street along the length between Union Square and East Street, while old photographs show larger houses that have since been demolished and replaced by two or three smaller ones. The high number of larger houses gives a clear indication of the town's prosperity during the 16th and 17th centuries, while their conversion in the 19th century reflects the demands being made to house a growing population of working families employed in the various quarrying, mining and pottery-making industries – as well as the traditional farming and agriculturally based trades. The number of charitable buildings in the town dating from the 19th and early 20th centuries (including the Tracey Almshouses (fig 48) on East Street built in 1910 in a most attractive Jacobean style, with small, mullioned windows that have drip moulds above them, and the Devon House of Mercy for Fallen Women built in 1865 in a gothic style that is repeated, less austerely in the old and new vicarages close by, probably reflects the fact that employment opportunities in each of these industries was apt to fluctuate, causing hardship from time to time.

Fig 47 Converted house/ extra storey

Fig 48 Tracey Almshouses

Nevertheless, Bovey's wealthier families continued to build new houses throughout the town; in East Street in particular, but also close to the river and in Hind Street, Moretonhampstead Road and Station Road, as well as near the new church of St John's built in the early 1850's in the angle of the Ashburton and Newton Roads away to the south. In an architectural sense, the appearance of these 'fashionable' new houses was varied indeed, ranging in style from the quite restrained and dignified classical (as at Ashwell, fig 40 and Church Hill House on East Street) to the highly decorative gothic (as at Southdown House at number 10). Throughout the conservation area as a whole, however, it is more the former style that prevails, particularly along the commercial streets where a number of traditional shopfronts survive with their classical detailing intact, including fascias with projecting cornices along the top and sometimes pilasters giving visual support (as at 79 Fore Street). Other classically styled buildings of note include the late 19th century bank and Conservative Club premises at 54 and 56 Fore Street, and the Baptist Church (fig 49) in Hind Street (built in 1824), while the former (much altered) Temperance Hall (fig 50) at No. 34/36 Fore Street has a symmetrical front with pilasters at the sides.

Fig 49 Baptist Church

Fig 50 Temperance Hall

Although original roof dormers are dotted throughout the area, their numbers are very few. One has a hipped roof on a Georgian-styled building, while the others are gabled in typical Victorian fashion, sometimes rising directly off the front wall to break through the eaves. As a feature of the roofscape, however, they are generally uncommon and not characteristic of buildings in the town, and as their presence tends to create a cluttered appearance they are better avoided on prominent slopes.

Historic buildings constructed to serve an industrial purpose are relatively few, but three surviving are significant indeed; the former barn to the rear of 3/5 Town Hall Place which, together with the house, represents the only 'town farm' in Bovey that survives in anything like its original form; the former stables with haylofts over behind the Dolphin Hotel (fig 7), which together represent one of the town's earliest 'tourism' enterprises, and thirdly, the stable and outbuilding range built to serve Riverside House (now Inn) in 1854, which not only creates an eye-catching, picturesque scene beside the Bovey Bridge, but also incorporates what was probably the first domestic piped-water supply in the town, being gravity fed from a tank in the tower which was filled using a water-wheel driven pump.

More significant in terms of influencing the town's development and economy and, indeed, establishing the town's significance in a national sense are the buildings and structures that survive to evidence the pottery industry which operated here for around two centuries. Although architecturally the buildings may be considered nondescript (except, that is, for the three distinctively-shaped 'muffle' kilns) they, and the sites they occupy – as well as the pottery workers houses built purposefully close by – represent an outstanding archaeological resource that is potentially of national importance.

9.0 Building Materials

9.1 Walls

Rendered elevations are prevalent throughout much of the Conservation Area, bringing visual unity to most street scenes and normally protecting granite or dolerite rubble-stone structures beneath – which occasionally incorporate sections of cob (as at 66-70 Fore Street). A number of brick buildings have also had a render coat applied some time after their original construction, presumably for aesthetic

