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## 1 Introduction

**1.1** Conservation Areas are designated by Local Planning Authorities under the Planning Acts. Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 defines a Conservation Area as :

‘an area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance’.

**1.2** North Devon Council, as the local planning authority, has a duty to designate parts of the District it sees appropriate as Conservation Areas. There are currently 39 Conservation Areas in this District (excluding those within Exmoor National Park ).

**1.3** Carrying out a Conservation Area Character Appraisal is an important method for identifying the qualities and characteristics that such an area possesses and to provide a basic summary of the elements, which collectively contribute towards the special character and appearance of the conservation area. A clear and comprehensive appraisal of the Ilfracombe Conservation Area provides a sound basis for development control decision-making, and assists the Council in defending such decisions that are subject to appeal. Generally the character and appearance of the Conservation Area will be preserved or enhanced through:

- Providing controls and regulating development through the planning system.
- Applying the extra controls that designation provides over demolition, minor development and the protection of trees.
- Environmental enhancement schemes and possibly providing financial assistance for the repair and restoration of specific buildings.
- Encouraging public bodies such as the local highways authority or utility companies to take opportunities to improve the street scene through the appropriate design and sensitive siting of street furniture (and retention of historic features of interest), or the removal of eyesores and street features that have a negative impact such as overhead wires.

**1.4** The purpose of this character appraisal is to:

- Analyse the character of the designated area and identify the components and features of its special interest.
- Outline the planning policies and controls that apply to the Conservation Area.
- Identify opportunities for the future enhancement of the Conservation Area.

**1.5** It should be noted that the omission of any particular building, structure, tree, wall or any other feature from being highlighted within this character appraisal does not imply that it is not of special interest, nor is there an implication in such an omission that it does not make a positive contribution, or conversely a negative contribution, to the character and appearance of the Conservation Area. Also the map is unable to identify accurately every tree of significance and value to the Conservation Area.



## 2 Background

- This appraisal for the Ilfracombe Conservation Area was initiated in March 2008.
- The first designation of land found within the present conservation area boundary was in 1973.
- The area was vastly extended in 1986 so as to secure grant funding for a wider part of the town, such grants being available at the time.

A Map showing the existing boundary is given as Appendix 4 (II) and a map comparing the 1986 boundary with that of 1973 can be found in Appendix 4(III)

## 3 Facts and Figures

**3.1** Following the boundary changes in 2009 the conservation area covers an area of 79 hectares (196 acres) making it the largest conservation area in North Devon by a considerable margin (Over two and a half times the area of the second largest, which is Barnstaple Town Centre at 29.6 hectares, or 73 acres).

**3.2** Of the buildings within the area there are 123 included on the List of buildings of Special Architectural or Historic Interest (Listed Buildings).

Listing Grade	Number of Listing Entries
I	2
II*	1
II	120

**3.3** There are no scheduled ancient monuments within the conservation area, however the Hillsborough Promontory Fort just to the east of the harbour is a scheduled ancient monument and, although outside the boundary, forms part of key views from the harbour area.

The full list of buildings of special architectural or historic interest located within the current conservation area boundary can be found in Appendix 2 and these buildings are highlighted in Appendix 4(II).

**3.4** The conservation area as designated in 1973 covered the port and original fishing village including the pier and harbour. In 1986 the conservation area was greatly extended as part of a project set up by the Civic Trust. The enlarged conservation area covered the majority of the Victorian expansion of the town to the west and south. The boundary was assessed and modified most recently on adoption of this appraisal in September 2009.

## 4 History

**4.1** Ilfracombe shows signs of human activity dating back to the Neolithic period, with finds of flint tools from gardens at Bicclescombe Gardens. A later iron age hill fort on Hillsborough to the east of the town represents further evidence of prehistoric activity in the area. The town's first appearance in written history is in the Exeter Domesday Book of 1086 where the town is recorded as Alfreinscoma, an Anglo-Saxon derivative which translates as "The Valley of the Sons of Alfred".

**4.2** The Domesday Book also records that the manor house at Chambercombe (east of Ilfracombe) was built by a Norman Knight, named as 'Champernon', who arrived in England with William the Conqueror as part of the invasion force of 1066.

**4.3** Historically Ilfracombe grew up as two distinct and separate communities; one was a farming community centred on the 12th century parish church while the other was a fishing community centred on the natural harbour formed between Capstone, Lantern and Hillsborough. This division went to the extent that the landowners of the two communities were also different, with the harbour area being in the hands of the Bouchiers, Earls of Bath, and the lands around the church belonging to the Champernowne family.

**Ilfracombe parish church is the oldest building in the town and was the focus of the medieval village**



**4.4** The historic core of Ilfracombe is drawn tightly around the High Street and Fore Street, marking a single line of development linking the parish church to the Harbour.

**4.5** Ilfracombe later became a major North Devon port, having the largest natural harbour along the rocky and treacherous coastline. The town provided King John with ships and men for an invasion of Ireland in 1208. The town later sent ships in support of an invasion of the Western Isles of Scotland in 1247, and the siege of Calais in 1346.

**4.6** The town is recorded as a borough by 1249 and had a weekly market by 1278. Ilfracombe's market developed to serve the local population, while the port allowed trading links further afield, and the majority of the imported goods needed within the surrounding hinterland arrived via Ilfracombe.

**4.7** The town was held by the Parliamentarians during the Civil War, and 27 houses were burnt down when a Royalist force under Sir Francis Doddington attempted to take the town in 1644. The force was repelled by local townspeople and sailors and the battle is reputed to have taken place in 'Bloody Meadow' where the East and West Wilder Brooks converge. The town's fort (possibly on the site of 'Castle House') surrendered and was held by the Royalists until 1656 when it was stormed and re-taken by Parliamentarian forces.

**4.8** The port retained its significance after the Civil War when the town made its living through coastal trade, especially to and from Ireland. Cargoes traded through Ilfracombe included wool, corn, tallow, cattle and coal from Wales. Ilfracombe had its own Custom House to deal with the quantity of materials arriving and leaving via the port, as well as its own shipyard and dry dock (situated in Rapparee Cove opposite the present day harbour) from the mid 18th century.

**4.9** In 1794 the 'Universal British Directory' described Ilfracombe as :

"A prosperous, rich trading, seaport, especially with herrings, in the Bristol-Channel; noted for maintaining coastal lights to direct the sailors; for its convenience of building and repairing ships; and for the safe shelter ships from Ireland find here, when it is dangerous for them to run into the mouth of the Taw... and this is one reason why the Barnstaple merchants do so much of their business at this port... It is a pleasant and convenient place for bathing, and much resorted to by the gentry for that purpose."

**4.10** From this description it is clear that at the end of the 18th century Ilfracombe was a commercial town in the main, and that tourism, although already attracting visitors to the town, was a relatively minor sideline.

**4.11** Through the 19th century there was a period of rapid expansion, fuelled by the birth of industry and mass transport as well as the town's growing popularity and accessibility as a bathing resort. It was during the first half of the 19th century that tourism ceased to be a minor sideline and grew to become the major economic drive of the town.

**4.12** Much of the character and appearance of Ilfracombe today is a product of this growth period. The 'Pleasure' Architecture of the town owes its existence to this period and almost all of the development to the north of Wilder Road is of Victorian origin, with the exception of the Bath House associated with the Tunnels Beaches, which is of late Georgian origin (1836).

**4.13** By the 1880's the area around Wilder Road had become the centre of the town's hotels and public entertainments, and even today Wilder Road is lined by Hotels and quiet public parks, and the tourist shops, restaurants and amusement arcades of The Promenade.

**4.14** The greatest period of growth took place in the late 19th century, from 1870-1900. During this period development was mainly in the form of speculative building, however this was high quality work intended to draw people into this relatively remote corner of Devon.

**4.15** The reason for the relatively slow growth of Ilfracombe in the early 19th century (compared to South Devon coastal resorts) is put down to the town's long disconnection from the railway network. Dawlish, Torquay and Teignmouth were connected to the railway system by the late 1840's while Ilfracombe had to wait until 1874. As a result Ilfracombe had a tradition of receiving the majority of its visitors by sea, either from further along the Bristol Channel or from South Wales, and various extensions to the pier on the Harbour were designed to allow ships to moor at low tide and thus increase the volume of shipping that could be received.

**4.16** Various maps demonstrate the industrial history of the town, with adits, or mineshafts along Fore Street and limekilns and watermills for grinding flour nearer the harbour. Some of the small beaches to the east of the harbour were also utilised for shipbuilding and repair. Place names like Ropery Road and Ropery Meadow record the existence of a Rope Walk on the North side of Ropery Road. These were long narrow buildings in which fibres could be laid out and twisted into the ropes that were vital to the shipping industry. Much of this industrial heritage has been lost, although limekilns survive to the west on the Torrs and a bridge which once spanned the Mill Leat along Water Lane is now to be found in Bicclescombe Park.

**4.17** The Georgian period brought the beginning of a period of expansion for the town as well as the rise of tourism. Several terraces, including Hillsborough Terrace and Montpelier Terrace were constructed to provide high quality accommodation in the style of the grand terraces being built in spa towns such as Bath, Buxton and Cheltenham. Although many of these later became guest houses they were intended as private residences, indicating that tourism was still not a major factor within the life of the town in the mid Georgian period.

**4.18** The expansion of the town continued in the Victorian period with terraced houses appearing to the south of the High Street, varying in size from terraces for poorer local workers, as at Victoria Road, to larger and grander terraces such as Oxford Grove. Ironically the more generous size of terraced buildings along Oxford Grove has led to them being utilised as guest houses and later apartments and even bedsits which have attracted residents on lower incomes and thus a period of under-investment in the buildings themselves.

**4.19** The Victorian period also saw development to the west of the town along the Torrs. This was a planned development of larger villa style buildings, again intended as private residences but many became guest houses and hotels.

**4.20** Following the Victorian period the town has expanded further to the south with further residential developments, along with new developments within the town itself such as at The Candar (1989), which incorporates the town's public library and community facilities such as the Pathfinder Centre as well as various shop units and office space. The Landmark Theatre (1997) is another example of a modern development within the town, although the public reaction to its architectural style has been mixed. It has its admirers and forms an instantly recognisable part of the town's sea front.

## 5 Views and Vistas

**5.1** Ilfracombe affords many spectacular views thanks to the unique interplay of its natural landscape and its built environment. Although there are many views along streets and to landmark buildings, the majority of the most spectacular views either focus on, or can be had from, a handful of locations.

**5.2** The most immediately obvious viewpoint is from the top of Capstone. From here views are possible out across the Bristol Channel, with South Wales being visible on a fine day. Views are also possible along the coast to St. Nicholas' Chapel, and to Hillsborough beyond.

**5.3** Views inland from Capstone allow the vast majority of Ilfracombe to be surveyed, and an information board carries a panorama of Ilfracombe with its key buildings picked out and identified.

**5.4** Not only is the peak of Capstone an excellent vantage point for looking out across Ilfracombe, but it also acts as the focal point of views from the lower ground of the town, towering over its streets and buildings. In this way Capstone forms the centrepiece of a key view from almost anywhere that it can be seen.

**The panorama from the top of Capstone takes in the historic core of the town from the harbour in the east to the Torrs in the west**



**5.5** Lantern Hill has similar views to Capstone. However not being so high, and further to the east, makes views over the town less rewarding. Nevertheless views across the harbour, and to the slopes on the southern side of the harbour, are excellent from St. Nicholas' Chapel (Grade I Listed), as are views out to Hillsborough, with a series of small beaches at its base.

**5.6** Lantern Hill is an excellent viewpoint and also acts as the focal point for views from around the harbour and The Quay. Areas to the south, along Portland Street and Hillsborough Road, also have good views of Lantern Hill and St. Nicholas' Chapel.



**5.7** Views from the Torrs back into the town are also rewarding, and with many more people now exploring the long distance footpaths such as the South West Coast Path, the views from here are increasingly people's first view of the town.

**5.8** The classic 'picture postcard' view of Ilfracombe is undoubtedly that from the top of Hillsborough

overlooking the harbour with the town stretching out beyond. Fore Street can be seen pointing the way towards the tower of the Parish Church in the distance while the boats in the harbour dominate the foreground with the bulk of Lantern Hill, topped by St. Nicholas' Chapel, separating the harbour from the sea.

**5.9** The Landmark Theatre is a prominent landmark building along Wilder Road, attracting a mixed reception from those that love and those that hate the prominent design of the building. The rising towers are visible from long distances along Wilder Road, as well as the southern part of Runnacleave Road and the upper parts of Granville Road.

**5.10** Wilder Road is lined by large hotels and many of these are of striking design. Views along Wilder Road are dominated by a wide variety of hotels of different heights, materials, colours, ages and styles. The Promenade on the south side of Wilder Road at its eastern end is an architectural delight, with a regular frontage behind a colonnade supporting the floor above. The cast iron pillars have decorated capitals. Alterations to provide larger units for restaurants and the lack of a consistent colour scheme detract from the once regular form of the buildings. However, the row still forms part of an interesting view along this section of the road drawing the eye past the open space of the Victoria Gardens and Capstone towards the spire of St. Philip and St. James Church.

### The view over Ilfracombe from the South West Coast Path on the Torrs





**5.11** The highly visible church tower marks the point along the seafront where the hotels and open spaces of Wilder Road give way to the tightly packed shops and restaurants around the harbour, although it is difficult to define the exact point at which these two areas begin and end.

**5.12** Beyond the church views become restricted by the narrowness of the streets and the heights of the buildings. Views along St. James' Place and Broad Street are dominated by the variety of the buildings that face onto them which tunnel the gaze into the distance.

**The view west from St. James' Place with the Landmark Theatre highly visible and the Granville Hotel towering above**



**5.13** Ropery Road at its western end has similar properties, with views being confined by the buildings either side. However to the east the street opens out into the town's Bus Station, an open space that does not fit well within the 'tightly packed' streets of the harbour area. Appropriate redevelopment of this open land would return the area to its historic street pattern.

**5.14** The harbour itself provides a wealth of views, from the south across the water to The Quay, and its buildings, and from the north across the water towards the Terraces and the Admiral's House. The multitude of boats in the water are a reminder of the continuation of Ilfracombe's maritime past and that the town continues to have an undeniable association with the sea. At the east end of The Quay an open area provides car parking, and views from here are spectacular, whether to the east towards the dominating cliffs of Hillsborough or back into the town with its buildings slowly rising above the harbour.

**5.15** Other buildings which overlook the harbour, and are visible from it, include the Old Vicarage on Portland Street, and Coronation and Rupertswood Terraces.

**5.16** Fore Street offers some good views along its length, and being the oldest street in Ilfracombe it also holds some of the oldest secular buildings. The George and Dragon pub proudly proclaims its origins of circa 1360. The street rises dramatically from the harbour up to the High Street and the varying heights of the buildings along it add to

the interest of the views. A small area to the north of the main street, known as Lifeboat Square, includes some buildings set below the main street. It was here that the first Ilfracombe Lifeboats were stored, out in the triangular space of the square.

**5.17** Another important element of views within Ilfracombe is the numerous glimpses that are possible up narrow runnels, alleyways and side streets which lead to and from the High Street and Fore Street. These narrow passages sometimes frame views up to the terraces or along terraced rows, such as at Oxford Grove. Views along Oxford Grove also serve as a reminder of the valley setting of Ilfracombe which is easily forgotten when walking along the level gradient of the High Street.

**The view south along Oxford Grove, enclosed on both sides by the continuous facades of the terraces**



**5.18** The valley setting of Ilfracombe together with the many prominent seaward hills mean that there are many places from which the roofs of the buildings are especially prominent and as such the roofscape and design of buildings can have a substantial visual effect from great distances. Even when a roof is inconspicuous from short distances it will most likely be prominent from at least one of the elevated viewpoints available around the town.

## 6 Landscape and Geology

**6.1** Ilfracombe has spread out to occupy the bottom, and much of the slopes, of the Wilder Valley but has not spread significantly further. As such it is still possible to appreciate the valley setting of the town and this is especially apparent from the South West Coast Path to the west of the town across the Torrs. For an increasing number of visitors views of the town from the coastal paths are those that first greet them. These hills which dominate the town are geological features which have restricted the growth of the town.

**6.2** The town is surrounded by rising land on its East, South and West sides providing it with a natural amphitheatre setting. The hills around the town can be seen from anywhere and everywhere and as such form part of many views as well as providing a dramatic backdrop for other features within the town.

**6.3** Some of the buildings within the town have been designed to complement and contrast with the hills that surround the town – The Landmark Theatre with its conical towers is a good example of this.

**6.4** Despite the fact that much of Ilfracombe has developed on low-lying ground the coastline rises up once more to front imposing cliffs to the sea. As a result Ilfracombe is sheltered from the worst of the seaward weather, its harbour being hidden behind Lantern Hill, an outcrop of rock which helps to form the natural harbour of the town offering the best and safest port for ships on the North Devon Coast. This is a boon for local mariners that led to Ilfracombe becoming a major port.

**6.5** Ilfracombe overlies sedimentary rocks, mainly shales and mildly metamorphic slates formed around 300 million years ago at the end of the carboniferous period. These are known as the '*Ilfracombe slates*' and produce a landscape similar to that seen at Morteohoe further west. Ilfracombe lies within a gap between the western and eastern parts of the North Devon Area of Outstanding Natural Beauty that is renowned for its dramatic coastal cliffs and landscape. Hillsborough, lying to the east of the harbour and the borders of the conservation area, is a local nature reserve as well as the site of an Iron Age hillfort.

**6.6** The coastline around Ilfracombe, and within the harbour area, forms part of the North Devon Voluntary Marine Conservation Area (VMCA). The VMCA designation is warranted due to the area's important habitats and rare species of marine life. The North Devon coast is typically rugged and rocky with outcrops of jagged slate running seaward from the base of cliffs. As such it was historically (and still can be) a dangerous environment for ships. With these dangers safe mooring places such as Ilfracombe's natural harbour were all the more valuable.

**6.7** The East and West Wilder Brook's enter the town at the south west and can be seen above ground to the south of Torrs Park and through Bicclescombe Park respectively. However further towards the core of the town these two rivers run through culverts below ground before discharging into the sea at Wildersmouth Beach.

## 7 Trees

**7.1** One of the most significant group of trees within the area is to be found in front of Rupertswood Terrace, from where they progress east along the site of the former Cliffe Hydro Hotel to St. James' Park in the east of town. Here the trees become less dense and mark the transition from the urban nature of the town to the semi wild landscape of Larkstone and Hillsborough.

