

Lustleigh



Conservation Area Character Appraisal



Dartmoor National Park Authority January 2011

Conservation Areas were introduced through the *Civic Amenities Act 1967*. Section 69 (1) (a) of the Act gives the definition of 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’

There are now over 9,000 Conservation Areas nation-wide. Local Planning Authorities are required to designate Conservation Areas, keep them under review, and if appropriate, designate further areas (Section 69 (2)). There are currently 23 Conservation Areas within Dartmoor National Park.

Designation brings certain duties to local planning authorities:

- ◆ to formulate and publish from time to time proposals for the preservation and enhancement of Conservation Areas and submit them for consideration to a public meeting in the area to which they relate (Section 71)
- ◆ in exercising their planning powers, to pay special attention to the desirability of preserving or enhancing the character or appearance of the Conservation Areas (Section 72).

Conservation Area Character Appraisals aim to define and analyse the special interest which constitutes the character and appearance of a place. It is these qualities which warrant the designation of a Conservation Area.

An appraisal will provide a sound basis, defensible on appeal, for policies within the Local Development Framework and Development Management decisions. It can also form the groundwork for a subsequent **Conservation Area Management Plan**, which will contain defined issues, proposals and policies for the conservation and enhancement of the area. It is also intended that the document will be helpful to those involved in drawing up Enhancement Projects and Village Design Statements within the National Park area.

The main function of the Conservation Area Character Appraisal is to enable Dartmoor National Park Authority and the community to relate planning proposals to the Conservation Area.

Defining the character of an area is not a straightforward exercise and it is not always possible to reach a truly objective view. The statement of character and appearance in this appraisal is based on various detailed methods of analysis recommended by English Heritage. A range of qualities are looked at including: historical development, building materials, and relationships between buildings and open spaces. However, character appraisals are not intended to be fully comprehensive and any omission does not imply that something is of no interest.

This Character Appraisal has benefited from several public consultations which have taken place through the Parish Council.

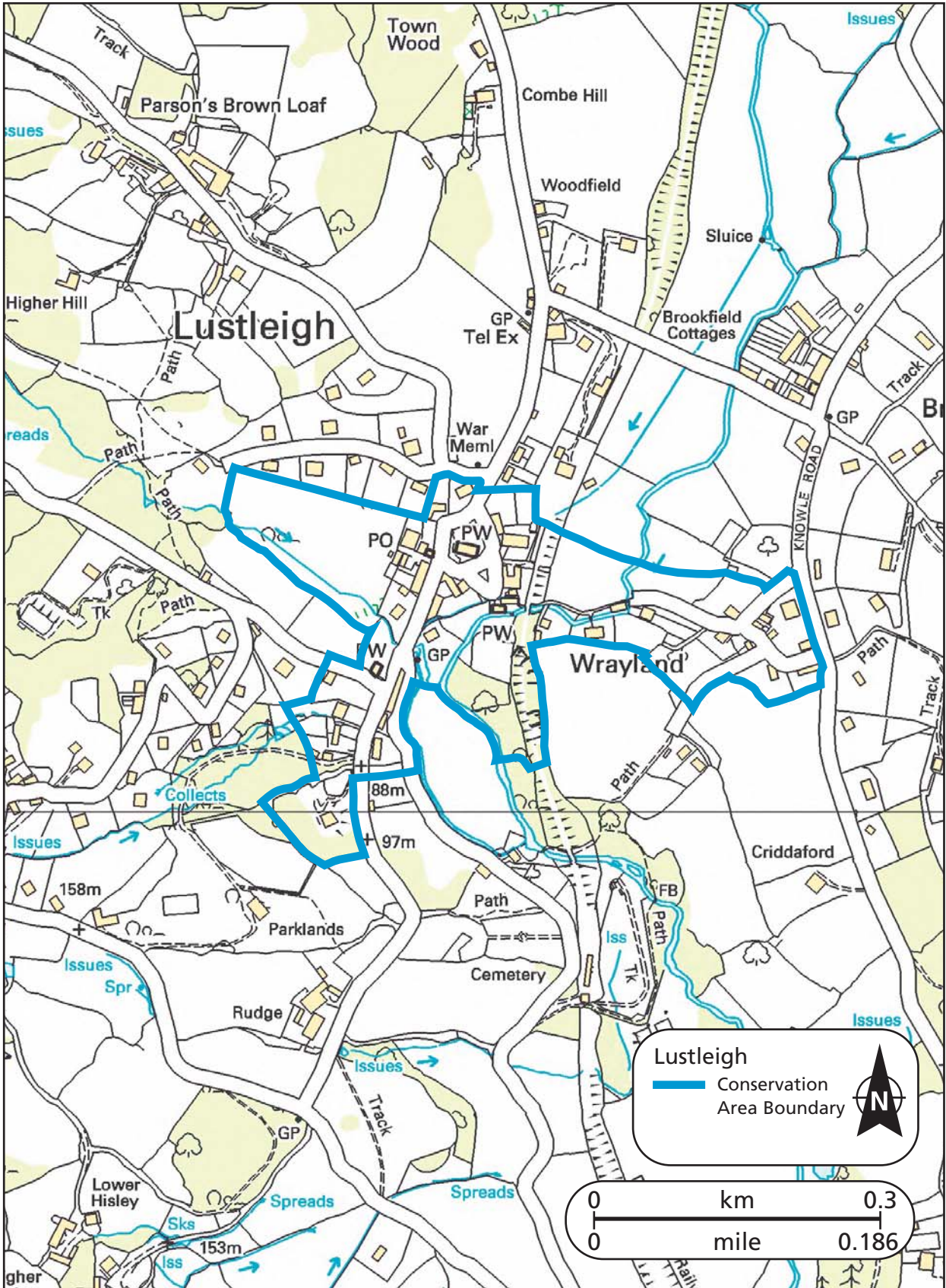
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Map 1 Conservation Area Location