Fig 51 Rendered and painted brick

rather than practical reasons (as at 32 Fore Street and the former Temperance Hall (fig 50) next door). Both smooth and rough textured examples are common. Of the former, a fair number still retain traces of incised ashlar lining – an architectural 'device' that was used mainly in the 18th and 19th centuries to give the appearance of finely-jointed stonework. This treatment is an essential part of the buildings' authentic character unlike the irregular pattern of markings 'trowelled' into the render of two or three buildings creating triangular-shaped scars. This late 20th century practice was intended to give the appearance of old age and rustic charm, but it did neither since its likeness to historic finishes is very superficial and the effect harms rather than enhance the genuine character of the buildings affected. The rough textured renders appear quite suited to the vernacular styled buildings in the town but not so the 'polite and classical' whose refined and dignified character tends to be compromised and eroded by the imprecise definition of window and door openings and of any architectural features applied, such as raised string bands and quoins. (Compare 43 Mary Street (rough) with its neighbour, 41 (smooth). Although there are a few exceptions – which are important as such, e.g. The Bell Inn on Town Hall Place and Summerfield in East Street – the majority of rendered elevations are painted; commonly in white or pastel shades that help bring harmony and dignity to the street scene. Strong colours are not absent, however, and where these are applied to buildings that form part of a terrace, they tend to have a jarring impact that diminishes the cohesive qualities of the whole. The painting-on of architectural features where none exist, on the other hand, has the effect of altering the authentic style and character of a building and is therefore undesirable.

Fig 52 Yellow brick with red brick dressings

Brick is a relative newcomer to the town scene, being introduced in the latter part of the 19th century when a good many new houses were constructed, particularly in Station Road and towards the higher end of Fore Street (between Union Square and Town Hall Place) where several earlier buildings were wholly or partially demolished in the process. For whatever reason, red brick (mainly from Torquay) was favoured in Station Road, while in Fore Street a contrasting, locally-sourced, yellow variety has a much greater presence. More often than not the two contrasting colours were used for decorative effect, with quoins, string bands and window dressings (fig 52) built in the 'opposite' colour to the main wall (sometimes using brick specials which incorporated curved edges or decorative mouldings). On the higher status, red-brick villas, however, these dressings were sometimes constructed of fawn-coloured, reconstituted stone (as at 76 Fore Street and Mill House (fig 53) and 6a Station Road).

Fig 53 Mill House. Red brick and stone dressings

A significant number of buildings have exposed stonework elevations which add greatly to the individual and distinctive qualities of the town. The main concentration occurs in the Church environs, including the Church itself, built mainly of fawn coloured granite high above the road. Just east of the Conservation Area, but visible from it, are the Devon House of Mercy

Fig 54 Red brick dressing and stonework

and Grey Gables (both listed), while adjacent to the main entrance to the churchyard are the Church Hall and Church Steps, the latter with its gable and rear wing still exposed. The boundary walls to the churchyard, church style and the Courtenay Memorial site bring cohesion to the 'stonework scene', as do the walls and buildings of Moorlands opposite. The most eye-catching elevations, however, are those of Church Hill House (fig 55) and the pair of cottages next door, which incorporate a substantial amount of black dolerite. This is true also of the 19th century terrace of cottages at the west end of Mary Street (and the two 20th century dwellings created on either side). These also display a practice commonly employed towards the end of the 19th century, namely the use of bricks to form the heads of openings and sometimes their side reveals as well (as at the stable ranges behind the Dolphin Hotel) (fig 8). Perhaps the most prominent and best-known stonework building, however, is the stable and outbuilding block adjacent to Bovey Bridge; Devon Guild of Craftsmen Centre often mistaken for a mill because of the waterwheel on its riverside elevation (fig 20).

Other traditional materials and cladding are relatively scarce, so their general absence rather than presence contributes towards Bovey's individual character. Slate hung elevations are extremely rare, the only historic examples being limited to tiny sections that clad the cheeks of one or two dormers or protect the exposed parts of gable ends (as at 21 Fore Street, which has since been covered in a weather-proofing coating). The triangular-shaped example in the gable of 15 Town Hall Place comprises asbestos slates and may represent a 20th century introduction rather than replacement. Appearing most incongruous, therefore, is the prominent, late 20th century, example at Pound Place in East Street. Not only is the area of cladding excessive in relation to local tradition, but the slates are a cement-based type which lack the character and qualities of natural slates. They are also blue-black in colour rather than grey-blue to match local varieties, and the swept-out form of the base is unrepresentative of local practices.