**7.2** Trees also make a powerful contribution to Torrs Park where they highlight the interaction between the low-density housing and the rising slopes of the undeveloped hillside beyond to the north and west. In the far west of Torrs Park the number and density of trees increases hiding many of the villas on the north side of Torrs Park and Upper Torrs.

**7.3** The churchyard of Holy Trinity Church also contains a number of trees which add to the tranquil and secluded character typical of English parish churches, as well as providing a green haven for wildlife and a biodiversity resource within the town.

**7.4** The area to the north of Adelaide Terrace also contains a large number of trees and represents the highest density of trees near to the High Street. Again these trees have an important part to play in their biodiversity value within an urban environment and an important 'green area' within the high density development.

**7.5** The main seafront areas of the town along Wilder Road are largely devoid of trees, although some can be found in the landscaped park of Runnymede Gardens and bushes and shrubs are used to enclose the parking area in front of the Landmark Theatre.

**7.6** Small numbers of trees can be found between the High Street and Wilder Road in private gardens and what are essentially 'voids' in the development between the two streets which have remained as open spaces. These trees are not usually prominent and go unnoticed as they are often surrounded by buildings on all sides and effectively hidden from public view.

**7.7** Some formal avenues also partially survive. Brookdale Avenue is a good example with street trees along much of its length.

**7.8** Trees not only provide habitats and green infrastructure links but also make a positive contribution to the quality of life for local people and visitors.

### 8 Streetscape Features

**8.1** Wilder Road marks the boundary between the Hotels of Ilfracombe and the coastline their guests come to visit. To the south the street is lined with hotels and promenades of shops mainly catering for the tourist trade, while the northern side of the road opens onto landscaped parks and the slopes leading to the cliff tops and the various coastal promenades and walks.

**8.2** Here there are benches, some sheltered against poor weather. Paved areas lead to the beach and provide a zig-zag route to the top of Capstone; the pattern created by this path is in itself a distinctive feature of Capstone when viewed from Wilder Road.

**8.3** The Bus Station has already been identified as an area that does not fit well with its surroundings, and the area has long been identified as having potential for enhancement through redevelopment. A development brief proposes how this area should be transformed into a retail and housing complex. This will be an opportunity to create a high quality new development that will enhance the character of the harbour area, and the conservation area as a whole while returning the street frontages along Ropery Road and Broad Street that were lost when the Bus Station was built.

**8.4** Throughout Ilfracombe it is possible to find locally distinctive street signs made up of individually lettered blue ceramic tiles. These were produced as a bespoke run for the town by Stovax Ltd. to replace earlier Victorian tiles. They demonstrate the high level of civic pride that led to the town investing in these high quality elements of the streetscape. Unfortunately it means that obtaining tiles to repair damaged or lost signs is difficult and costly. The signs that survive need to be well cared for to avoid their gradual loss and replacement by modern signage that does not possess the same aesthetic appeal or local distinctiveness.

**8.5** Despite the generally high quality of these streetscape features much of the modern street infrastructure within Ilfracombe is either low quality or standard material identical to that used throughout the rest of the country. Traditionally materials such as litter bins, lampposts, signs and railings were sourced from local or regional foundries or suppliers. This gave different parts of the country a different character as styles and designs varied throughout the country and to a certain extent depended upon the budget available locally. Today these components are mass-produced and shipped around the country, erasing the local distinctiveness that had evolved over the previous centuries. As a result any traditional street furniture which has survived to the present day is of interest and deserves to be retained, and renovated where required.

**8.6** Other streetscape features also add character and interest to Ilfracombe. Structures like the bandstand in Runnymede Gardens are of significant interest. Public art can add to the character of a place, for example that found along Broad Street



where pedestrians are treated to a piece of interesting public art featuring bronze reproductions of old etchings of the main views of Ilfracombe (relocated from the Market Arches following vandalism).

**8.7** Features such as hanging basket stands add a great deal to the character and appearance of the streetscape in Ilfracombe especially during the summer months when they are a welcome addition. Unfortunately when not decked out with their floral displays they are crude and ugly steel skeletons which can detract from the streetscene.

**8.8** The hierarchy of routes in Ilfracombe is another streetscape asset, with a good contrast between major routes such as Wilder Road and High Street, linked for vehicles by lesser side roads such as Northfield Road with yet more pedestrian alleyways joining cul de sacs to the High Street for foot traffic only. Some of these pedestrian routes are short and relatively wide while others are narrow passages between buildings that run for a considerable distance before they open up onto the High Street or Fore Street, and also between High Street and Highfield Road.

**Hanging baskets can be attractive during the summer months but their skeletal metal stands are less attractive when devoid of their flowers**



## 9 Street Furniture

**9.1** Ilfracombe has a wide variety of street furniture in a diversity of styles and from a wide range of periods. In Fore Street street lighting has been selected which reflects its status as Ilfracombe's oldest street, with lamps hanging on intricate brackets from their poles. Other areas have upright lamps with ladder bars in the style of old gas lamps, and yet more areas have standardised modern lighting in aluminium, steel or concrete.

**9.2** Telephone kiosks are also abundant within the conservation area and again range from the modern glass and stainless steel kiosks found near the Pavilion Gardens to the K6 kiosks on the old quay head (Grade II Listed) and at the junction of Wilder Road and Northfield Road.

**9.3** Litter bins are also abundant throughout the town and these too are in a variety of styles and materials, including new street recycling bins that have been installed on the High Street. The major problem with Ilfracombe's street furniture is not the wide variety of styles, materials and ages but rather the simple lack of consistency in something as simple as colour. The majority of street furniture within the conservation area is a dark blue, often with highlighting in white. Unfortunately some more recent bollards, railings, electricity junction boxes and bins are finished in dark green, and yet more (including the new recycling bins) are in black, some with gold detailing.

**9.4** The lack of consistency in terms of styles, designs and materials is a result of the differing age of various elements of street furniture. This is especially prominent in the town's bins many of which are of iron and carry the date of their manufacture. Many of these blue bins were installed as part of Townscape Heritage Schemes, a Townscheme and Conservation Area Partnership (CAP) scheme, with input from the Civic Society. This lack of consistency in design is not in itself a problem and is probably unnoticed by most people. However, the lack of consistency in terms of colour is more apparent and leads to a disjointed appearance of the streetscape.

**New recycling bins are a useful new addition to the streetscape but break the established historic colour scheme for street furniture in the town**





**9.5** This disjointed inconsistency is well demonstrated on the path to the top of Capstone. Here the steep paths are edged by railings. Sometimes these are tubular metal rails held on concrete posts, sometimes complete tubular steel assemblies without concrete posts. Sometimes the paths are edged by chain hung between concrete posts, and for the final stretch to the top both chains and rails are replaced by timber fencing.

**9.6** At the top of Capstone flies the Union Flag, visible from most parts of the town, along with an ordnance survey marker post, a memorial statue and a faded interpretation board. This board was erected in the 1980's as part of the Townscape Heritage Initiative and shows a panorama of the view identifying key buildings and features. Much of the board is now illegible. A similar board giving historical information about the High Street located at mouth of the alleyway linking the High Street to Springfield Road is also in poor condition. When interpretation panels are in such poor condition and can no longer be read they serve no function, other than to highlight the continuing lack of pride and maintenance prevalent in the conservation area.



When interpretation panels are in such poor condition and can no longer be read they serve no function, other than to highlight the continuing lack of pride and maintenance prevalent in the conservation area.

**9.7** Benches can be found in many public spaces around the town in areas such as the churchyard and war memorial, Runnymede Gardens and Pavilion Gardens, along Capstone Parade, the junction of Wilder Road and Northfield Road, along the quayside in the Harbour and at the bottom of Victoria Road where it joins High Street. Benches can also be found sheltered in stone alcoves around Capstone Parade and at the foot of Capstone Hill as a distinctive local feature. These benches are all of differing design, although most are regularly used by tourists especially during the summer months. The benches with timber seats tend to be in relatively poor condition; poor maintenance over many years having damaged the timber leading to mould growth and decay.

**9.8** Railings are also found throughout the conservation area, either acting as barriers for pedestrians, as on the raised pavement areas in Fore Street or as boundary features along front walls, typically of hotels and houses along Wilder Road and Torrs Park. Railings also feature as architectural embellishment on buildings around the conservation area, either as balcony railings, or roof crowns.

## Signage

**9.9** Much of the pedestrian signage within the conservation area is in the form of cast iron ‘finger posts’ which make a fantastic contribution to the historic streetscape of the town, and most are well maintained. There are, however, some problems with these signs.

**9.10** ‘Active’ signs are painted in the typical Ilfracombe blue with their embossed letters and edging picked out in white. However, redundant signs pointing the way to closed toilets and the Victoria Pavillions have not been removed; they simply have their white embossed lettering painted out in matching blue, and sometimes even this is overlooked leading to confusion.

**9.11** More modern pedestrian signage comes in the form of ‘brown’ tourist signs which point the way to sites like the Tunnels Beaches, the Harbour and the Landmark Theatre. Some blue signs have also appeared as pedestrian signs pointing the way to the High Street and Shops, again showing a lack of consistency in the design of the signage for the town. In places, new signs point the way needlessly to attractions which can be seen only a few metres away.

**9.12** Some signage has an enormous amount of blank and empty space, meaning the sign is simply too large for the information which it is required to carry. There is no reason for having overly large signage; it makes signage more prominent within the streetscape and hides views of features behind; and a larger sign will cost more to produce. Signs should be of a size more appropriate to the amount of information they are required to carry so as to avoid unused space and invasion into the streetscape.

**Cast iron finger signs remain within the conservation area and most are well maintained**



**9.13** Many streets within the town retain older street signs, some in white and black cast iron and some with enamelled ceramic 'letter' tiles. These historic signs are important survivals from the past, and are unfortunately all too often 'upgraded' to modern signage – recently a cast iron street sign for Runnacleve Road was damaged and has now been replaced by a modern laminated sign, taking an opportunity to not only vastly increase its size, but to incorporate brown signs to the Tunnels Beaches only a few metres away.

**9.14** The loss of the blue letter street signs is an even bigger problem. The tiles are no longer made in bulk and are therefore costly to acquire, and damage to a single letter can lead to pressure to replace the entire sign with a stock modern unit which does not reflect the historic nature of the area or the local distinctiveness shown by more traditional signage.

**Street signs which have lost their signage detract from the character and appearance of an area making it appear neglected**



### Surface Treatment

**9.16** The treatment of paved surfaces varies widely throughout the conservation area, based largely on the perceived value or 'prominence' of various areas. As a result the seafront along Wilder Road has received some embellished surfaces featuring

**A particularly grand example of the use of the blue ceramic street sign tiles found throughout the conservation area**



**9.15** Some streets have more than one street sign, with an historic blue tile sign just above a modern laminated sign displaying the exact same information, a totally unnecessary duplication that adds needlessly to the growing number of signs within this town. Yet more examples can be found of signage posts which carry no signs, or street name signs that carry no street name. It is important to maintain the appearance of the streetscape with simple principles being adhered to. For example ensuring that new signs are, wherever possible, affixed to existing posts or even to buildings, so as to avoid the proliferation of new signage posts.



circular patterns made up of polychrome brickwork and a generally high quality of surface treatment. However, in some cases repairs have been carried out to these embellished surfaces using brickwork that does not match the original sections surrounding the repairs. The result is a disjointed appearance that detracts from the intention of the design.

**A decorative element of paving beside Wildersmouth Beach showing how inappropriate repairs can damage the effect of a streetscape feature**



**9.17** The High Street also gets a high quality of surface treatment in the form of tessellated buff bricks in the style of Marland Bricks, which work well along the High Street where many of the buildings feature Marland bricks to some degree or other. Along the slopes of Fore Street these tessellated bricks are replaced by larger stone pavers, still of a buff colour and still executed to a good standard. Similar pavers appear along Northfield Road and Wilder Road where it joins the High Street.

**9.18** Some areas receive an unusual highly decorated surface of small square tiles of Marland clay, examples are 'The Lanes' and Shaftesbury Road. These are of particular importance, not only for their high design quality, but because Marland clay is no-longer worked they are essentially irreplaceable.

**Decorative Marland bricks used as paving in The Lanes**



**9.19** Elsewhere a further mixture of concrete paving slabs and the standard tarmac surfaces are prominent; even the Torrs with its high quality villas only receives tarmac pavements. Along Market Street a stretch of concrete paving tiles is at odds with massive granite curb stones.

**Massive granite curb stones along with concrete pavers as a pavement surface on Market Street**



**9.20** In other areas a mixture of buff bricks and buff pavers are used with the edges between curb stones and buildings filled by bricks and the central section of the pavement occupied by the pavers.

**9.21** In some short stretches cobbled surfaces survive within the town. Most typically these can be found on the pavements at the ends of the various lanes opening onto the High Street and in places along Fore Street. Cobbled surfaces can cause conflicts of interest as they can make it difficult for wheelchair users and parents with pushchairs. Despite this the rarity of the survival of cobbles means they are worthy of retaining and maintaining wherever this is practical and possible.

**9.22** As with street furniture and signage the major thing that lets down the town's street surfaces is the lack of consistency between, and sometimes within, streets.

## Public Art

**9.23** In various places within the town can be found pieces of public art, or commemorative pieces. The largest of these works can be found along Broad Street, where they were re-located from under the Market Arches. The large bronze styled panels are actually formed from glass-reinforced plastic and feature scenes in the style of historic engravings of the town and as such are a public record of the town's history and origins being both informative and aesthetically pleasing.

**The bronze panels along Broad Street add to the historic character of the area and feature historic views of the town**



**9.24** Under the Market Arches the panels have been replaced by a series of murals produced by Ilfracombe Arts College.

**9.25** To the east of the Landmark Theatre is a commemorative piece of public art for the achievements of record breaking triple jumper Jonathan Edwards, who lived in the town for 11 years between 1976 and 1987. The piece takes the form of a mosaic featuring three decorative circles linked along a line. At the southern end of this is a cairn carrying a commemorative plaque.

**9.26** Elsewhere can be found a pair of copper men sitting on a rock in the garden areas at the junction of Wilder Road and Northfield Road. These are slightly different from other public art in the town as they do not represent a particular historical event or local person but are simply art works, although they were produced locally, which adds interest to the streetscape.

**9.27** The Lanes feature several small mosaic tiles featuring local buildings and events. A wall which held a mosaic of an aquatic theme is now in a very poor condition, much of the blue painted plaster having fallen from the wall. A larger mosaic features the date 1993 and a series of tiles showing local buildings and highlighting the town's close connection with the sea. These mosaics, along with a metal throw over and lantern (now damaged) at the entrance to The Lanes from Market Street and a mural around the entrance from High Street, were part of an Ilfracombe Civic Society project.

**9.28** Similar iron throw overs, some featuring lanterns, can be seen at the ends of some of the other lanes that join the High Street and could also be considered artistic embellishment.

**A piece of mosaic art in the Lanes as a project by the Ilfracombe Civic Society featuring local views and buildings on a seaside theme**





## 10 Architecture

**10.1** Thanks to the scale of the Ilfracombe Conservation Area it contains a wide range of architectural styles, a range of building sizes and periods of construction from the Medieval parish church to the Landmark Theatre of the 1990's, and from the Georgian Terraces to the grand Victorian villas of Torrs Park. The great variety to be found within Ilfracombe is an asset and an intrinsic part of the character of the town and despite the apparent dominance of the Victorian period there are many buildings from other periods of the town's past that survive today.

**10.2** Much of the architecture found along the seafront area and Wilder Road is of Victorian origin, although there are some exceptions most notably the Landmark Theatre (Built 1997). The Harbour area, meanwhile, contains a wealth of Georgian buildings, and even older buildings some potentially of medieval origin along Fore Street. Besides the parish church the oldest buildings in Ilfracombe can be found in Fore Street; some such as the George and Dragon Pub (c.1360) are clearly old but others hide medieval masonry behind their remodelled Georgian and Victorian facades.

**The George & Dragon, reputed to be the oldest secular structure in the town, dating to the 14th Century**



**10.3** Despite the abundance of Victorian buildings, terraces and planned developments designed and executed in the gothic style, there are still survivals of the local vernacular tradition to be found within Ilfracombe. Just off the High Street lies Meridian Place which retains examples of vernacular cottages along its east and west sides, leading up to grander buildings in the Georgian style. The southern end of Broad Street also holds some vernacular survivals as a group of cottages.

**10.4** The Georgian period is also well represented within the surviving architectural landscape of Ilfracombe. The harbour area has a good example of a Georgian building constructed of imported materials: the Manor House (Grade II listed) built by the Bourchier Wreys in the 1720's of red brick with sandstone dressings. These materials are not found within North Devon and were most likely brought into the town by sea.

**The Manor House is a good example of Georgian building constructed of materials imported into the town**



**10.5** The Britannia Hotel (Grade II listed) is another example of a Georgian building within the harbour area, from the later part of the Georgian period. The Britannia features bow windows on its harbour facing facade, although its main frontage onto Broad Street does not feature such elaborate elements, showing that the building regarded its views over the harbour as a more important feature than its landward approaches.

**10.6** Several grand terraces also survive from the Georgian period. During this period the terrace was not associated with low quality industrial workers' housing as it would be in later years, but was a design tool by which an architect could design a building with palatial qualities of design and scale while populating it with several households. The grandest examples of this concept are the 'Royal

**Of the town's Georgian terraces, Adelaide Terrace retains most of its features, including the central pediment**



Terraces' of great Georgian spa towns like Bath and Buxton. Ilfracombe's examples are less stunning than those great crescents, being of rendered brick and stone, high quality building stone not being available locally. Good examples include Hillsborough Terrace, Montpelier Terrace and Adelaide Terrace. Of these examples Adelaide Terrace survives in the closest to its original design form, avoiding a vast number of additions



and alterations and retaining its central pediment. The four outer houses were added later in keeping with the overall design and retain the Georgian external appearance despite having Victorian internal features.