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Introduction

Lustleigh is situated at the eastern edge of the Natural Park, east of the high moorland, deep in the valley of Wray Brook about half a mile north of its confluence with the River Bovey. A similar distance north eastwards, on the opposite slopes of the Wray valley, is the A382 which leads northwest alongside the Brook to Moretonhampstead and southeast into the Bovey valley en route to Bovey Tracey. The village nestles in a strikingly verdant landscape which, although essentially farmed, is characterised by extensive areas of woodland.

The Conservation Area was originally designated at Lustleigh in August 1973 and included Wrayland to the east of Wray Brook. Although extended in 1993 to include the orchard / play area on the west side and an area of woodland to the south, based on the findings of this Character Appraisal a further area was considered appropriate for inclusion and was formally designated in June 2009. This was to the south-east, focussing on the property known as Rock Mead.

1. Village History

Although not mentioned in Domesday, Lustleigh's origins are thought to lie in the immediate post Roman period. This is based on the evidence of a memorial stone that had been incorporated in the floor of the church porch, but was moved to a less vulnerable position in the north aisle in 1979. It dates from around 550 to 600 AD, and suggests that, if not an actual settlement, Lustleigh was the focus of a community hereabouts, being the site of a burial ground. Indeed, the oval shape of the churchyard, along with its encircling lane, is itself a sign of it being a very early Christian site. A century or so later, during Saxon times, it seems Lustleigh had become part of a large royal estate, since Alfred the Great included the area in his will of 901.

While the font is mostly Norman, the oldest fabric of the present church dates from the 13th century when it probably comprised a simple rectangle with an entrance porch. Sir William de Widworthy owned the manor then and could well have been responsible for its building. During the next one hundred and fifty years or so the manor regularly changed hands, but in 1403 the Wadhams of Ilminster acquired it and brought some stability for at least the next two centuries. The manor house associated with their ownership is believed to be the medieval residence on Mapstone Hill, which served as the village rectory between 1609 and 1927, now known as Great Hall.