Other claddings exist in the Conservation Area, but these tend to look incongruous and erode rather than reinforce Bovey's distinctive characteristics. All were introduced in the latter part of the 20th century and include exposed concrete block, dark, rough-textured concrete tiles, bricks that are neither red nor yellow, imitation stonework cladding, and stone pieces applied on edge (like tiles) giving the appearance of vertical crazy-paving.

Fig 55 Church Hill House

9.2 Roofs

Up until the 19th century the vast majority of the buildings in the town would have been roofed in thatch. The significance of the few surviving examples is therefore considerable, although only one, at 65 Fore Street (fig 77), is currently finished with a simple, flush ridge (not block-cut or ornamental) to truly reflect Devon's local traditions. Since the 19th century, however, natural slate has been the dominant roof cladding. At first the slates were doubtless sourced from local South Devon quarries, but after the arrival of the railway supplies from Wales and Cornwall took their place – the latter being more a match for the grey-blue colour of local varieties.

9.3 Rainwater goods

Cast iron rainwater goods, with ogee or half-round profiled guttering (not square or angular) were the norm, while windows, doors and other joinery, such as bargeboards at the gables and fascias at the eaves, would have always been made of timber and given a painted finish, not stained. Modern replacements, such as concrete tiles and substitute slates on roofs, plastic for rainwater goods and aluminium, upvc or stained hardwood for windows and doors (whatever their design) are wholly incongruous in an historic setting, and even in small numbers their use significantly harms the authenticity of the area's architectural and historic qualities.

10.0 Architectural Character Survey

The purpose of this survey is to identify the contributions buildings make to the character of the Bovey Tracey Conservation Areas of Town Centre and Mary Street. Three categories are used and the criteria for each are summarised below. Also identified are 'key' or 'landmark' buildings which, as the name suggests, occupy significant sites and are therefore especially important in a visual sense.

In assessing individual buildings, it is the combination of their form, design and architectural potential which is most important. Ephemeral considerations such as plastic windows or slight disrepair will not usually result in buildings being categorised lower. This does not imply, however, that plastic windows in a building which makes a positive contribution to the area are in themselves a positive feature. They may, however, have prevented it from being classed as 'outstanding'. Where extensions to existing buildings are large in scale, they have been considered separately and may be in a different category to that of the original building.

10.1 Category 1 : Outstanding

These buildings may be of any age, but are most likely to be either ancient and unspoiled vernacular buildings or distinctive examples of a particular architectural style.

Buildings identified as outstanding are the highlights of any conservation area. Planning applications and other proposals which may affect their character, or that of their setting, should only be considered if they offer an enhancement. Harmful proposals must be rejected and demolition is very unlikely to be accepted under any circumstances.

10.2 Category 2 : Positive

Buildings in this category are the backbone of every conservation area. They will usually be unpretentious but attractive buildings of their type that do not necessarily demand individual attention, but possess considerable group value. Some may have been altered or extended in uncomplimentary ways, but the true character of these buildings could be restored.

The majority of structures in most conservation areas are likely to fall into this category. Alterations should only be made to positive items if they result in an enhancement of the building and the contribution it makes to the character and appearance of the conservation area. Demolition must only be considered in exceptional circumstances where significant aesthetic enhancement and/or community benefits would be realised.

- *Proposals which would detract from the special character of these buildings will be resisted*