**10.7** The Bath House at the entrance to the Tunnels Beaches off Wilder Road was built in 1836 and is an early example of classical revival architecture. When built it was an almost exact replica of the Athenian Treasury at Delphi. The building replicates features such as Doric columns and entablatures in wood due to the lack of good quality building stone locally. Many other buildings in Bath Place also have columns and entablatures executed in wood and this is a feature found in other towns in North Devon such as South Molton's South Street where many buildings have timber columns flanking pedimented doorcases. Further examples of this style of architecture survive scattered around Ilfracombe and include the Market House of 1860 on the High Street with its three storeys of arched openings flanked by columns of a different order on each floor; Tuscan at ground level with Doric and then Ionic above. The arched openings of the Market House mark it as being of a Roman Classical design which incorporated the round headed arch, whereas the Greek version of classical architecture relied on beams carried on columns, the Greek architects having not developed the arch.

**10.8** The Masonic Temple in Northfield Road was built when the classical revival was in decline in 1899 and is a late example of a building in the style giving Ilfracombe a series of classical buildings from throughout the period when the style was popular. The temple is built of imported stone, probably Bath Stone, and may reflect the growing influence of the arts and crafts movement, inspired by the writings of Ruskin, which called for an honesty of design and construction in buildings. As a result of this sentiment the idea of using timber to imitate real stone had lost its popularity and was not considered a worthy cost saving measure as it had been 70 years before when the Bath House was built.

**10.9** As a result of this 'honesty' in building it was felt that the materials from which a building was constructed should not be disguised or hidden. In Ilfracombe this presented a problem, because the local shale stone was neither attractive nor enduring and the Georgian practice of rendering over the material both disguised the poor appearance and gave a protective covering. The fact that render disguised the material of the building meant it was not 'honest' and later buildings of the Victorian period had to have their materials imported from elsewhere; bricks from Fremington and Marland and stone from Combe Martin or even Wales. Despite the fact that it was technically unsuitable for being left exposed we do see the use of the local shale stones in the Victorian period, often as quoining or decoration around windows and doorways as can be seen on the Bath House Hotel on Runnacleave Road.

**10.10** These earlier styles and periods of architectural revival have all left their mark on the character of Ilfracombe, but they are all overshadowed by a style that is predominant within the conservation area and that is the Gothic style of architecture.

**10.11** This style of architecture was an evolution of the Roman Classical style that took place throughout the medieval period and across all of Europe. The origins of gothic style was 'Romanesque' and this form of architecture utilised the round headed arch developed by the Romans, together with techniques of vaulting. The style was characterised by its round headed windows and doorways, bulky construction with thick walls and huge supporting piers.

**10.12** The pointed arch, which is the defining characteristic of later gothic architecture, was a construction technique which appeared in Europe in the early 1100's. Over the next few centuries the style developed, eventually having three distinct phases known in Britain as:

1. Early English
2. Decorated
3. Perpendicular

**The Bath House & Palm Court Hotels (formerly the Runnacleave Hotel) are a good example of a large gothic revival building using local materials**



**10.13** It was gothic architecture that rose to dominance during the Victorian period, going hand-in-hand with the Victorian revival of the church and popular religion. This return to favour of Gothic architecture was known as the Gothic Revival. Architects such as Pugin were quick to point out that gothic architecture had evolved to be the architecture of Christian religion, and indeed much of the evolution of the style was owed to the building of churches and cathedrals. Pugin also pointed out that building a Christian church in the style of a Greek or Roman pagan temple, such as Sir Christopher Wren's London churches and St. Paul's Cathedral, was bounding on the heretical. This concept caught on and Gothic architecture, which had originally been

the architecture of castles, palaces and churches became the benchmark for Victorian buildings of all varieties, from shops to houses, civic buildings and of course churches. It is Victorian Gothic Revival architecture which is the most common feature of Ilfracombe's buildings and streets as the prominence of the style coincided with the town's expansion in the 19th century.

**10.14** Castle House, which stands overlooking the harbour, is an early example of gothic revival architecture in that it is essentially a late-Georgian villa with pointed windows in the Gothic style. Beyond the hints at Gothic style suggested by windows and doorways the building is typically Georgian with plain painted render walls.

**10.15** Runnymede House on Runnacleave Road is an early example of a true Gothic Revival building, exhibiting a wide variety of features and design elements from Gothic architecture. The building has pointed windows but with stone hood moulding above the openings as a decorative feature with the oriel windows having stone mullions in the Tudor style. The roof is heavily gabled, making the gables into a feature of the design instead of seeking to hide them behind parapet walls as on Castle House. The bays and porches are topped by castellations bringing a suggestion of medieval military architecture. Chimneys are also made into a prominent feature within the roofscape, being sited so as to be seen.

**An early example of a true Gothic Revival building can be found in Runnymede House built in the 1840's**



**10.16** The later Victorian period saw a more refined variety of gothic buildings, and this is illustrated superbly by the buildings that make up Torrs Park, which was developed by a group of local men who grouped together to form the Ilfracombe Joint Stock Land and Investment Company from around 1880 onwards. A greater degree of 'honesty' in construction led to most buildings being of bare or exposed brick or stone with an almost total absence of render in the development. Buildings often exhibit structural polychromy, the method of decorating a building by using materials of different colours to create bands or patterns or to highlight features such as windows or doors. Such buildings are particularly vulnerable to having their external walls painted as this hides the natural colour scheme which was built into the design.



Alpha House (1880) at the Junction of Church Street and Wilder Road is an example of a building where the original colours of the structural materials have been painted over and lost.

**10.17** The buildings in Torrs Park also demonstrate some later Victorian gothic features imported from the continent – including French pavilion and mansard roof designs.

**10.18** The later Victorian period also saw the Arts and Crafts movement take the idea of honesty in construction a step further with the concept that a building's design should reflect its use with the internal arrangement designed for efficiency and ease of use rather than to give a symmetrical external appearance. This gave Arts and Crafts buildings an irregular plan and the appearance that they had evolved over a period of time even though they were the result of a single planned phase of building. Ilfracombe has a prime example of this type of building in The Red House (St. Brannocks Park Road, outside of the conservation area), most likely a reference to a building of the same name commissioned by William Morris, a pioneer of the Arts and Crafts movement.

**10.19** Dutch Gables make a prominent addition to many buildings on the High Street and contribute towards the local character as a major feature. Dutch Gables first appear on buildings in the Low Countries in the late 16th Century as a component of Renaissance architecture. They are a decorative variety of parapet wall which usually roughly follow the pitch of the gable behind providing a decorative pediment which tops the walls of a building. Typically they are being stepped or curved, but sometimes a combination of the two. Despite their prominence along the High Street they are rarely seen in the wider conservation area and as such cannot be considered a major feature of the conservation area as a whole. However, they are prominent and do contribute to the character of the High Street where they are found.

**Alpha House occupies a prominent corner site with its circular corner tower supported on columns**



**Dutch Gables feature most prominently on buildings along Ilfracombe's High Street**



**10.20** Oriel windows are another major building component found throughout the conservation area on a wide variety of buildings in terms of style and age that contribute positively to the character of the conservation area.

**10.21** Later architectural styles can also be found within the Ilfracombe Conservation Area. The building which is now the Ilfracombe Centre represents a building, or extensive re-modelling of an existing structure, of 1934 when the Ilfracombe Gas Company had their offices here. The Art Deco design was the work of local architect Allen T Hussell and is excellently executed. Vestiges of the building's original use survive with the monogram of the gas company still above the entrance at the corner of High Street and Northfield Road. Art Deco as a style was popular throughout the 1920's and 30's and its sharp angular designs borrowed much from renewed interest in Egyptian architecture and design following the discovery of Tutankhamun's Tomb in 1922.

**10.22** Ilfracombe's roofscape is dominated by slate as a roofing material, the town's status as the best port on the North Devon coast allowing for the import of roofing slates from Wales and the resultant popularity of the readily available material. Many of the slate roofs in Ilfracombe have been 'Turnerised', a process invented by a Mr. Turner in the 1890's. This involves repairing leaking slate roofs by applying a hessian mesh and applying bituminous material to seal the roof and was particularly common practice during the 1960's and 70's. The result is a coating that is almost impossible to remove, visually unpleasant and with only a relatively short life – it was only ever intended to be a short term 'cheap' repair. The result is that all the roofing slates invariably have to be replaced the next time the roof fails as they are unsalvageable once the coating has hardened and this makes the ultimate cost of repair significantly greater.

## 11 Prolific Architects

**11.1** Several local architects have been particularly influential in shaping the character and development of Ilfracombe. A brief summary of these architects and their work is given below:

### **W.C. Oliver**

**11.2** An architect from Barnstaple responsible for designing 41-42 and 110-112 High Street which was originally a Post Office. Oliver was an oddity among the major architects in Ilfracombe in that he was not a local man. He returned to Ilfracombe later in his career to design buildings in Torrs Park from Parkroyd to Torrsvale and the impressive Westwell Hall.

### **J.H. Huxtable**

**11.3** He was responsible for several buildings throughout the town including 35 High Street, 1-4 Somers Crescent. Huxtable did not remain in Ilfracombe long, having arrived shortly before 1870 he had disappeared from the town by 1878.

### **W.H. Gould**

**11.4** A local man, potentially confused with R.D. Gould of Barnstaple but apparently of no relation. He was a part-time surveyor for the Local Board of Health (essentially a fore-runner to the Town Council). Buildings in Oxford Grove including the two corner buildings that adjoin the High Street and the terrace along the east side of the street, with number 6 being used as Gould's office, are further examples of his work. Torrs Park also received buildings designed by Gould, Seven Hills and Abbeydale were built in 1876. Many churches are also designed by him including the Baptist Church in the High Street and the Methodist Church in Wilder Road.

**11.5** His most prominent work was the Victoria Pavilion (1888) built from glass and iron in the style of the great conservatories and the Crystal Palace of the Great Exhibition. The Victoria Pavilion was demolished in the 1990's.

### **W.M. Robbins**

**11.6** Robbins appears in Ilfracombe around 1878 – although he seems to be unknown elsewhere, he had a good reputation from the moment he arrived in Ilfracombe and was successful in acquiring lucrative work.

**11.7** He was able to purchase 'Bloody Field' for £2650 and developed the site into what is now Brookdale Avenue. He was also responsible for several Torrs Park villas including Royston, Grangewood, St Martin's. He was also the architect of two hotels - The Royal Clarence Hotel along the High Street and Berkeley Hotel along Wilder

Road. He had a great skill in his attention to detail and many of his buildings feature iron finials and railings, terracotta panels, and the extensive use of coloured glass in windows.

**11.8** Robbins was less of a Gothic purist than the other architects, especially Gould, and incorporated more Renaissance details into his designs including the use of pavilion roofs. He also moved away from the arts and crafts ideas of design and returned to symmetry in his buildings.

**11.9** Robbins built a house for himself in Ilfracombe; Brookdale Lodge in Brookdale Avenue was completed in 1881. By contrast this building embraced the arts and crafts ideas of the 'Vernacular Revival' and has a totally asymmetrical design demonstrating his great flexibility as an architect.

### **Allen T. Hussell**

**11.10** Hussell was a pupil of W.H. Gould, which shows in some of his buildings that have a strong feel of Gould about them. Hussell was a local man, born in the town in 1870. Hussell played an important part in spreading his respect of the town's Victorian architecture, notably in a series of articles that he wrote for the Ilfracombe Chronicle in 1937. He also wrote a book on North Devon Churches in 1909, composed music for several popular songs and was an accomplished pianist.

**11.11** His buildings can be found at 2-6, 14-16 and 22 Broad Park Avenue, Westaway House (1913) near the Tunnels entrance, 1-2 Church Street, 70 and 132 High Street. He also designed the 'Gaiety Theatre' which was added to the Promenade around 1910, and now disused.

**11.12** Hussell was an architect working at the end of the Victorian period and the designs of his later buildings show a departure from Victorian style and a move towards the more functional simplicity of more modern buildings. This transition is particularly obvious when comparing his earlier buildings in Broad Park Avenue to Westaway House.

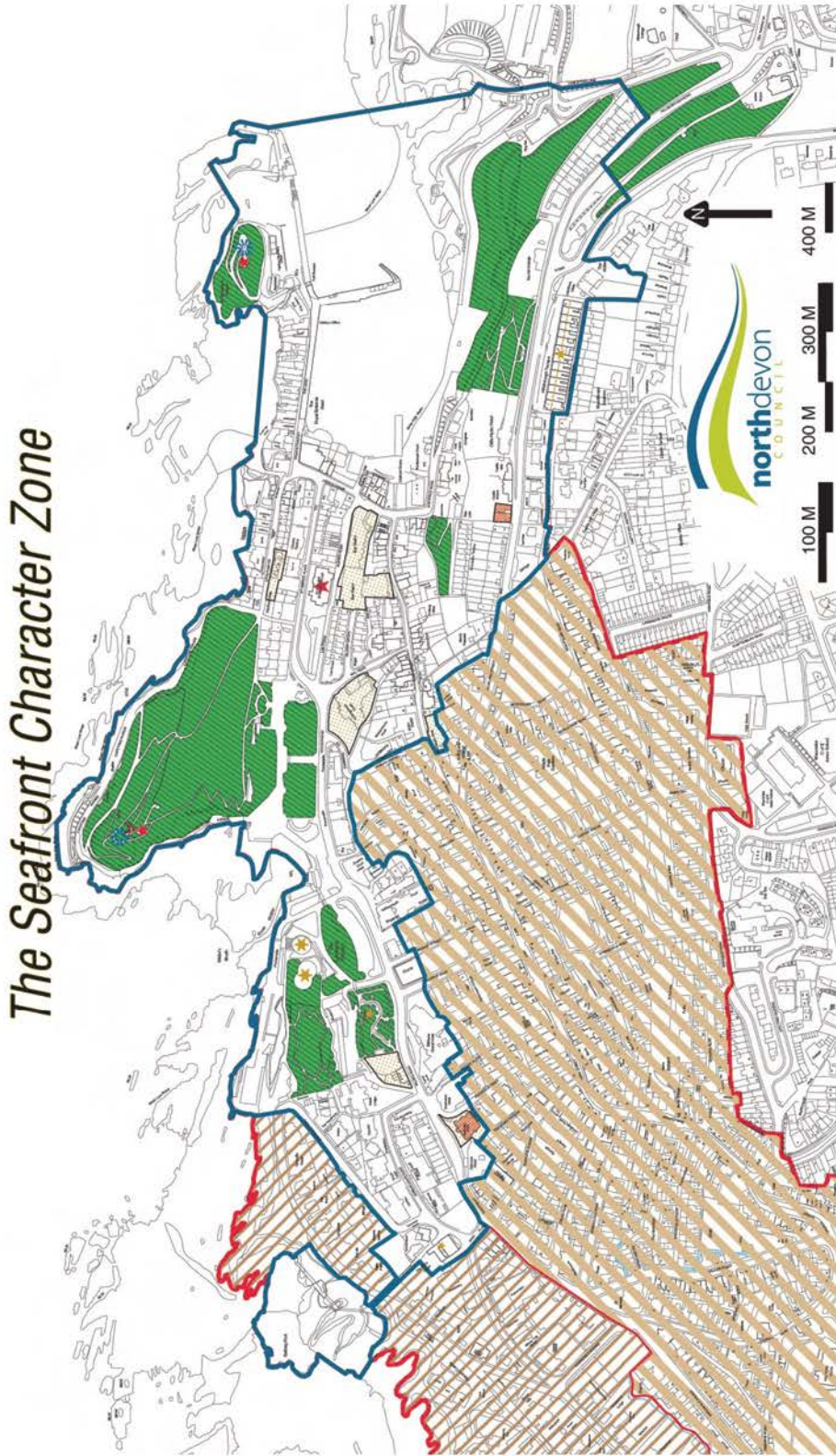


## 12 Character Zones

**12.1** In order to better understand a large and complex area like Ilfracombe it is helpful to divide the area up into separate 'character zones'. Each zone will have a different character and / or function and by treating them individually a more detailed understanding can be achieved. In the case of Ilfracombe the area can be split into three broad areas:

- **The Sea Front** - The tourist area and hotels along Wilder Road, including the open space beneath the Capstone and the shops and marine uses around the harbour.
- **High Street** - Including the High Street itself and the terraced residential streets that radiate off of it.
- **Torrs Park** - A late 19th / early 20th Century planned housing development.

**12.2** Some of these areas can be further divided into character 'sub-zones', areas which are different to varying extents in terms of use, density of development and architecture, and yet have a degree of continuity linking them together.



## Character Zone 1 – The Sea Front

**12.3** Ilfracombe's seafront forms a character zone within the conservation area. It is here that land and sea meet and it is Ilfracombe's coastal position which is its major attraction for tourists. The Harbour is among the oldest parts of the town being the centre of one of the two early villages that would grow to become Ilfracombe. The sea front developments along Wilder Road are all later, the area not being developed until the late Georgian and early Victorian periods. It was this period that saw the growth of tourism and an increased demand for grand hotels, promenades and shops.

### Character Sub-Zones

**12.4** Within the seafront character zone there are two distinct sub-zones, splitting the area into east and west. The area to the east is centred on the harbour and the associated activity along with shops, restaurants and various tourist facilities within a narrow street pattern. The area to the west is dominated by large areas of public open space and the grand hotels that form the backbone of Ilfracombe's tourist-driven economy. Both of these areas are characterised by their close association with the coastline and the sea, but both have very distinct characters, appearances and densities of development.

### The Harbour Sub-Zone

**12.5** The Harbour itself dominates this sub-zone and remains an attraction for tourists as well as being a working harbour. The MS Oldenburg operates out of the harbour taking passengers to and from Lundy Island. Much of the land immediately surrounding the harbour is given over to vehicular parking during the summer, with the various smaller boats being lifted from the water and parked up on the car parks through the winter months.

**12.6** The harbour is dominated by the tiny St. Nicholas' Chapel sitting on top of Lantern Hill to the north. From the chapel, views across the harbour to its southern side are particularly splendid. There are many prominent buildings including the Admiral's House and Hillsborough Terrace along with a ribbon of green space running along the south of the Harbour. Although not within the conservation area Hillsborough towers above the harbour and Lantern Hill, with various small beaches, caves and cliffs around its base, providing part of the dramatic setting of the harbour.

**Ilfracombe Harbour is still home to a large number of small leisure and working craft, as well as larger passenger ferries to Lundy**





**12.7** In the shadow of Lantern Hill can be found Ilfracombe Aquarium and a set of public toilets extravagantly designed with classical columns executed in Marland brick. These were salvaged from an older toilet block on the site and demonstrate the flamboyance of Ilfracombe's architecture.