10.3 Category 3 : Neutral or Negative

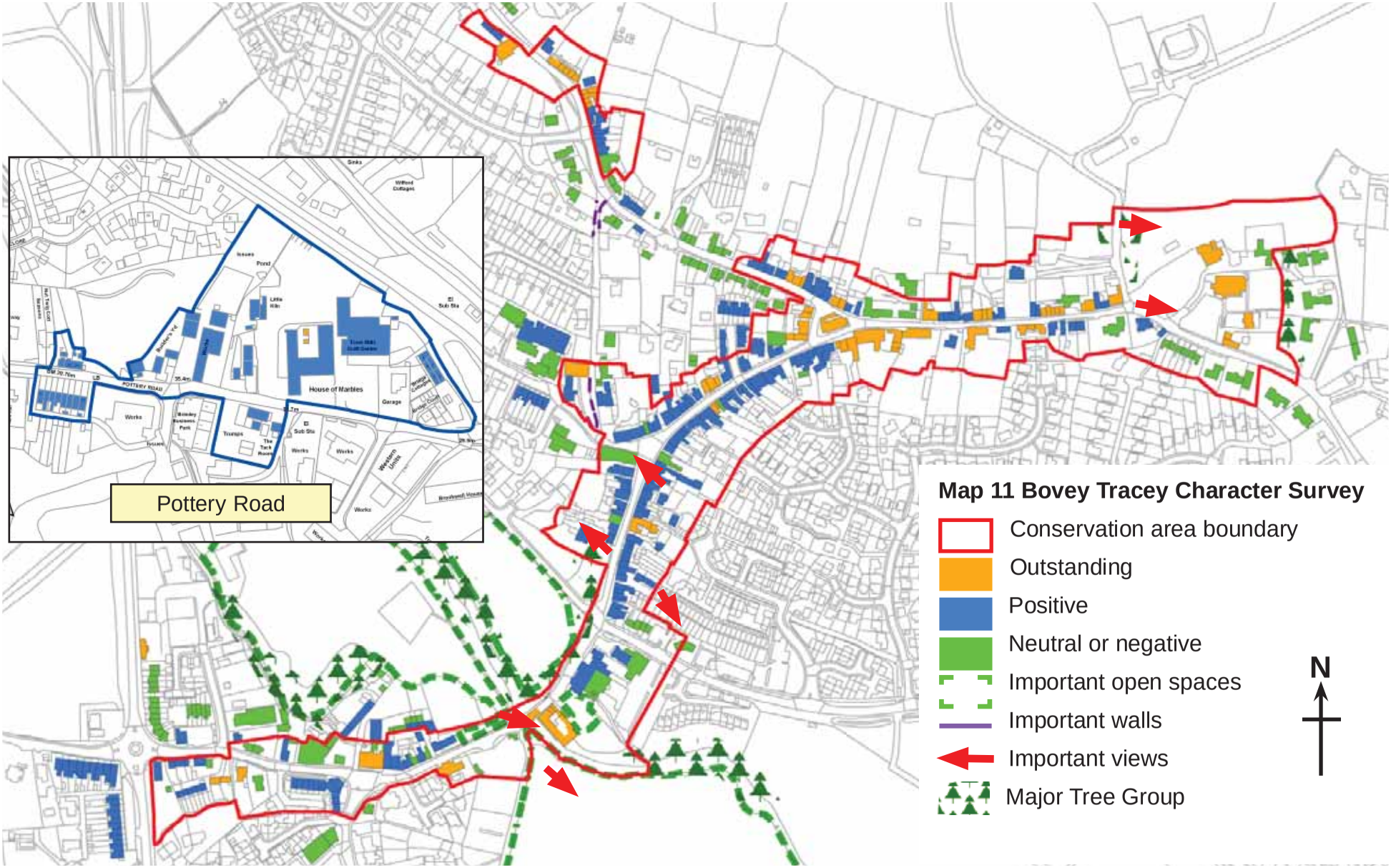
Most conservation areas have buildings that are neither positive nor negative in their contribution to overall character. These will often be 20th century buildings which may be inoffensive in scale and location, but which lack quality in terms of detailing, materials and design. It must also be accepted that there are usually some buildings in conservation areas which cause actual harm to the appearance and character of that area. These will most commonly be 20th century buildings which, by a combination of scale, form, location, materials or design, are harmful to the character of the area.

Judgements on these matters will always be open to criticism that they are subjective so the 'neutral' and 'negative' categories have been combined.