**The toilets on the harbour incorporate extravagant pilasters salvaged from earlier toilets on the site**



**12.8** The buildings along The Quay are mainly three-storey buildings, while some are shorter and have dormer windows providing a 4th floor in the attic (East end of the harbour) and others have tall mansard roofs providing a full height attic floor (West end of harbour). The buildings also feature oriel windows on their 1st and 2nd floors, some of which have iron railings between them, either as architectural decoration or to enclose small balconies. They find themselves in a variety of uses from tourist gift shops and take aways to high quality restaurants meaning that the harbour has something to offer for tourists on a range of budgets.

**12.9** The Britannia Hotel sits on the corner between The Quay and Broad Street, exposing an elaborate facade of full height bow windows onto the open space of the harbour. A more restrained frontage faces onto Broad Street where it is clear that the building was once two properties from the arrangement of the building's fenestration.

**The harbourside elevation of the Royal Britannia Hotel incorporates impressive full height bow windows**



**12.10** The quayside and walls along the north side of the Harbour and the old Quay Head are grade II\* listed, with the oldest parts of the quay and pier dating to the 17th century, with widening works of the 19th century and stone parapet walls installed for public safety in the 20th century. Since Ilfracombe has been a port since the 13th century it is possible that elements of a medieval quay survive under the later works visible today.

**12.11** Capstone Road has a terrace of high quality three storey Georgian buildings, many featuring fanlights above their doorways, on its north side running from Broad Street to the open space of Capstone Hill. On the south side of the street there are a

group of partly timber clad holiday chalets which appear crude and squat beside the taller and grander terrace which faces them and the guest houses on St. James' Place behind.

**12.12** Ropery Road still contains warehouse style buildings on its north side, this having once been the site of a ropewalk, a long narrow building where strands of material were laid out and twisted to form ropes which were essential to shipping.

**12.13** At the corner of Ropery Road and Broad Street is the town's Bus Station which is an area of open space where once there was continuation of the street frontages of Ropery Road and Broad Street. This open site detracts from the tight pattern of street frontage development seen in the surrounding area of the harbour character sub-zone.

**12.14** Fore Street contains many of the oldest secular buildings within the town, including the George and Dragon Public House, dated circa 1360 which is the oldest building in the town other than the parish church. This area of Fore Street also has a high concentration of listed buildings. The street itself rises up from the Harbour to become the High Street at its junction with Portland Street giving it an interesting roofscape as the buildings on either side climb up the hill. Some buildings, such as those around Lifeboat Square, are built below the level of the street and again these buildings add interest to the streetscene.

**12.15** Various alleys and passages lead between Fore Street and Wilder Road. Although many are now poorly kept and underused as pedestrian routes, they add to the character of the area and allow faster access down to Wilder Road.

**12.16** This sub-zone also includes Hillsborough Terrace, to the south of the Harbour, a grade II listed terrace built in 1810 which is identified in its listing description as being a particularly prominent terrace when viewed from the harbour. It is for this reason that it is included in the harbour sub-zone. Coronation and Rupertswood Terraces are also included in this area, with the open space in-front of Rupertswood Terrace being of particular importance, even though its secluded position off Quayfield Road means it is often overlooked.

**12.17** Alongside Hillsborough Terrace to the west is a stretch of detached villa style properties, ending at junction of Portland Street and Castle Hill with Pimpernel's Garage, one of the few art deco styled buildings that exist within Ilfracombe.

**12.18** The site of the former Cliffe Hydro Hotel is also included in this zone. This site overlooks the harbour and is also currently undergoing re-development by McCarthy and Stone as a residential development in a modern but sympathetic design.

**12.19** The area to the south east continues along the strip of green space along the southern edge of the harbour, forming a finger of open land reaching down between Larkstone Lane and Hillsborough Road.



**12.20** The church of St. Philip and St. James stands at the junction between the Wilder Road and Harbour Sub-Zones. Its tall tower can be seen as a landmark feature from the Harbour itself, and stands out in views from Hillsborough, Lantern Hill and Capstone, as well as forming part of the development along Ropery Road. Some glimpses of the tower are also possible from Hillsborough Road and Fore Street and from higher land around the town. At the same time the churchyard to the west signals the beginning of the more open development pattern of the Wilder Road sub-zone and the church building terminates key views along Wilder Road from the west.

### The Wilder Road Sub-Zone

**12.21** The largest single component of the Wilder Road character sub-zone is the quantity of green space that it includes on the northern side. The steep slopes of Capstone Hill, and the Victoria Gardens which front onto Wilder Road represent a significant amount of public green space within the heart of the town. Capstone Parade provides a promenade around the base of the hill, with views out across the Bristol Channel, while various paths lead up to the summit from which views out across the town, and to the Welsh coast are possible on a clear day.

**Wilder Road is characterised in part by the large expanse of green space to the north of the road, part of which is formalised by large quantities of street furniture and walled lawns**



**12.22** The Landmark Theatre was completed in December 1997 and its twin cone design stands out within the green space on the north side of Wilder Road. The bricks for the building are of Belgian white china clay which is similar to the Devon Marland clay which is no-longer worked. The design of the building was controversial and is generally either loved or hated, but the building has been successful and regularly hosts shows and events which draw tourists and locals alike. The overall design of the building stemmed from the consideration that it would be visible from all sides and as such a building with a flat facade would be less impressive when viewed from its sides and from above on the Capstone. The conical nature of the two towers makes the building complement the hills within and surrounding the town.

**12.23** The Ilfracombe Museum can be found a little way to the west, in a building which was once the laundry of the grand 'Ilfracombe Hotel' that was demolished in 1976. The museum occupies an excellent setting behind Runnymede Gardens and the landscaped area around the Landmark Theatre.

**12.24** Although the majority of the south side of Wilder Road is occupied by large, grand hotels such as the Collingwood, the Imperial Hotel, and the Berkeley Hotel, there are some smaller buildings.

**12.25** The Promenade is a low, two storey building, facing out towards Capstone and with views to the sea and beach through Wildersmouth. The Promenade brought shops from the High Street down to the leisure area around Capstone, as well as accommodating a theatre on the upper level. The Promenade was, as its name suggests, designed to be a place where tourists could walk and shop, linking with the circular walks already available around Capstone, and its covered walkway. The upper balconies were supported on cast iron columns keeping pedestrians out of the sun in good weather and out of the rain should a storm occur.

**The promenade faces out onto the green space around Capstone Hill, with limited views to Wildersmouth Beach to the north east**



**12.26** The Bath House is within this character zone as its historic function, along with the adjoining Tunnels Beaches reflect the seafront tourism and leisure character of the zone. The building is in Greek Revival style, executed in timber rather than stone as local stone was of inferior quality and imported stone was prohibitively expensive. The tunnels beaches are linked to this sub-zone via the tunnel cut through the hill in the 1880's\*\*, the tunnel itself also being grade II listed.

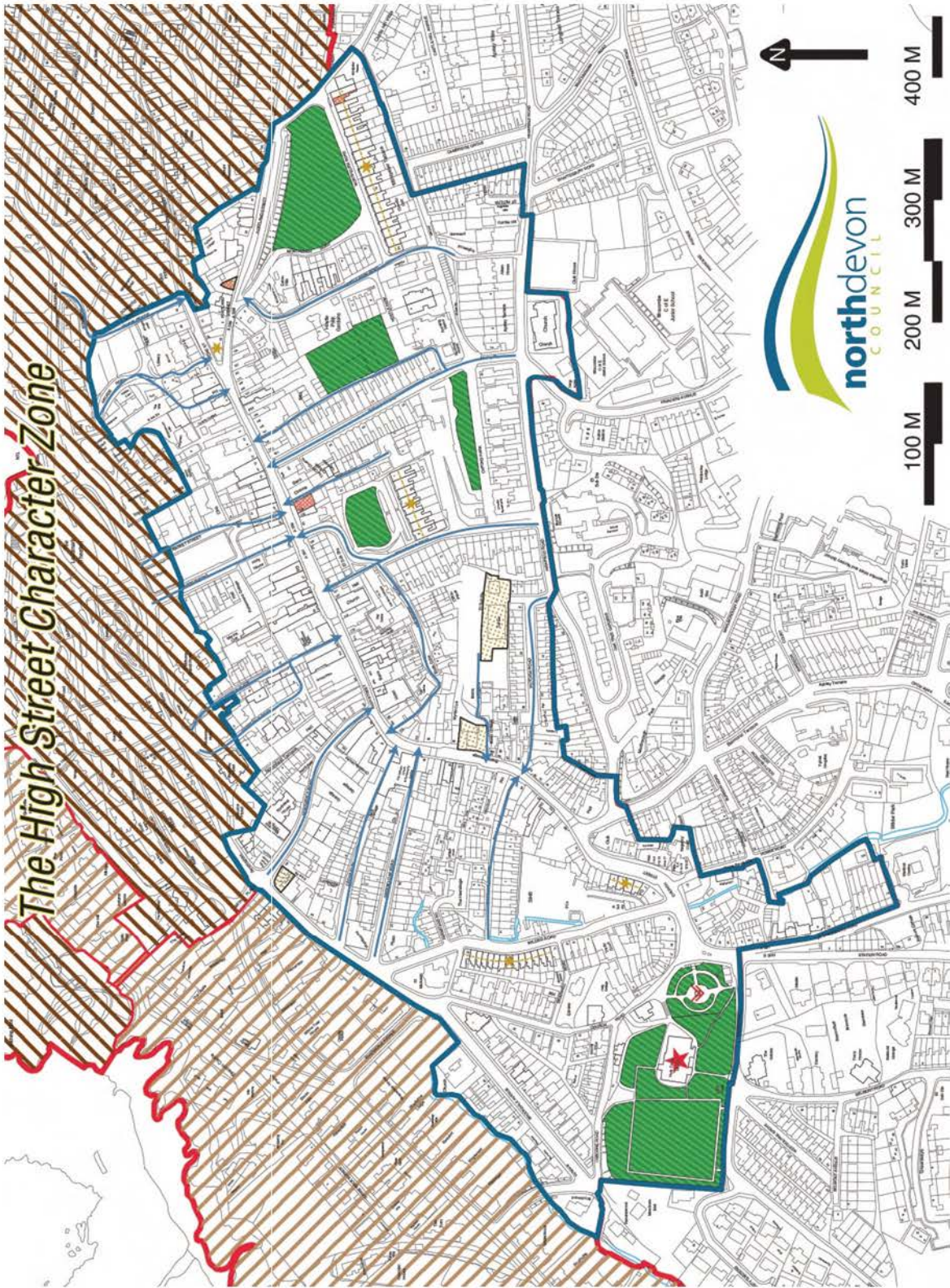
**12.27** Runnacleave Road features a mixture of buildings of different sizes and styles. Most of those along the north side being rendered while the imposing bulk of what once was the Runnacleave Hotel occupies the site between Runnacleave Road and Wilder Road.

**12.28** This unfortunate building has suffered many alterations in its time as its fortunes have faltered. Once the entire length of the building was a single grand luxury hotel, having its own coach to ferry residents to the train station. Now it is subdivided into a series of smaller hotels including the Palm Court Hotel and Bath House Hotel, as well as several sets of apartments. Despite this the architecture of the building still unifies the various component parts into a legible whole. The rear has repairs, inserted doorways and openings blocked up with concrete blocks, as well as a series of small storage extensions. Once grand full height ball rooms and theatres have had floors inserted to maximise the internal usable space, while the space at the front of the building has gained access ramps and a clutter of 'promenade style' shops and cafes which detract from the principal elevations of the buildings behind. The vacant Berkeley Hotel opposite on Wilder Road does not help the appearance of this stretch of the road.

Boarded windows on the ground floor and smashed windows on the upper floors give the area a run-down and dilapidated feel, doing little to combat the notion that Ilfracombe is a place of faded glamour lacking in investment.

**12.29** This sub-zone also contains the largest concentration of street furniture within the conservation area. To the east of the Landmark Theatre there are benches, bollards, litter bins, finger posts, a trio of flag poles and traditional style street lamps. Much of this is in good condition and in the typical Ilfracombe blue and white finish.







## Character Zone 2 – The High Street

**12.30** Inland from the seafront character zone is the High Street and adjoining streets. This area forms the largest character zone within the conservation area, stretching from the parish church of Holy Trinity to Fore Street and from the boundary of the seafront zone south to Highfield Road.

### High Street Character Sub-Zones

**12.31** This character zone can be further divided into two sub-zones, one of which covers the High Street itself, along with its commercial and retail premises and the parish church. The second sub-zone covers the residential terraces which radiate out from the High Street. Although the two sub-zones appear at first only tenuously related, being in predominately different uses, they are closely linked, by their materials, scale, density and also by way of the wider zone's permeability. The High Street has an unusually high number of runnels and alleyways leading onto it from the residential areas that lie beyond and it is this interconnectivity and accessibility between the two areas that tie them together as a single character zone.

**The surrounding residential terraces are linked to the High Street by a multitude of narrow lanes and alleys that allow pedestrian access**



### The High Street Sub-Zone

**12.32** The High Street is the commercial heart of Ilfracombe holding the majority of the town's shops, as well as various social and community facilities such as the Lantern Centre and the Ilfracombe Centre. The zone runs from the top of Fore Street (near the Candar Development) along the High Street and Church Street to include the Parish Church and Churchyard. It contains the main commercial heart of the town as well as being the original street that linked the medieval villages centred on the church and harbour.

**12.33** There is a high level of survival of historic shopfronts within the High Street area and many of the shops have well designed timber hanging signs. The shop signage within the High Street typically avoids bulky internally illuminated signage and plastic fascias.

**12.34** There are, however, some exceptions with some shops having poorly designed modern shopfronts which do not respect the buildings above in terms of their scale, materials or design. Superdrug and McColl's are two examples of shopfronts that retain traditional elements. Superdrug has a display bay with columnar mullions with decorative capitals and bases. McColl's does not feature a display bay but has a series of display windows separated by similar columnar mullions. There is also a dentil course of moulding below the fascia. Both shopfronts feature corbels to either side of their fascias and transom lights. Both also feature non-illuminated projecting or hanging signs that are again sympathetic to the historic nature of the shopfronts.

**Shopfronts along the High Street retain a good degree of historic features, such as this example at 15 High Street**



**12.35** There are also modern shop fronts that have taken their design features from surviving historic examples, and these add to the historic character and integrity of the High Street.

**12.36** Stall risers within the High Street incorporate several materials, some having heavily moulded timber panels while others have brightly glazed bricks, adding variety and character to the streetscape of the town's main shopping area.

**12.37** On the corner of High Street and Portland Street, in what was Cole's Department Store, is Yam Yamz bar and nightclub. Built to have large display windows, taking advantage of the new availability of plate glass, these windows are now blacked out on the upper floors. The main entrance opening onto the narrow corner once flanked by display windows and ironwork is now infilled with timber weather-board. These changes have eroded the character of what was a landmark building on a corner site.

**12.38** Building heights within the High Street are also highly varied, with buildings ranging from 2 to 4 storeys. This gives a very dynamic roofscape and adds interest to the street frontage, with small, modest buildings standing next to grand former hotels and banks. High Street buildings are typically taller than domestic buildings on neighbouring streets, giving a hierarchy of building heights within the town.

**12.39** An excellent example of a conversion from a hotel to shops and apartments can be seen along the High Street at the former Royal Clarence Hotel, now the Photo Shop. The works involved the demolition of the rear sections of the building and the construction of new flats behind the retained facade. The shopfront has retained all of the original openings, now converted to display windows, while introducing signage into the fanlights above these windows. Retractable canopies are fitted to the frontage between the fanlights and the display windows and these canopies are fabric avoiding the cheap appearance of plastic fixed canopies which are undesirable within a historic area. Above the shopfront level the building retains its iron balcony railings as well as its original signage which still identifies the building as the Royal Clarence Hotel.

**12.40** Where appropriate and practical the retention of high quality historic signage can help to inform the previous nature of buildings and their uses as well as adding character to the streetscape.

**12.41** Pedlars at number 27 High Street has been owned by the same family since 1921, with the building having been constructed in 1877. Unlike many other buildings in Ilfracombe which use materials of contrasting colours as a means of decoration, this building is of buff Marland brick throughout. Decoration is provided by corbelled string courses, projecting slightly forward from the facade to add a third dimension to what would otherwise be a flat face, and also courses of decorative Marland tiles. The roof is hidden behind a parapet wall, which is decorated with a corbelled cornice. The only element not of Marland brick are the keystones of the arched window openings, the windows being arranged in round arched pairs on the three upper floors. The shopfront was remodelled in 1937 giving deeply recessed entrances and areas of glazed window displays which the shopper must walk past to reach the doors. The signage on the shopfront is raised from the stone material of the fascia, still in the art-deco style so popular during the 1930's. The shop retains good historic features such as its sash windows on the upper floors making it a good example of an Ilfracombe High Street shop, characteristic of this character sub-zone.

**The Royal Clarence Hotel, now converted to apartments above a photographic shop, retains its historic character**





**12.42** This sub-zone also includes Church Street which leads from the western end of the High Street down to the Parish Church. A row of terraced buildings stands out along the steep slopes of the street, built by W.M. Robins in 1880. These buildings of red and buff brick with black brick highlights are identified as the Northcote Buildings in a plaque on the facade and run from Venner's Bakers to the Post Office. The buildings are of a mixed architectural style, a Venetian Gothic with some elements of Palladianism, with French windows and iron railings enclosing small balconies. Venner's retains a largely unaltered traditional shopfront, as does its now vacant neighbour although to a lesser extent. The lively colours and patterned embellishments around the first floor windows make this stepped terrace stand out as a prominent feature along Church Street.

**The polychrome facades of the Northcote Buildings along Church Street are of a mixed design with elements of several architectural styles**



**12.43** The frontages of the High Street are occasionally broken by the numerous alleyways which run to and from the main street. Some of these are open paths through the development; others are oversailed by the High Street buildings and are tunnels through the High Street buildings at ground floor level. Some of these have decorated openings at their High Street ends. The passage through The Lanes has a mural painted around the opening. Walls at the passage to Victoria Road carry the date of the new housing developments there, while yet others have iron arches spanning over the passage.

**12.44** Market Street is accessed from the High Street through the Market Arches. Market Square has been redeveloped with a group of new buildings (6-9) mainly in use as offices, but incorporating traditional style glazed shopfronts with stall risers and decorative timber mullions separating the glazed areas.



**12.45** Street furniture is of generally good quality, with the lighting being provided by traditional style street lamps, many of which carry plaques identifying that they were sponsored by various local organisations during the late 1980's as part of the Townscape Heritage Initiative (THI) scheme improvements.