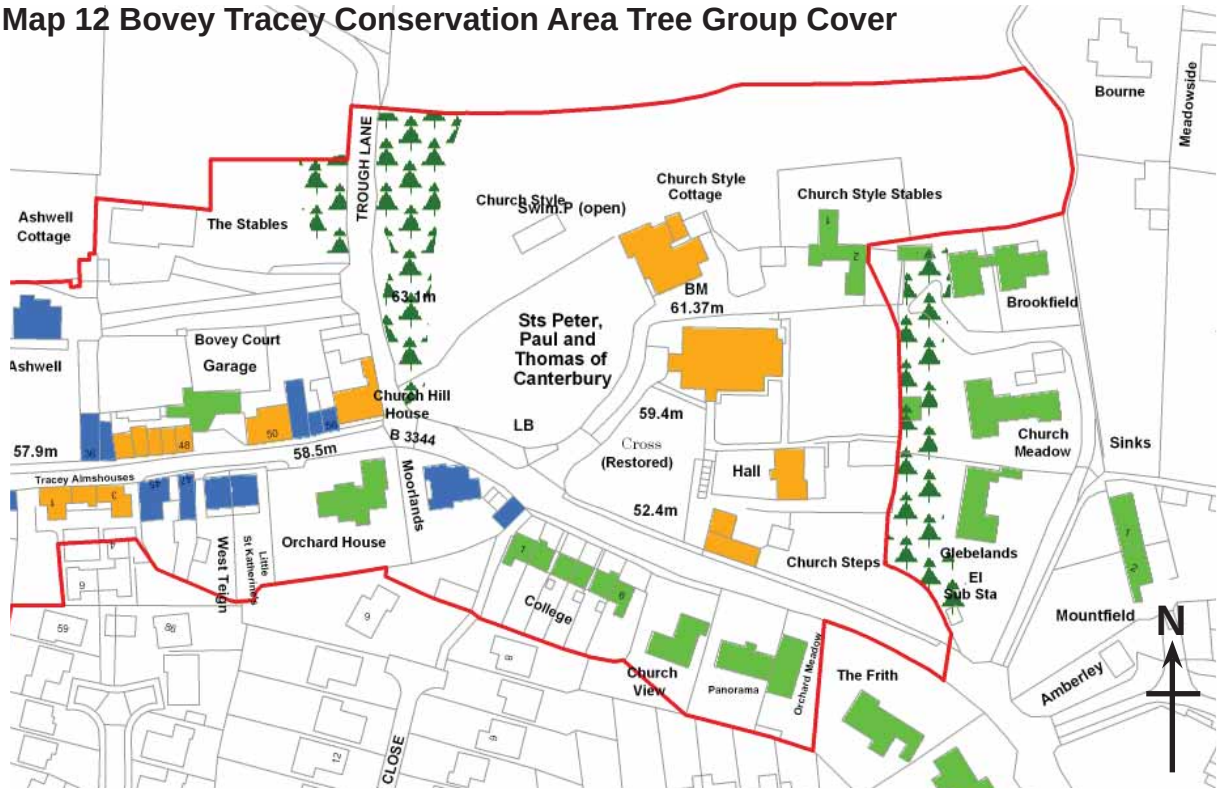
Planning applications for the alteration, extension or replacement of buildings in this combined category will be expected to offer a significant enhancement of the conservation area. Where a building is clearly detrimental due to design, scale or location, its replacement will be encouraged. The use of planting, or other landscaping, to reduce the visual impact of less attractive buildings, may achieve considerable aesthetic benefits at relatively low cost.

- *Proposals to enhance the conservation area by either re-modelling buildings, or re-developing sites in this category will be welcomed. Re-development will be expected to demonstrate a very high standard of contextual design and a thorough understanding of prevailing character.*

10.0 Architectural Character Survey



Map 12 Bovey Tracey Conservation Area Tree Group Cover



11.0 Recommendations for Statutory Listing

Possibly of mid-19th century date, and therefore similar in age to the already listed Church Hill House (which, according to the tithe map was built AFTER 1840), the following three buildings are the only others of this period and style in the town, and as such are considered worthy of statutory listing – particularly as their original character is well preserved.

1. The Laurels, Hind Street Fig 56.
2. Sunnyvale, Station Road Fig 57
3. Ashwell House, East Street Fig 58


Fig 56 The Laurels


Fig 57 Sunnyvale


Fig 58 Ashwell House

Appendix A
Summary of Buildings Listed as being of Special Architectural or Historic Interest in the Bovey Tracey Conservation area

Ref. No.	LBS Number	Grade	Date of Listing	Item
Abbey Road (see also Hind Road)				
11/33	84476	II	1955	Arch at entrance to graveyard of Baptist Chapel
11/34	84477	II	1955	Cromwell's Arch
Bradley Road				
12/41	84484	II	1986	Church Style
12/42	84485	II	1986	Granite Trough and Recess in south wall of Church about 27m east of Trough Lane
Style				
12/43	84486	I	1955	Church of St Peter and St Paul and St Thomas of Canterbury
12/44	84487	II	1986	Pair of Tomb Slabs either side of top step immediately
south of				entrance to south porch of Church
12/45	84488	II*	1986	Chest Tomb 30m south of chancel of Church
12/46	84489	II	1986	Chest Tomb 2.5m south of south aisle of Church
12/47	84490	II*	1986	Chest Tomb 3m south east of south aisle of Church
12/48	84491	II	1986	Tomb Slab 5.5m south east of south porch of Church
12/49	84492	II	1986	Gatepiers, Gates and Churchyard Wall to east approx. 14m south of porch of Church
12/50	84493	II	1986	Churchyard Cross about 30m SW of porch of Church
12/51	84494	II	1986	Church Hall and Garden Railings 17m south of Church
12/52	84495	II	1978	Church Steps
East Street				
11/56	84499	II	1986	Granite Plaque reset in terrace wall immediately opposite front of Guest House at No. 4
11/57	84500	II	1986	No. 10, Southdown House
11/58	84501	II*	1986	Nos. 20, Manor Cottage, 22, Cottage retreat and 24
11/260	84699	II	1987	Nos. 40 – 48 (even)
11/59	84502	II	1986	No. 50, Bell House
11/60	84503	II	1955	No. 58, Church Hill House
11/61	84504	II	1986	Tracey Almshouses Nos. 35 – 43 (odd) incuding two earlier granite uprights attached to front wall and cap of gatepost at east end
11/62	84505	II*	1955	No. 21, The Manor House
11/63	84506	II	1986	Summerfield
11/64	84507	II	1986	Rose Cottage including Archway adjoining Front House Guest House
11/65	84508	II	1986	Front House Guest House
11/66	84509	II	1986	Little Front House
Fore Street				
11/70	84513	II	1986	Nos. 25, 25A, 27 and 27A
11/71	84514	II	1986	No.65
11/72	84515	II*	1955	Nos. 66, 68 and 70, Rumbling Tum Restaurant and Yew Tree Cottage
11/73	84517	II	1986	No. 83, King of Prussia Inn (No. 82 Fore Street listed with 15 Town Hall Place)

Hind Street

11/32	84475	II	1986	East Dartmoor Baptist Church (with Abbey Road address in List)

Mary Street

11/75	84519	II	1986	Nos. 1, 3 and 5
11/76	84520	II	1986	Nos. 73, 75, 77 and 79

Moretonhampstead Road

11/77	84521	II	1978	Cross Cottage
11/78	84522	II	1978	Bovey Stone, in garden wall of Cross Cottage about 7m south east of Furzeleigh Lane

Station Road

11/86	84531	II	1955	Devon Guild of Craftsmen Centre (sometimes called The Old Mill)
11/87	84532	II	1955	Bovey Bridge
11/261	84700	II	1987	Dolphin Hotel
11/88	84533	II	1986	The Old Thatched Inn about 60m south west of Bovey Bridge
11/89	84534	II	1986	Pludda Thatch and Little Reeds

Town Hall Place

11/90	84535	II	1986	Town Hall
11/91	84536	II	1986	Cross incorporated in War Memorial, about 2m from south west corner of Town Hall
11/92	84537	II	1986	Nos. 3 and 4
11/93	84538	II	1986	Barn about 4m south of Nos. 3 and 4
11/94	84539	II	1986	Nos. 8 and 9
11/95	84540	II	1986	Nos. 12 and 13
11/96	84541	II	1986	No. 14, The Bell Inn
11/97	84542	II	1986	No. 15 incl. No. 82 Fore Street

Appendix B Glossary of Terms

Cob: Walls built of mud, straw and sometimes dung and horse hair.

Crinoid: Marine fossil indicative of warm shallow seas.

Cruck: Early (medieval) roof structure which rises from a basal point within the wall. May be a single piece of timber or two or more jointed together.

Devonian: Geological period around 400 million years before present.

Hoggin: Compressed aggregate of varied size and composition used as a surfacing material.

Lime: Binding agent in traditional mortars.

Limewash: Protective/decorative surface coating made using lime putty.

Mitred hips: Traditional roofing detail. Slate is cut so that two roofslopes meet almost seamlessly.

Ogee: Traditional decorative moulding profile, commonly used for guttering.

Plank and muntin: Timber partition screen made of posts with thinner planks set into grooves.

Spilitic lavas: Extrusive igneous rock similar to basalt.

Vernacular: The traditional architecture of a locality which is functional and uses locally available.

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