**12.46** Litter bins vary in age and style from square modern metal units finished in black to more traditional chunky iron bins in the more usual Ilfracombe blue. The introduction of street recycling bins, with separate compartments for various types of recyclable waste including paper plastics and cans represents a step forwards in North Devon's campaign to increase the level of recycling and promote green living, but these new bins are produced in a black powder coated finish, ignoring the precedent within Ilfracombe for a blue finish to street furniture.

**12.47** The Parish Church sits at the south west edge of this sub-zone and is the oldest building within Ilfracombe with the oldest parts dating to the 13th century. The building is grade I listed, and forms part of many views across the town thanks to the height of its tower which stands above the surrounding development. The churchyard is the only significant element of open space within the High Street sub-zone, but has a strong historic connection with the layout of Church Street and the High Street, which joined the Church village to the Harbour village before continuous development joined them into the town we see today.

### The Terraces Sub-Zone

**12.48** In terms of character, all of the terraced streets clustered around the High Street can be considered to form a single character sub-zone. This is split in two by the High Street and as such it is useful to consider the terraced area sandwiched between the High Street, the Seafront character zone and the Torrs as a Northern Terraces area and those terraces between the High Street and Highfield Road as a Southern Terraces area.

**12.49** Part of the defining characteristic of the terraces sub-zone is the high number of pedestrian links that join the terraced streets to the High Street and allow access to and from Wilder Road to the North and Highfield Road to the South.

**The brass plaque on one of the street lamps sponsored by local businesses and installed on the High Street during the 1980s**



### North Terraces

**12.50** Brookdale Avenue is one of the few true Avenues within Ilfracombe, with a planting scheme of street trees still surviving, although not in its entirety. The street is representative of the work of W.M. Robins who purchased Bloody Field on which to develop this residential street. The buildings are executed in the typical polychrome mix of red and buff bricks from Fremington and Marland, with decorative string courses and some chevron and herringbone patterned brickwork. Chimneys are also fairly elaborate and some feature decorative string courses of their own. One of the buildings along this street has been treated with render, its decorative construction techniques hidden and lost. What makes this visually unpleasant is that it is a semi-detached building and only half has been rendered in this way, which breaks and detracts from the regular building material along the street.

**12.51** Wilder Road runs through this zone and the most prominent features along it are Beaconsfield Terrace (19-45 Wilder Road, Grade II Listed), a terrace following the sweeping curve of the road, and St. Michaels, which occupies a prominent corner site.

**12.52** Beaconsfield Terrace is opposite a public car park, although this is perhaps an improvement as the site was once the town Gas Works. The curve of the road makes the terrace appear as a crescent, and the high degree of continuity in design is spectacular. Each of the buildings is of uncoursed rubble stone, with window and door opening surrounded by pale Marland Brick, and decorative Marland Brick string courses. Each property has a projecting dormer with decorated barge boards and enlarged windows. The dormers are taller than necessary for even these large

**Beaconsfield Terrace provides a focus that draws views around the arc of the road and into the distance; the terrace is listed Grade II and largely unaltered**



windows and provide an interesting pattern to the roofscape. Some minor variations can be seen, the end of the terrace being accessed by a corner doorway and having a slightly modified ground floor window to accommodate this change, while number 37 has undergone some minor alterations to form a ground floor shopfront style window. The terrace is listed grade II and has a good degree of survival of traditional features including doors and windows. The historic windows show the historic pattern of having ground floor sashes and upper floor casements.

**12.53** St. Michaels sits at the corner between Wilder Road and Brookdale Avenue, at the point where the East and West Wilder Brooks meet; (for this reason the building was originally known as 'Watersmeet'). The building is highly decorated and uses a large variety of colour, red and buff bricks, muddy-green stone and painted timber. Castellations decorate the tops of bays and porches as well as a single storey wing, while a barge board with punched decoration tops the main gable above the double height bay. A trio of matching dormers punctuate the roofscape and all of the door and window openings have pointed gothic arches. Ironwork and railings also decorate the building which carries the grandeur of its design onto its other sides as these remain highly visible thanks to its corner location.

**St. Michaels is a splendid gothic style villa that occupies a corner site along Wilder Road and is highly visible from the east**



**12.54** Behind St. Michaels is Brookdale Lodge, which W.M. Robbins built for himself in the Arts and Crafts style of the period, with various elements apparently modelled on features from other architects' designs. The building is of red brick with a wealth of timber features painted white and black.

**12.55** Hermitage Road provides a short view along its twin terraces which enclose the road. The street is one of those with two street name signs, one of the traditional local blue tiled variety and one modern laminated metal example immediately below. As is so often the case in Ilfracombe the High Street can be reached along Hermitage Road by passing through The Hermitage and along Friendship Lane.

**12.56** Northfield Road joins Wilder Road to the High Street and has several interesting buildings, including the tight group of the Masonic Temple, Northfield House and a converted cinema with Dutch gables carrying the date 1905. The former cinema has had a good quality conversion to residential, retaining traditional timber windows and an impressive double timber front door. The Masonic Temple is of imported stone and executed to the highest quality, with columns of various orders and a facade that evokes the appearance of a Greek temple. Elsewhere along the street garages and car repair workshops have been cleared for a development of new houses and apartments, similar to those already completed between numbers 3 and 4 which represent an excellent example of infill development that unites the buildings on either side, one of which is listed grade II. Several buildings on the north side of the road have had flat roofed



extensions forward toward the road, which do not positively contribute to the character of the streetscape. Now that the facing workshops and garages have been removed they are the most striking negative feature along Northfield Road.

**12.57** Northfield Road's buildings are typically lower than those along the High Street, and the density of development along the street also provides a link between the High Street and Wilder Road, with density being higher at the High Street end of Northfield Road, linking the small shops of the High Street with the large Hotels of Wilder Road.

**12.58** This sub-zone links the Parish Church with the seafront area along Wilder Road, as well as having similar permeability to the southern terraces area, with a great number of alleys and lanes linking Wilder Road to the High Street. The area also includes the narrow band of vernacular buildings hidden away between the High Street and Wilder Road where the two run parallel to each other. Marine Cottage, The Lanes, Avenue Road and Market Street are all good examples of this. Fortescue Road holds some substantial semi-detached villas.

### South Terraces

**12.59** Montpelier Terrace, which is grade II listed, is within this part of the conservation area, fronted by a large area of fenced open space, on which sheep can often be seen grazing, highlighting the town's position within a rural hinterland and the importance of farming to the local economy. This land is jointly owned by the terrace properties, as are similar open areas in front of some of the town's other Georgian terraces such as Adelaide Terrace. Other grand terraces throughout the country, notably at Bath, had similar areas for the grazing of sheep but

**The multi-coloured facade of Montpelier Terrace viewed across the open land to its north**



this tradition no longer continues in Bath as it does in Ilfracombe. Montpelier Terrace was not built in the same way as the other grand terraces, Hillsborough and Adelaide, which were built to a plan, with pedimented central features, to a symmetrical design even where they were built in stages over a period of years. Montpelier seems to have just grown, without a guiding design resulting in a terrace without uniformity. The east end buildings share a porch flanked by Doric columns, while a later building seems to have been added to this end and set back from the main row in the form of Montpelier House.



**12.60** Some of the properties have bay and oriel windows, although most of these appear to be later Victorian additions. Cast iron balconies also feature, although those that survive are either Victorian additions or replacements of earlier ironwork. Older wrought ironwork does survive in the railings that surround the basement areas. Historic flagstone paving also survives along the front of the terrace. The frontage relies upon its simplicity and elegant proportions, being largely devoid of decoration, other than a few later pilasters. The roofline is now scattered with the addition of later dormer windows of various size and style, most probably being added when the terrace became guest houses.

**12.61** Hostle Park and Oxford Park are both planned groups of Villa style houses, most semi-detached examples, and these too are associated with areas of shared public open space. Early OS Maps show a much larger garden area, featuring a large, circular fish pond, glasshouses and areas of tree planting on what is now the Oxford Grove car park. This may explain why a grotto, typically a high quality garden feature, can be found within the south wall of the car park. Although Oxford Park is along Highfield Road it faces its back to the main street and instead has its principal facades overlooking a thin strip of green space to the north. The buildings are of buff Marland brick, although most have now been rendered and whitewashed. They also feature architectural ironwork around the roofline of porches and impressive ground floor bays arranged in pairs. Many of the buildings have had their marginal light sashes replaced with stock uPVC units while surviving historic windows show that the tops of the joinery had scalloped corners to match the moulding on the stone corbels which make a feature of the rubbed brick arches.

**12.62** St. Peter’s church on Highfield Road was completed in 1903. It was built by a local firm of builders, Britton and Pickett, who also built Emmanuel Church on Wilder Road, while the architect was Mr G. H. Fellowes Prynne. The son of a Plymouth Vicar, he worked on many churches throughout Devon, although mainly on restorations and this is one of his few new churches. Much of the original design remains unexecuted, with the tower only partially built and the north aisle and vestry completely absent. The building sits on the slope of the hill

**St. Peter's church on the south side of Highfield Road is an impressive building with a squat profile that was never completed to the architects original intentions**



and has a slightly squat appearance thanks to its unfinished tower. This is even more prominent as the building is designed in the perpendicular style which usually emphasises the vertical nature of the building.

**12.63** Oxford Grove provides a stunning view from the High Street with its eastern terrace forming a tall and dominating mass stepping up the steep slopes. Although these buildings are mostly only of 3 storeys, they are of generous height giving a taller appearance to the facade. Dormers have been added to some of the buildings, and others have had additional floors inserted or added. The facade has a very two-dimensional appearance as it completely lacks the bays and oriel windows seen along other streets within the town. Oxford Grove is almost exclusively the work of W. H. Gould and of the 1870's starting in 1872. Despite the fact that this is a single terrace designed by a single architect it ignores the ideas of uniformity loved in the Georgian period in favour of rigorous individuality, with a great deal of variety in design in terms of colour, window openings, polychrome decoration and corbeled and recessed courses. Again some of the buildings have lost design elements, especially their polychrome decoration, by rendering and overpainting with masonry paints. The opposite (western) terrace is very different featuring regular bay windows and the grand Oxford Hall, having been in a variety of uses since its construction as a concert hall, which was converted into 4 flats in 2003.

**12.64** Adelaide Terrace dates from the 1830's and is therefore later than both Hillsborough and Montpelier terraces, and is named after the Queen of William IV who visited the town in 1827. It is built in the Regency Style with a crisp render finish, with rustication on the ground floor, and embellishment in the form of a central pediment, parapet walls and classical detailing, along with iron balconies. The outermost of the buildings were later additions of the 1860's and although designed to blend in externally their interiors reflect later Victorian tastes. The terrace has avoided a profusion of dormers and added bays and retains features such as its iron balconies and continuous parapet mouldings. Some properties also retain Doric porches, flanked by smooth Doric columns supporting an entablature embellished with triglyphs with iron balconies above, although other properties have lost these features and some have been replaced with poor quality modern porches. The terrace also features slate hanging on its western elevation to protect the wall from the prevailing winds that hurl rain into the building.

**Slate hanging on the south west gable of Adelaide Terrace**



**12.65** Springfield Road possesses a line of terraces stepping down the slope towards the High Street, but the terrace does not follow the curve of the road. Instead it hinges back halfway along its length, the gap between the facade and the road taken up by front gardens of varying size. These gardens are in turn fronted by stone walls topped by white spar copings, gatepiers are spaced throughout the length of the wall and have pyramidal copings and ashlar quoining. It is these front walls and gatepiers that form a major visual feature within the streetscene. The buildings all feature ground floor bay windows

**The view along Springfield Road showing the regular terrace facade along with the front garden walls and gate piers**



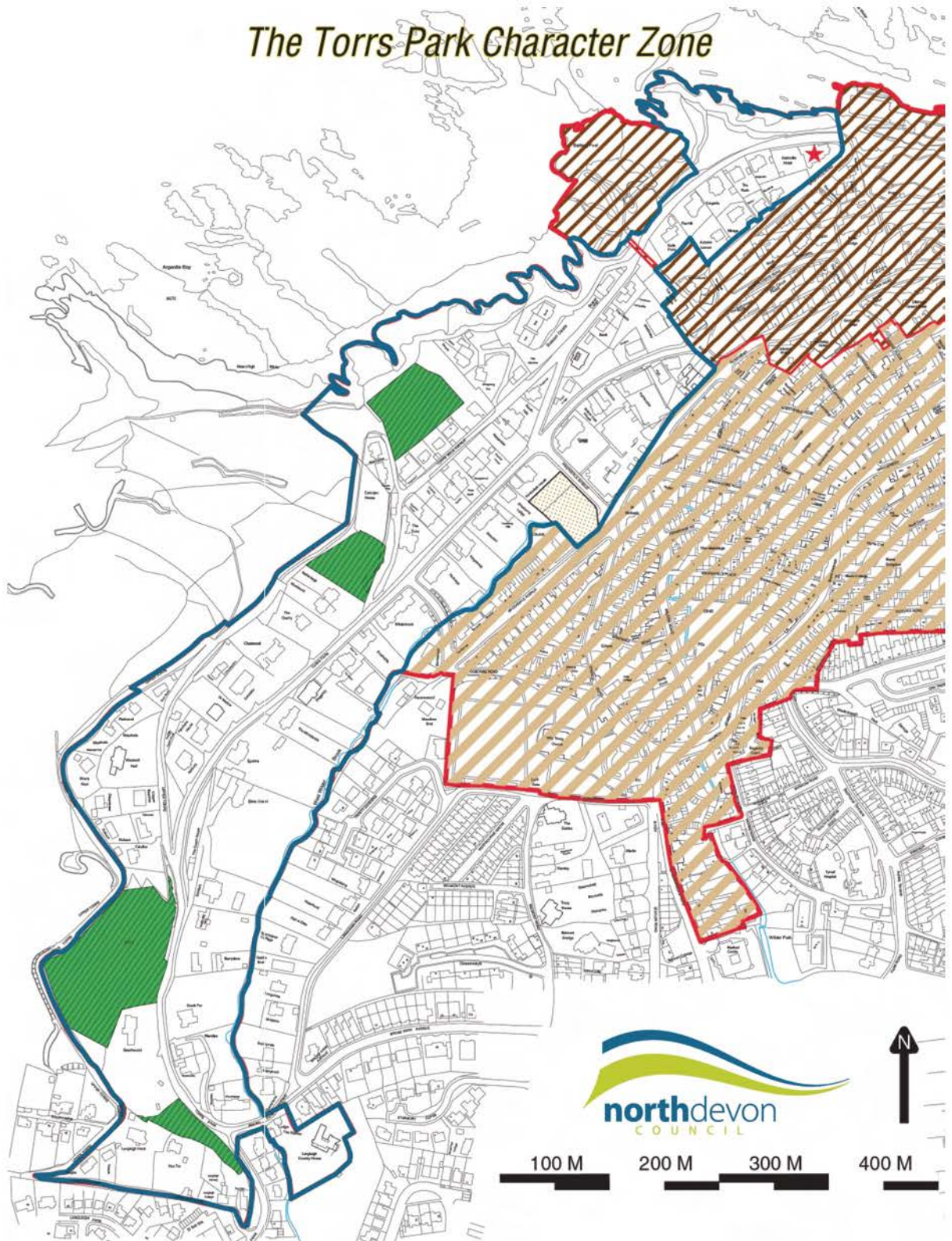
supporting slightly smaller bays, in terms of both width and projection, on the first floor. As with most Ilfracombe terraces some buildings retain traditional timber sashes, some with marginal lights, while others have had their windows replaced with modern uPVC units.

**12.66** Belvedere Road can be accessed from Springfield Road and holds a mixture of old and new, with Rock Cottages and Clifton Place representing the older buildings in a mix of red and buff brick with painted quoins around the windows and doors, some having been rendered over. Rock Cottages, and those opposite, are of uncoursed stone, with similar brick quoining around openings for windows and doors. Clarence Cottages represent more modern development along the street and are a block of flats built of red brick with projecting porches. The building does not fit well into this location as its materials are not similar to those of the surrounding buildings which are of local stone, buff Marland brick, or rendered and whitewashed.

**12.67** Victoria Road cuts along the corner between Highfield Road and the High Street, with vehicular access via Highfield Road and pedestrian access down onto the High Street via one of the many lanes and paths that join the High Street to its surrounding residential streets. The street is of two parallel terraces, each of Marland brick with red brick quoining and string courses. The northern terrace has bay windows at ground floor, with some properties having additional bays added above. The southern terrace has no bays and presents a flat facade to the street. Some dormer windows break into the roofline at irregular intervals along the street and are later additions. Some traditional joinery survives in the form of sash windows although the majority of

the street has had these replaced with various styles of modern uPVC units. Where the street joins the High Street there are some modern buildings. Croftside Apartments are of pale bricks, with garages on their ground floors and living space above under a concrete tile roof, while Lewis Court is of red brick with artificial slate roofs. Croftside's pale brick is a poor attempt at sourcing a material similar to Marland brick. Numbers 37a and 37b are also modern buildings, although they have been more successful in matching the materials of the rest of Victoria Road. The eyebrow windows piercing the roofline are incongruous, as are the garage doors on the ground floor; these have been given red brick quoining similar to that found on window and door openings along the street in an effort to conform with the existing streetscape.





### Character Zone 3 – Torrs Park

**12.68** The Torrs Park character zone is the only area within the conservation area which cannot be further divided into character sub-zones. The area was the result of planned development and expansion of the town and as such it has a great degree of consistency of scale and massing between its buildings which are very distinct from the rest of the conservation area. The area's buildings follow the pattern of large villas in substantial open plots with a much lower development density, with a number of examples being semi-detached versions of the theme. Despite the degree of consistency the buildings have a variety of dates and budgets and a number of different architects are represented, so the style of the buildings lends variety to the area.

**12.69** There is also variation in the style adopted by the buildings; some are clearly inspired by the High Victorian love of gothic, others have a noticeable Swiss flavour, while others are of French Chateaux or Renaissance style. A few of the buildings skillfully mix architectural components of several styles to create something new all of their own.

**12.70** The area differs in one major respect from east to west; at the east end of Torrs Park there is significantly less vegetation, in terms of trees and hedges, around the buildings and separating the various plots. Towards the west of the character zone trees become much more common, with buildings gradually becoming hidden from view of the street. As Allen T. Hussell described the area in 1937:

“Nature has helped in the appearance of the estate with exuberant growth of big and little trees, shrubs and flowers galore, in which the houses are framed.”

**12.71** The initial laying out of plots and early development in the Torrs area was carried out by the “Ilfracombe Joint Stock Land and Investment Company” from around 1860. The company had been founded by a group of local businessmen wishing to capitalise on the growing desirability of Ilfracombe as a seaside bathing resort through the development of a high quality planned suburb for the town.

**12.72** Due to the nature of the area as a planned development, the plot layout and spacing was an integral part of the design of the area. The contemporary ‘Banfield Map’ of 1868 shows the area already divided into separate plots. As such pressures for infill and backland development may have a major detrimental impact in the area because it would disrupt an established planned urban environment.

**12.73** The character zone also has a low proportion of listed buildings compared to the remainder of the Ilfracombe Conservation Area, which is mainly due to the way in which the process of selecting buildings worthy of listing works. After 1840 buildings must be outstanding examples of their type, the works of great and noteworthy



architects, or survive in an relatively unaltered state with a high degree of retention of historic features. As all of the Torrs Park development is post 1860 these tighter requirements apply and so the 5 listed buildings in the area can be seen as reflecting the very best of High Victorian architecture and craftsmanship.

**12.74** One of the best of the early buildings erected in Torrs Park is the semi-detached Seven Hills and Abbeydale (previously Sunnyside) opposite the northern end of Riversdale Avenue. These buildings were designed by the prolific local architect W.H. Gould and built in 1876. Although the very early Torrs buildings around Bath Place are rendered the majority of the later buildings adopt the arts and crafts principles of honesty and have their walling materials exposed. In this case the material was brick, mostly Marland brick but with accents of red brick and

**Seven Hills and Abbeydale by W.H. Gould are amongst the earliest of the typical Torrs Park, Marland brick villas**



some stone dressings and string courses. Although a semi-detached property the original entrances were on the sides of the building, and coupled with the asymmetrical design this gave the building the convincing appearance of a grand detached villa.

**12.75** Adjacent stands another semi-detached pair known as Grangewood and Royston House (previously Lyndhurst) described by Allen T. Hussell as '*of rather an original design*' in his 1937 articles. The centre of the building projects forwards from the side wings and also stands taller, built of red and Marland bricks with the use of black bricks around windows to further highlight them as an architectural feature. The bays of the building project further on the ground floor than at the top of the building, with a gradual reduction moving up the building. The building has been subject to a series of sideward extensions over the years which do not fit well with the design of the building, but despite this the original intention of the design remains clear.

**12.76** The Granville Hotel, recently converted to apartments, was designed by W.H. Gould and Allen T. Hussell for a William Robert Foster who moved to the town from Oxfordshire. The hotel first opened in June of 1891. The building is in a Scottish style, itself a development of the French chateaux styles. Its imposing position overlooking the sea together with its castle like architectural style give it a defensive appearance. The building is a good example of the use of the relatively poor local stone, dressed with Marland bricks. Towers topped with battlements, oriel windows and bays add some

architectural finishing touches to the design. The recent conversion works have been largely respectful of the character of the building. However some attempts to ‘even up’ the building and give it a degree of symmetry are contrary to the intentions of the design. Extensive cleaning of the building has robbed it of some of its imposing character and over the years various components, including a spire, have been removed. Despite this the bulk of the building still makes a prominent landmark, crowning the cliffs on which it stands and can be seen from many locations throughout the town.

**12.77** One of the most significant buildings within the Torrs Park area is Riversdale House. In his articles for the Ilfracombe Chronicle in 1937 Allen T. Hussel tentatively attributed it to M.C.W. Horne, a London architect. If this is correct then this modest villa is the only building by Horne to survive in Ilfracombe, his only other commission in the town being the Ilfracombe Hotel (to the east of the Museum) demolished in the 1970’s. Like the Ilfracombe Hotel the building is in the French Renaissance style,

**Riversdale House may be the last surviving example of a building by M.C.W. Horne in Ilfracombe**



with pavilion roof, elaborate arched dormer windows, and tall chimneys reaching above the ridges to punctuate the roofline. The house is built of a mix of Marland and red brick, again in common with the Ilfracombe Hotel, with the red brick being used to decorate the building in the method of structural polychromy. Moulded bricks, and a course cut in decorative dog-tooth patterns also add interest and a level of elaborate flair to the building. The setting of the house is eroded somewhat by the coach park which has been provided at the cost of the once extensive gardens. It may be possible to improve the appearance of the barren coach park, which occupies a prominent corner site at the north east end of Brookdale Avenue (See North Terraces Sub-Zone), through a visual enhancement scheme.

**12.78** Allen T. Hussell identifies Keswick House (formerly The Rowans) and Chelsea Villa as the best designed pair in the Torrs Park development. The building was designed by W.H. Gould and is built in the mix of buff Marland and red bricks that are typical of Torrs Park; the front of the building features two projecting gables and timber balconies supported on bracketed posts. The side elevations also display gables, all of which feature a small amount of decorative timber-work at the apex. A white plaster coving



marks the transition between the slate roof and the brick of the walls. This is a feature of some of W.H. Gould's work in the town and some other architects seem to have taken up the plaster coving as a fashionable local feature.

**12.79** The streets within Torrs Park are wide and well laid out, most following the contours of the hillside so as to give a surface with only slight gradients. This is in contrast to some developments in Ilfracombe, such as Oxford Grove, which had a tendency to ignore the gradient of the land and drive streets perpendicular to contours.

**12.80** In places around Torrs Park some of the original street infrastructure can be seen. The bases of cast iron gas lamps survive, their lighter heads and lamps removed at some point in the past while the more solid bases were well set in the ground and presumably not worth the effort of removal. These features make interesting relics of the past, even if they are now redundant and un-cared for.

**12.81** Westwell Hall (Grade II Listed) is another grand building, designed by W.C. Oliver. It has a good array of gabled facades featuring mock timbering to the gable ends. A canted bay rises from the first to the second floor with its own gabled roof on 'gallow' brackets. The main entrance is via the porch at the side of the building, the porch itself being a grand construction of sturdy stonework with brick detailing.

**12.82** Buildings to the south east of the West Wilder Brook are not within the existing conservation area and it is not proposed to include them now, as despite having a similar low density of development they are considerably more modern buildings, many being bungalows, and do not have the same degree of historic and architectural interest as the Torrs area to the north.

**Surviving gas lamp base within the Torrs Park area**



### 13 Changes to the Boundary - September 2009

**13.1** During the 1980's there was funding available for running schemes within Ilfracombe's conservation area, and in order to maximise the area in which such funding could be spent the original 1973 conservation area was enlarged significantly to cover the majority of the town.

**13.2** Part of the Character Appraisal process involves an investigation into the validity of the area's boundary, giving an opportunity to add in buildings and areas previously overlooked and to cut out areas that have been poorly redeveloped or are no longer worthy of inclusion. As a result of this the following changes to the boundary have been made.

**13.3** The vast enlargement of the area adopted in 1986 has already included buildings which had been overlooked by the original designation in 1973. The only extension in 2009 has been to the seaward boundary to include the engineering works of the bathing pools at the Tunnels Beaches, which equates to a 0.8 hectare (2 acres) increase.

**13.4** The vast enlargement of the conservation area in the 1980's was over-enthusiastic and resulted in relatively large areas being included within the boundary which did not significantly contribute to the historic character of Ilfracombe and were not of comparable quality with the buildings within the historic core of the town.

Appendix 4(IV) highlights the areas that were added to and removed from the conservation area in 2009.

**13.5** As a result two main areas were removed from the conservation area in September 2009. These two areas equate to an area of 13.3 hectares (32.8 acres) or approximately 14.5% of the 91 hectare designation of 1986. Although the majority of buildings, streets and spaces within these two areas were not considered to be worthy of inclusion within the revised conservation area, there are individual buildings that are still of merit and value. As a result some buildings within these two areas are being considered for inclusion on a 'List of Buildings of Significant Local Interest'. This list will allow for the continued recognition of the local significance of these buildings.

**13.6** Apsley Villas are fairly average and lack the special character of other villas within the town, while not fitting with the terrace character which prevails in their immediate setting. Many have lost traditional joinery features from their 1930's period. The streets here lack the permeability and accessibility of other parts of the Conservation Area having relatively poor access to the High Street or Portland Street. Highfield Villas are of good quality and do retain traditional features, being closer to the high architectural standard established in the remainder of the area and matching the

however they are isolated from the bulk of the conservation area sharing a similar character and appearance. As such Highfield Villas will be considered for inclusion on the list of buildings of significant local interest.

**13.7** A short section of Worth Road, covering numbers 1-8, was included in the 1986 extension of the conservation area. These houses are typical of their 1930's origins and are in no way exceptional examples, having all undergone subsequent alterations including the replacement of their windows with modern uPVC units. As such they do not contribute to the character of the conservation area and they no longer fall within it.

**13.8** Warfield Villas and the buildings opposite at the east end of Highfield Road are of 1930's –1940's origin and do not reflect the Victorian / Georgian design of the remainder of the area and as such represent a relatively small area that breaks with the character of the rest of the designation.

**13.9** Cambridge Grove is an oddity in that it faces its back, covered in flat roofed extensions, to the main street, with the much more attractive fronts of the properties only visible from the paths which provide private access. As such the public perception of these buildings is of a mess of later additions and alterations, and for this reason the street has been removed from the conservation area.

**13.10** This large review also removes Laston House, the Old Thatched Inn and Hillsborough Cottage from the conservation area. These are all listed buildings, and as such receive recognition and legal protection. These buildings, together with a ribbon of green space to their north, also provide part of the setting for the eastern end of the conservation area and as such are offered a degree of continued protection from inappropriate development that would have an adverse affect upon that setting.

**13.11** Castle Hill has some bungalows as well as buildings built in the 1920's/30's which again do not reflect the established character found in the rest of the conservation area. The oldest buildings in this area are those of Castle Terrace, which strangely follows the contours of the hillside while the road does not. As such the gardens to each building are of vastly different lengths, with a line of garages of various designs, materials and of varying quality. It is these garages which are most prominent from the road and as such have a negative effect on the character of the street frontage. For this reason this area too has been removed from the conservation area, although consideration will be given to including Castle Terrace on the list of buildings of local significance.

**13.12** A section of the terraced frontage along the north side of Highfield Road has also been removed from the conservation area. The terrace has lost the majority of its historic features with windows and doors almost exclusively in uPVC. The facing

development is also of poor visual quality and not in keeping with the character of the conservation area and as such this section of Highfield Road did not make a significant positive contribution to the character of the area.

**13.13** Another large area that has been removed from the conservation area is the area around Horne Road and the Tyrrell Hospital. The frontage to Church Street providing a setting for the memorial gardens and the listed buildings at the top of St. Brannock's Road, and development along St. Brannock's Road as far as the Medical Centre, has been retained within the conservation area. Buildings along Horne Road, Balmoral Terrace and Marlborough Road have been removed from the conservation area as these no longer fit with the defined character of the neighbouring High Street character sub-zone and lack the permeability with the High Street typical of the Terraces sub-zones. There are, however, buildings within this area which remain deserving of recognition, such as the Tyrrell Hospital and a collection of traditional cottages. These too will be considered for inclusion on the 'List of Buildings of Local Significance' so that they retain some recognition of their special character and importance.



## 14 Development Pressures

**14.1** There are several major sites in Ilfracombe facing significant development pressure.

**14.2** The Bus Station site is currently being investigated for redevelopment as a mixed retail and residential development and a development brief was adopted by North Devon Council in 2008 to guide and inform this development which will enhance this incongruous area. Part of the scheme will involve the construction of a new bus turning area and set-down point off of Wilder Road near the crazy golf course.

**14.3** Nearby is a sloping grass bank, formerly the site of the Victoria Pavilion and theatre, cleared in 1994 and the site laid to grass as a temporary measure. The site is still lawn today, but the potential for enhancement of the site, should a suitable use be found and funding made available, is still there.

**14.4** The area of public green space to the south of the harbour, to the east of the car park area, is facing development pressures for residential use. This area is highly visible from across the harbour and features in several key views within the Harbour area. The site is also overlooked by the grade II listed Hillsborough Terrace and the former vicarage on Portland Street. As such if this site is to be developed it will need to be treated in a manner sensitive to its significant and prominent location. The open nature of the site may also serve as a component of the local green infrastructure network, facilitating the movement of species across a landscape. The value of open spaces to the quality of life of a local community, as well as local wildlife, should not be overlooked.

**14.5** Several of the town's hotels now stand vacant and are in danger of falling into disrepair if left without a beneficial use for too long, meaning the costs of any re-use of these buildings will be a steadily growing figure. The major hotel buildings are a major part of the character of Ilfracombe, reflecting its heyday as a popular bathing resort and as such these buildings should be retained wherever possible. Many have had less than suitable flat roofed extensions over the years of their existence and redevelopment offers an opportunity to remove some of these unsightly additions. The Collingwood is one such example and is currently being investigated by Wetherspoons for redevelopment as a hotel / bar.

**14.6** Infill development and the use of previously developed (brownfield) sites can cause problems, particularly when such a development would impact upon the setting of listed buildings or buildings of local significance. However such schemes are not impossible to achieve well and one example of a recent successful infill scheme can be found in Northfield Road.

**14.7** The harbour itself has also been the focus of potential redevelopment. A passenger, and possibly a vehicular, ferry to South Wales is proposed, which would potentially require a new quay being built to accommodate the larger vessels that would be required. Other regeneration schemes could potentially attract more income to the town, through boosted tourism and through the spending power of a large workforce based within the town.

**14.8** The town is clearly attracting development schemes that could enhance its character and appearance, bringing much needed employment and boosting tourism in the area. However to get the most out of these projects without eroding the historic character of the town will require careful planning and mitigation of any impact to the town's established character.

**14.9** The Torrs Park area also faces significant threat from infill development. Due to the area's low development density and generous plot sizes it is tempting for developers to propose the construction of additional residential units between the existing buildings. The area is a planned historic development and its main qualities arise from its low density and high architectural quality. The insertion of new buildings may detract from the wide spacing and low density which characterises the area. As such, infill proposals must demonstrate a respect and sympathy for the existing development pattern as well as the existing style and architectural quality of the area.

**14.10** The wealth of historic street furniture within the town has been retained and added to over the years and much remains in good condition. Styles of street furniture such as bins have changed over the years, understandably as older styles are no longer manufactured and would be costly to replicate. Part of the defining characteristics of the older street furniture is the distinctive blue and white colour scheme utilised, however

**The central building of this row was previously a series of garages and workshops, following a high quality redevelopment the residential frontage has been restored and has enhanced the appearance of the street**



this is not repeated on the newer elements which are finished in either black or dark green. While it can be argued that there is no distinctive or consistent design of bins or bollards within the town, there is an established historic colour scheme which is in danger of being eroded if new street furniture continues to set a new colour scheme.

**14.11** Car parking within the town has historically been a problem, many of the terraced streets were built before car ownership became common and so lack parking provision leading to widespread demand for on-street parking. Some terraces have front gardens fronted by boundary walls that make up an important element of the streetscape. Due to parking pressures there is a temptation to demolish these walls to provide private parking spaces, which should be avoided and alternative solutions to the town's parking issues sought.

**14.12** Perhaps the biggest development threat facing conservation areas nation-wide is that of alterations carried out to dwelling houses which do not need planning permission. Such alterations may have only a minor impact on the character of the wider conservation area when viewed in isolation. However they can have a cumulative effect which can lead to major degradation of the historic character of the conservation area. Traditionally the largest such threat has come from the removal of timber sashes and casements in favour of the installation of uPVC windows.

**14.13** As of 6th April 2008 the provision of some sources of renewable energy can be, under certain circumstances, a permitted development, which does not require planning permission or conservation area consent. The rules covering when the installation of, for example, solar panels is a permitted development is dependent on the location of the panels, their size and height, as well as the area they cover. As such advice should be sought from the planning office, as not all installations will be considered to be permitted without planning permission. The problem caused by this is that there will be no immediate control over such alterations within conservation areas, and as such there is potential for unsympathetic alterations to damage the character of the area instead of less damaging siting and designs being agreed.

**14.14** Ilfracombe also faces potential erosion of its local distinctiveness. This is because some elements which make up that distinctive character are now unavailable; materials like Marland brick which is so common throughout the town and the blue ceramic lettered tiles used on street name signs. Other threats to local distinctiveness come from the introduction of standardised equipment like signage which does not reflect the local character, or simply an inconsistent approach to simple matters like the colour scheme of street furniture.

### 15 Potential Enhancement Opportunities

**15.1** Several vacant or derelict sites have been identified as sites where re-development, conversion or other enhancement and utilisation schemes could benefit the local environment and setting. Some buildings currently vacant and / or in poor state of repair have also been identified as being potential targets for enhancement.

**15.2** It should be noted that 'Enhancement' does not necessarily mean a change of use or demolition, it can refer to actions as basic as maintenance, the addition of landscaping or screening to improve the appearance of a site or building.

**15.3** Sites identified Include:

- The site of the former Montebello Hotel, Fore Street
- The redundant public toilets at the corner of Wilder Road & Northfield Road.
- The former Golden Coast Amusements site, opposite the Dilkhusa Grand Hotel, on Wilder Road
- The holiday chalets on Capstone Road
- The Coach / Car Park at the Corner of Brookdale Avenue & Riversdale Avenue.
- Ilfracombe Bus Station at the corner of Broad Street and Ropery Road
- The former Putts/Robins garages site on Northfield Road
- The former garden shop off Portland Street

**15.4** Some may be suitable for new development while others may benefit from repair, appropriate landscaping or other alterations to improve their appearance and allow the sites to make a more positive contribution to the urban environment of Ilfracombe.

**15.5** For example the Coach Park at the corner of Brookdale Avenue and Riverside Avenue is a facility that fulfils a key need within the town, yet it is a bland expanse of tarmac, the visual appearance of which could be improved without reducing its functionality as a Coach Park.



## 1 Glossary

**Ashlar** : Finished and dressed stone laid in courses with fine and regular mortar joints.

**Barge-boards** : Timber boards fixed to the gables of a building, beneath slates or tiles and covering the ends of timber roof structures, such as purlins. Sometimes known as gable-boards or verge-boards.

**Burgage-Plots** : Long narrow plots running at right angles to streets, representative of towns the layout of which dates to medieval times. These plots were rented by freemen and traders for cash rents instead of feudal service as had previously been the case.

**Castelations** : The addition of battlements to the tops of building walls to give an imposing medieval military appearance to a building.

**Corbel** : A sturdy projection of masonry which supports part of the building above, be it a projecting window or a roof timber. Also a component of a shopfront sitting atop a pilaster and at either end of a fascia.

**Dentil Course** : A moulding featuring small rectangular projections equally spaced, they are an element of classical architecture most commonly found as an element of the Ionic Corinthian or Composite orders, or as a decoration at eaves height.

**Dynamic Space** : A dynamic space could be a street or alleyway, they are routes which people take in order to reach destinations, but are not destinations in their own right and people rarely feel comfortable stopping and lingering in them.

**Facade** : The principal elevation of a building, often being its grandest and most lavishly decorated. Sometimes a facade can be remodelled to give the impression of a more modern, or grander, building than that which really lies behind it.

**Gothic** : An Architectural style associated with the mediaeval period, incorporating windows with pointed heads and in some cases decorated tracery, the style became fashionable during the late Georgian and early Victorian periods and led to the Gothic Revival'

**Gothik** : A style developed during the mid to late Georgian period which began to experiment with incorporating gothic features into Georgian architecture, the style made no effort to design an entire building in the gothic manner and so this name has developed to differentiate the style from the later Gothic Revival during the Victorian period.

**Mullion** : A vertical dividing member within a window, often carved or chamfered for decorative effect.

**Oriel Window** : A bay window which projects from a building at first floor level or above, often supported on corbels or brackets

**Pastiche** : A building incorporating copies of a style, or styles, of architecture, or constructed in imitation of earlier styles, the term is often used to describe poor or contemptible examples of such work.

**Pilaster** : A vertical feature on a facade or shopfront - a slightly projecting squared feature similar in profile to one of the column orders. Rounded features, similar to a true column half embedded in a wall are more accurately termed 'Engaged Columns'.

**PPG15 / 16** : 'Planning Policy Guidance' 15 deals with 'Planning and the Historic Environment' and sets out national policy with regard to Listed Buildings, Conservation Areas etc within the planning system. PPG16 deals with Archaeology and Planning, often in terms of the need for archaeological investigation prior to development or re-development of a site or protection of known archaeological remains.

**Revival Architecture** : The Victorian era saw architects seeking inspiration from past architectural styles and developing techniques by which to replicate their grandeur to varying degrees of success, Classical, Gothic, and Egyptian architecture enjoyed revivals during this period.

**Roofscape** : The levels, pitches and variety of coverings and decorative elements, such as chimney stacks and barge-boards, which combine to create a view across a 'landscape' of building roofs.

**Slate-Hanging** : The practice of applying slates to a vertical surface, either directly or hung from applied timber batons, primarily to elevations facing prevailing winds but sometimes to several elevations, in order to provide additional weather protection to the wall of a building. Sometimes the slates used are shaped so as to produce a pattern when applied.

**Static Space** : Within an urban environment there exist static and dynamic spaces. A static space could be a plaza or courtyard, or even a churchyard which could be viewed as a destination where people could arrive at and feel comfortable lingering in.

**Street Clutter** : Street Furniture which has a negative impact on the street scene, either through the generic nature of its appearance, its inappropriate positioning, the excessive use of similar items (such as excessive numbers of road signs) or its poor condition or initial design quality.

**Street Furniture** : Any object within the streetscape that is not a building, for example street-lamps, signs, benches, litter bins. The term is usually used in the manner that it excludes features which could be better described as 'Street Clutter'.

**Streetscape** : The layout, pattern of development, scale of buildings, degree of enclosure, views and a series of other features and factors which combine to create a street of unique interest and character.

**Structural Polychromy** : A building where materials of differing colours or shades have been utilised so as to produce patterns, or to highlight features such as arches above doors and windows, has 'Structural Polychromy'

**Surface Treatment** : The material used to form the surface of a road, pavement, footpath, driveways or any other ground surface.

**Transom** : A horizontal dividing member within a window, often carved or chamfered for decorative effect.

**Transom Lights** : Often a feature of shopfronts appearing as a thin strip of glazing high up on the shopfront above a dividing transom.

**Triglyph** : A decorative feature found in classical architecture essentially a rectangular projection with three vertical incised, or sometimes projecting, linear features.

**Turnerisation** : A process of temporary roof repairs involving spreading a hessian or other fabric sheet over the roofslopes and applying a thick bitumen tar over the material which sticks the material to the slates and hardens to a watertight finish. The major drawback of the process is that it cannot be removed and once the repair fails all of the slates and tiles need to be replaced or scraped clean in a costly and labour intensive process.

## 2 Listed Buildings

### Albert Place

Building Address	Listing Grade
Numbers 1 & 2	II

### Back Way

Building Address	Listing Grade
Marine Cottage	II

### Bath Place

Building Address	Listing Grade
1 & 2 and attached garden walls	II
3 and attached garden walls and gate piers	II

### Belmont Road

Building Address	Listing Grade
31 (Calthorpe House)	II
Broad Park House and attached flanking screen walls	II
The Gables and attached garden walls and gate piers	II
Tracey House Hotel	II

### Broad Street

Building Address	Listing Grade
Numbers 3 & 4	II
Number 8	II
Numbers 9 & 10 'Ship and Pilot Inn'	II
Number 11	II



<b>Building Address</b>	<b>Listing Grade</b>
Number 12, formerly Ye Olde Cafe	II
The Royal Britannia Hotel	II

### **Brookdale Avenue**

<b>Building Address</b>	<b>Listing Grade</b>
Number 1 (Brookdale Lodge)	II
Numbers 6 & 7	II

### **Britannia Row**

<b>Building Address</b>	<b>Listing Grade</b>
Numbers 3,4 & 5	II

### **Church Hill**

<b>Building Address</b>	<b>Listing Grade</b>
Lychgate to Parish Church of Holy Trinity (South Side)	II
South boundary wall to Church Hill including gate piers & VR letter box	II

### **Church Road**

<b>Building Address</b>	<b>Listing Grade</b>
Number 11 - Russell House	II
Parish Church of Holy Trinity	I
Holy Trinity Parish Hall and attached wall, railings and lamp standard to south and south-west	II
Wall and Railing by Garden of Remembrance and Church of Holy Trinity Parish Hall	II
Numbers 7-10 (consecutive) - Northcote Buildings	II
War Memorial in Garden of Remembrance	II

## 2 Listed Buildings

### Church Street

Building Address	Listing Grade
Wilderscot (Number 26)	II

### Fore Street

Building Address	Listing Grade
Number 3, George and Dragon Public House	II
Numbers 10 & 11, Ancient Mariner Restaurant	II
Number 26, Waterloo Terrace	II
Numbers 27 & 28, Waterloo Terrace	II
Number 27a Waterloo Terrace	II
Number 54	II
Numbers 56 & 56a	II
Number 57	II
Numbers 58 & 59	II
Numbers 60 & 61	II
Number 63	II
Numbers 74 & 75	II
Numbers 76 & 77	II
Number 78, and attached railings	II
Numbers 2-5 Coburg Terrace	II
Railings to raised approach to 2-5 Coburg Terrace	II
Railings to raised approach to 26,27,27a and 28 Waterloo Terrace	II

**Fortescue Road**

<b>Building Address</b>	<b>Listing Grade</b>
Number 5 - Fortescue House	II
Numbers 11 & 12 - The Highlands Hotel	II

**Granville Road**

<b>Building Address</b>	<b>Listing Grade</b>
Merlin Court Hotel	II

**High Street**

<b>Building Address</b>	<b>Listing Grade</b>
Numbers 1 & 2	II
Number 3 - Prince Albert Public House	II
Number 4	II
Numbers 13 & 14	II
Numbers 15,16 & 17	II
Numbers 18 & 19	II
Number 20 - The Old Town Hall	II
Number 26	II
Number 27	II
Number 28	II
Numbers 29 & 30	II
Number 31	II
Number 32	II
Number 34	II
Number 36 - Bunch of Grapes Public House	II

## 2 Listed Buildings

<b>Building Address</b>	<b>Listing Grade</b>
Number 47	II
Number 51	II
Number 52	II
Number 53	II
Number 66 - The Wellington Public House	II
Number 106 - The Queens Public House	II
Number 107	II
Number 110,111,112	II
Number 132	II
Number 133	II
Number 146	II
Baptist Church	II
Langleigh House, (formerly Victoria Hotel)	II
The Lantern, including former Sunday School, front wall and railings	II

### Highfield Road

<b>Building Address</b>	<b>Listing Grade</b>
Church of St. Peter including gate piers, gates and retaining wall at east and west ends	II

### Hillsborough Road

<b>Building Address</b>	<b>Listing Grade</b>
Castle House	II
Numbers 1-14 (consecutive) Hillsborough Terrace	II



**Hostle Park**

<b>Building Address</b>	<b>Listing Grade</b>
Numbers 3 & 4, Glen Devon Hotel & Balmoral Hotel respectively	II

**Langleigh Lane**

<b>Building Address</b>	<b>Listing Grade</b>
Langleigh Country House Hotel	II

**Lantern Hill**

<b>Building Address</b>	<b>Listing Grade</b>
St. Nicholas' Chapel and Lighthouse	I

**Marine Place**

<b>Building Address</b>	<b>Listing Grade</b>
Wildersmouth Villa	II

**Meridian Place**

<b>Building Address</b>	<b>Listing Grade</b>
Numbers 4 & 5 and attached Railings	II

**Montpelier Road**

<b>Building Address</b>	<b>Listing Grade</b>
Number 1-5 (consecutive) including front garden walls and gateposts	II
Montpelier House	II
Numbers 1-20 (consecutive) Montpelier Terrace and attached railings	II
Railings to raised approach to 1-20 Montpelier Terrace	II

### Northfield Road

Building Address	Listing Grade
Number 3	II
Numbers 8 & 9	II
Masonic Temple including front area railings	II
Northfield House	II

### Osborne Road

Building Address	Listing Grade
Numbers 11 & 12 and attached garden wall at number 12	II

### Portland Street

Building Address	Listing Grade
Number 9 - Marland	II
Number 21 - Portland House	II
Number 25	II
Number 27	II

### Quayfield Road

Building Address	Listing Grade
Number 2	II
Number 3	II
Number 4 - Mizpah	II
Manor House	II

**Regent Place**

<b>Building Address</b>	<b>Listing Grade</b>
Numbers 11 & 12	II

**Runnacleave Road**

<b>Building Address</b>	<b>Listing Grade</b>
Entrance to Tunnels, pool and beaches, including flanking walls and gate piers	II
The Bath House (or Tunnels Baths)	II
Runnymede House	II

**St. Brannocks Road**

<b>Building Address</b>	<b>Listing Grade</b>
Number 5	II
Number 6	II
Number 7	II
Number 8 & 8a - Victoria Cottage	II

**St. James' Place**

<b>Building Address</b>	<b>Listing Grade</b>
Parish Church of St. Philip & St. James	II

**Springfield Road**

<b>Building Address</b>	<b>Listing Grade</b>
1-8 (Consecutive) Adelaide Terrace, inc. attached railings	II

## 2 Listed Buildings

### The Quay

Building Address	Listing Grade
Number 12	II
Harbour Master's Office and Ilfracombe Yacht Club	II
K6 Telephone Kiosk	II
The Quay from Royal Britannia Hotel on West to Pier Hotel on East including Old Quay Head	II*

### The Strand

Building Address	Listing Grade
Number 1 & 2, Beach House	II

### Torrs Park

Building Address	Listing Grade
Grey Gables	II
St Martins	II
Westwell Hall Hotel	II

### Wilder Road

Building Address	Listing Grade
Numbers 2 & 3 (Sandringham)	II
Number 17 (Jacks Dairy)	II
Numbers 19-45 (odd) Beaconsfield Terrace	II
Berkeley Hotel	II
Emmanuel Church (Formerly listed as Methodist Church)	II



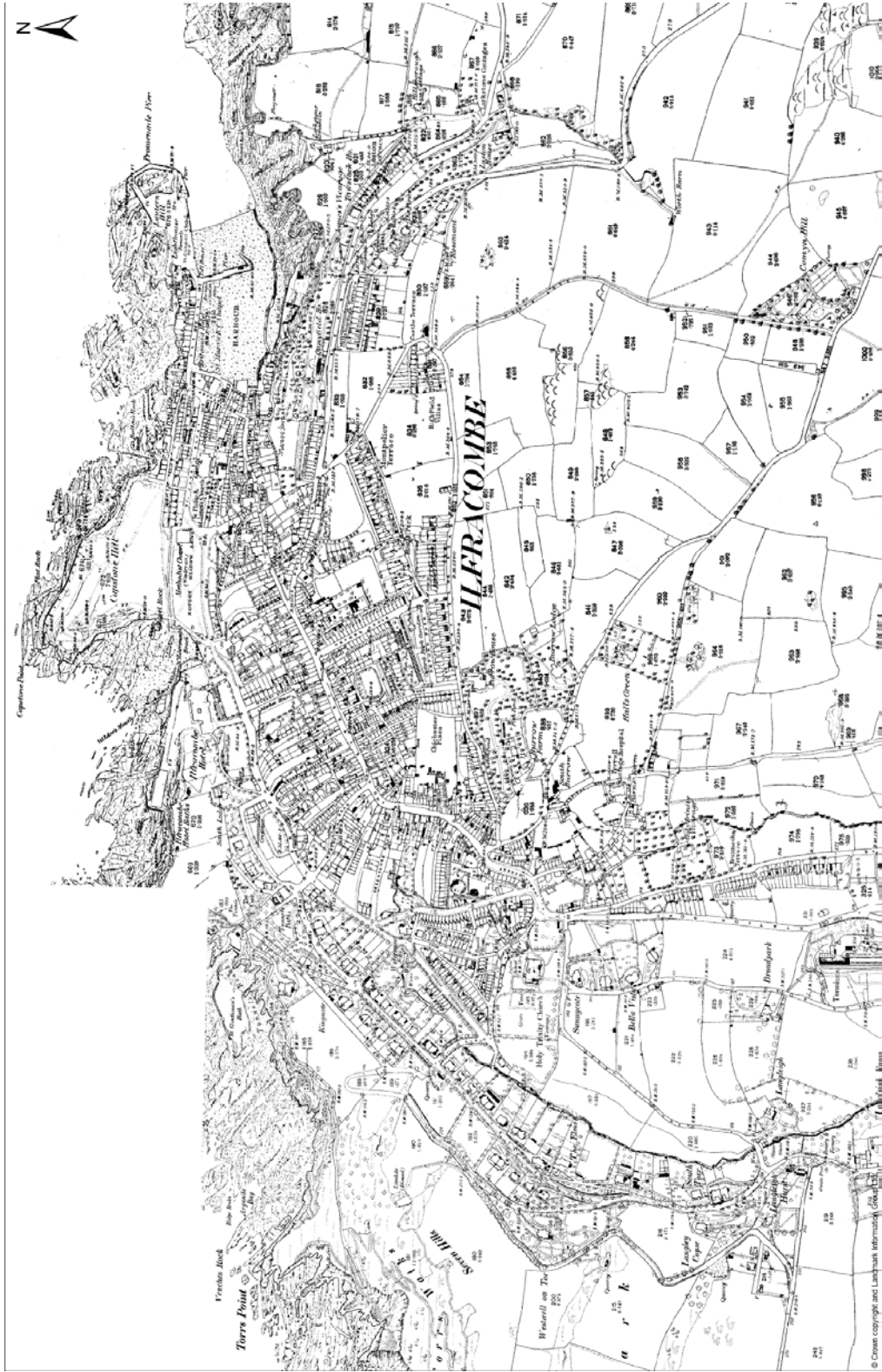
### 3 Historic Mapping

- 1 - Ilfracombe Tithe Map c. 1840
- 2 - Ilfracombe 1st Series Ordnance Survey Map c.1880
- 3 - Ilfracombe Ordnance Survey Map c.1904
- 4 - Ilfracombe - Probable Extent of Medieval Core

**Ilfracombe Tithe Map c.1840**



C. 1880 OS Map





C. 1904 OS Map





Probable Extent of Ilfracombes Medieval Core



### 4 Conservation Area Mapping

I - Key

II - Ilfracombe - Existing Conservation Area Boundary & Listed Buildings

III - Ilfracombe - Comparison of the Original 1973 Conservation Area and its 1986 Enlargement

IV - Changes to the Conservation Area Boundary - September 2009




















V - Key Views, Viewpoints and Focal Points of Views

VI - Character Zones

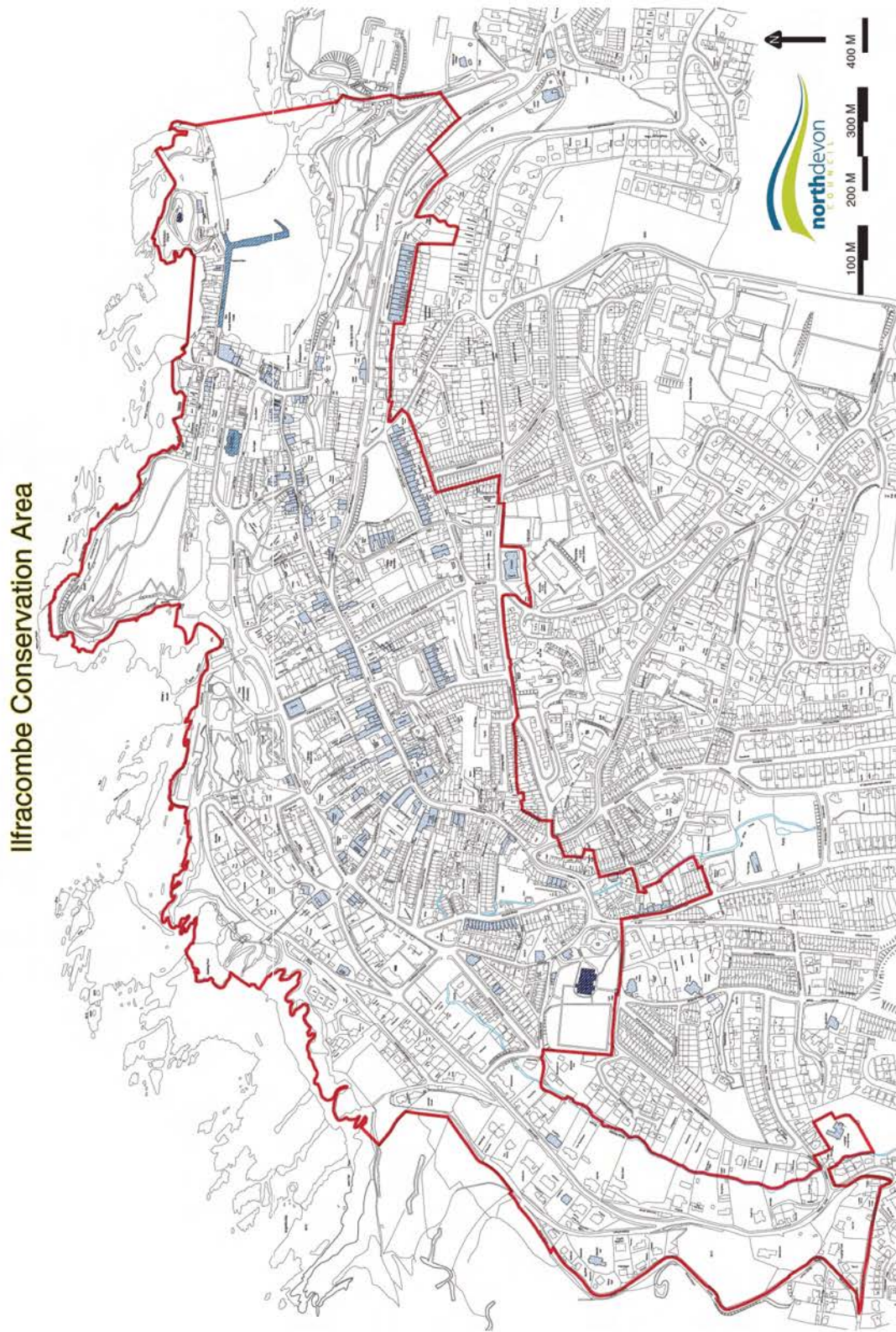
VII - Potential Enhancement Opportunities & Buildings in Poor Condition

VIII - Green & Open Spaces Within Ilfracombe

# Key To Mapping

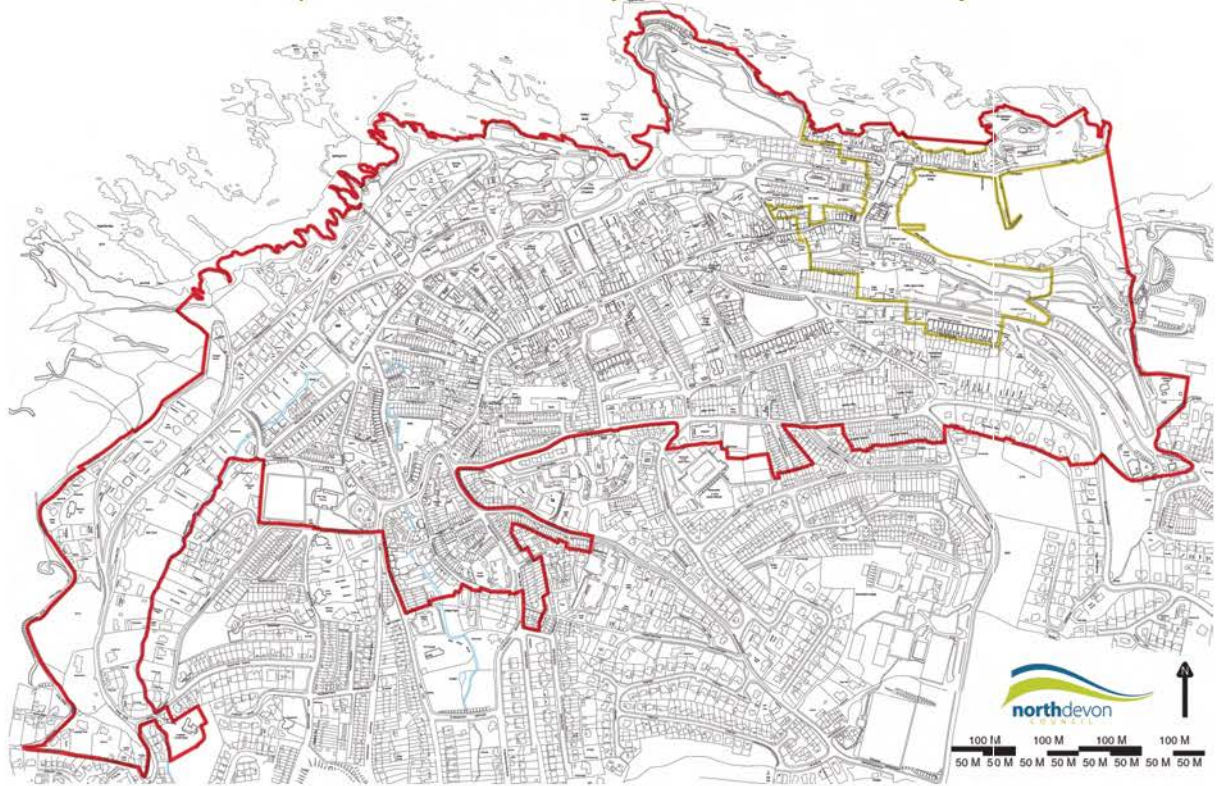
	Grade I Listed Building		Road & Building Plot Outline
	Grade II* Listed Building		Building Outline
	Grade II Listed Building		Existing Conservation Area Boundary
	Single Storey Building		Wall With Slate Hanging
	2 Storey Building		External Views
	3 Storey Building		Internal Views
	4+ Storey Building		Morte Slate Boundary Wall
	Area To Be Added To Conservation area		Morte Slate & White Spar Boundary Wall
	Area To Be Removed From Conservation Area		Focal Point Of Views
	Building With uPVC Windows		Prominent Bay Window
	Building With Timber Windows		Prominent Bow Window
	Building With A Mix Of Windows		Negative / Positive Public Seating
	Building With Rendered Walls		Positive / Negative Bollard
	Building With Bare or Limewashed / Painted Walls		Decorated Barge Boards
	Building With Slate Window Sills		Negative / Positive Street Lighting
	Public Green Space		Memorial - ie. War Memorial
	Building In Poor Condition		Scheduled Ancient Monument
	Area For Potential Redevelopment		Mosaic Feature
	Building With Decorated Eaves		Important Tree / Tree With Tree Preservation Order
	Character Zone 1		Miscellaneous Feature (Labled)
	Character Zone 2		Miscellaneous Linear Feature (Labled)
	Character Zone 3		Railings As A Positive Streetscape Feature
	Character Zone 4		Railings As A Negative Streetscape Feature
	Character Zone 5		River / Aquatic Feature
	Historic Door		Public Right of Way
	Historic Bridge		Focal Streetscape Feature
	Intrusive Overhead Lines		Negative / Positive Signage Feature
	Historic Post Box		Historic Telephone Kiosk



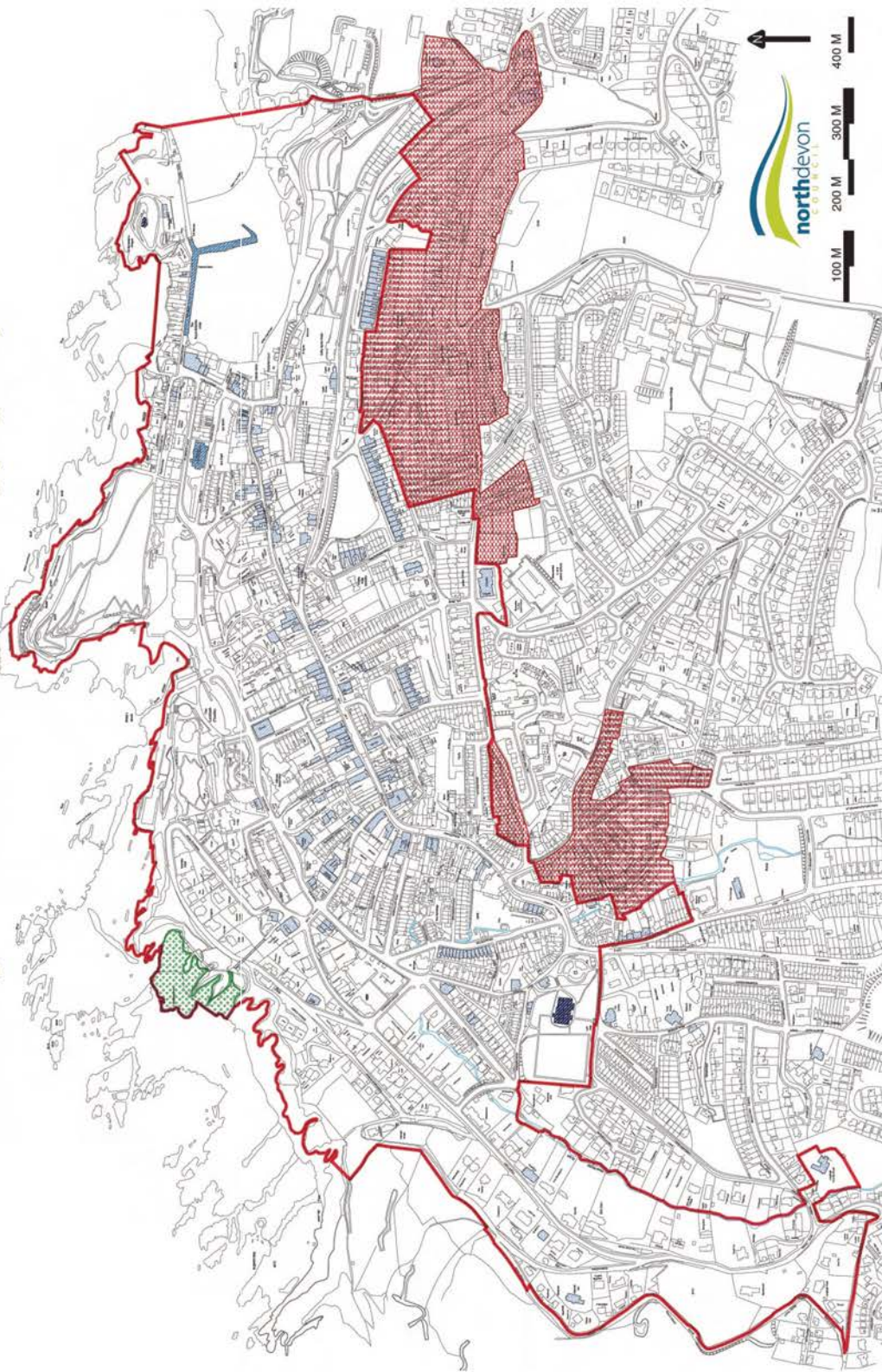




*Comparison of the 1973 Boundary & the 1986 Extended Boundary*

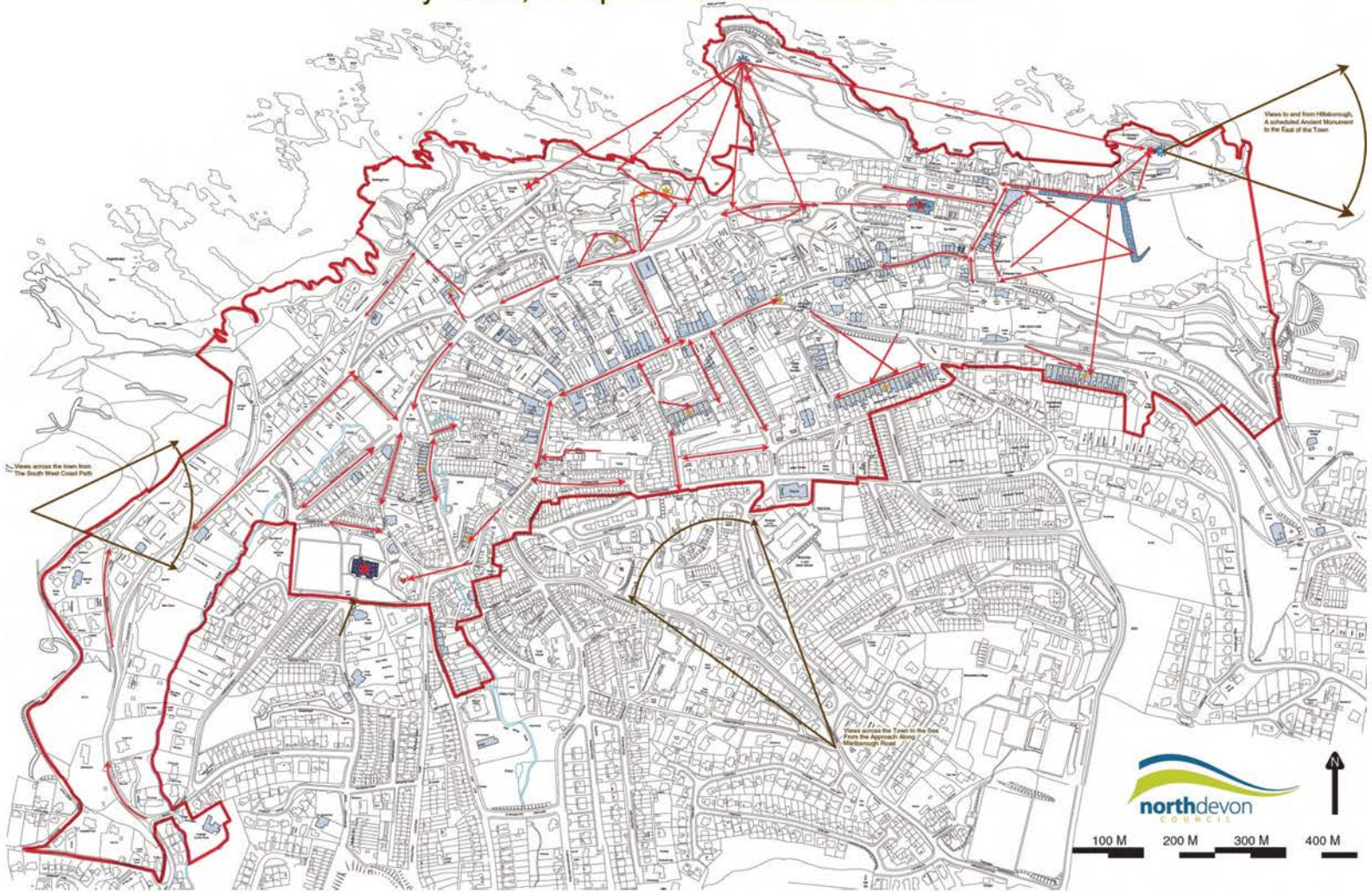


Changes From The 1986 Adopted Boundary (Aug 2009)

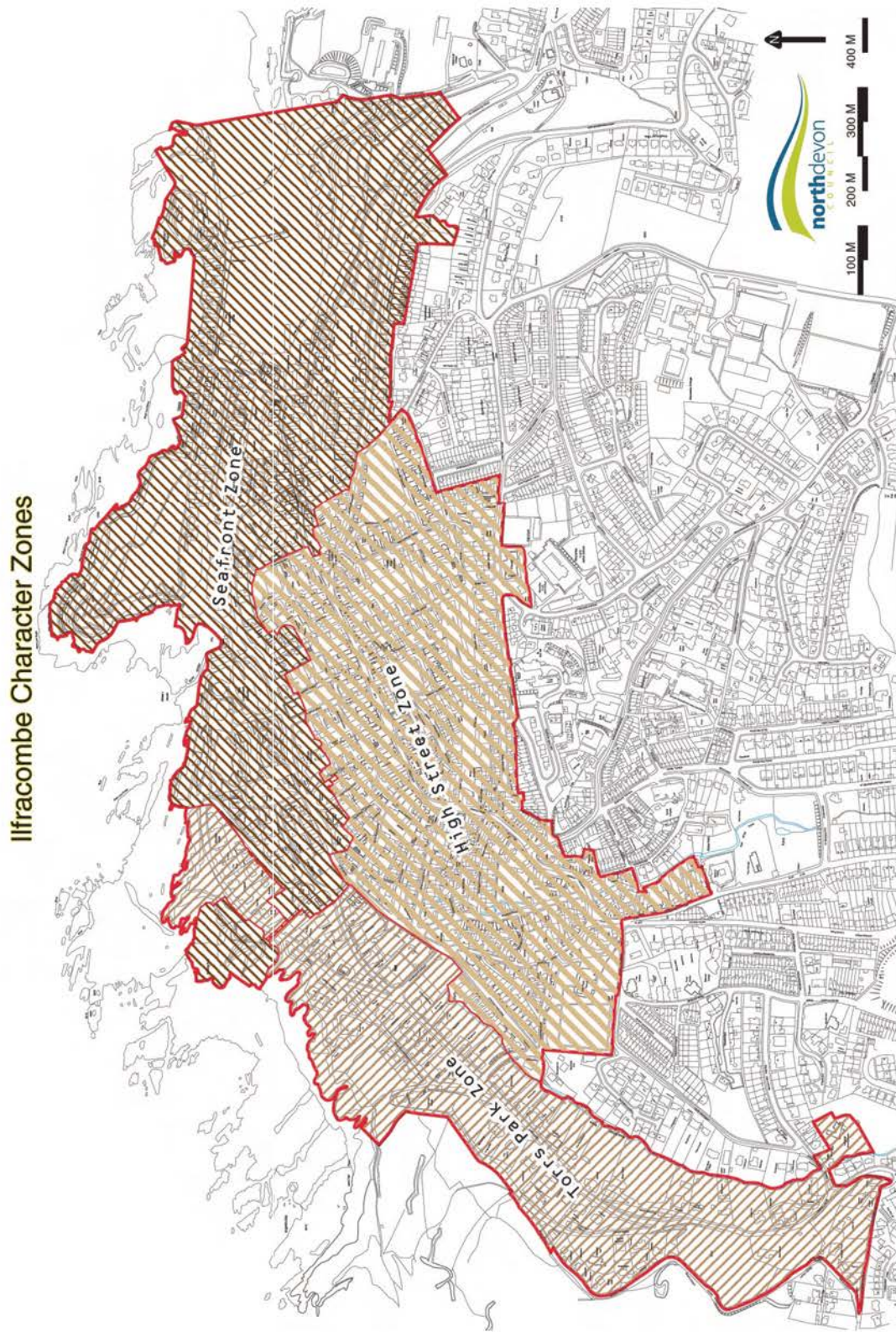




### Key Views, Viewpoints & Focal Points of Views









Sites for Enhancement & Buildings in Poor Condition