Unlike many other Dartmoor settlements, Lustleigh does not appear to have drawn much benefit from the tin mining industry from medieval times through to the industry's decline in the 18th century. From the middle of the 18th century to the middle of the 20th, however, the upstream valley of the Wray was the focus of a less known mining industry – the extraction of micaceous haematite which, amongst other diverse things, was used as an ink blotting powder and as a base for producing corrosive resistant paints. These nearby mines were at Slade, Kelly and Pepperdon, and it was mainly to house the miners and their families that the first houses at Brookfield were built.

Throughout its history, however, Lustleigh's economy has relied chiefly on its role as an agricultural centre serving the farming hamlets and individual farmsteads dispersed around it – like Pethybridge, Mapstone, Combe and Hisley. This 'self-contained' existence meant its growth was always modest. At the start of the 19th century, in 1801, the population of the entire parish was still under 250. The catalyst for change, however, arrived in 1866, when the branch line linking Moretonhampstead to the main line at Newton Abbot was opened. The station at Lustleigh was convenient indeed, being unusually close to its centre [Figure 1 page 6], while the combination of the village's charm and character, and the natural beauty of its surroundings, acted as a magnet to those seeking a very desirable place in which to reside.

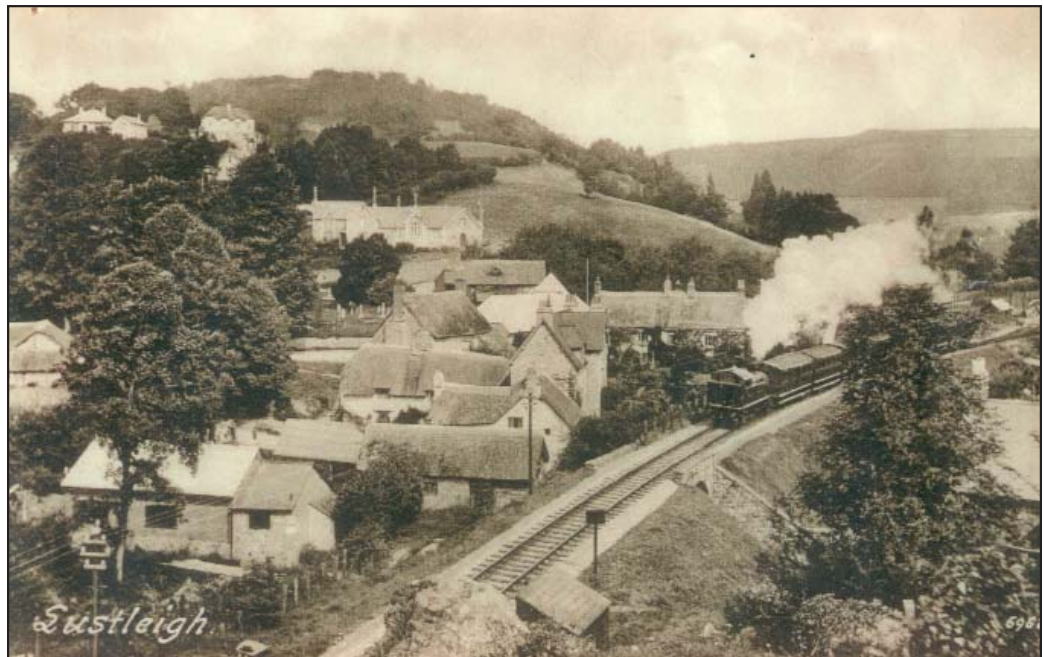


Figure 1 The Railway and Lustleigh village. c1900

Source: Lustleigh Archive

A terrace of houses and several detached villas soon entered the scene, along with a new state school. It's perhaps fortunate that building activity slowed to a more gradual pace in the 20th century, although the closure of the railway to passenger traffic in 1959 had little to do with this. Lustleigh's popularity as a residential village has always remained strong, and so too its attraction to visitors who today arrive in large numbers to enjoy the surroundings of the village as much as the facilities it provides, including the tea rooms, public house, corner shop (The Dairy) and the post office-come-gift shop opposite.

On the other side of the Wray Brook, across the valley floor to its opposite slopes, Wrayland has maintained a distinctly separate existence and was actually in the adjacent parish of Bovey Tracey before joining with Lustleigh in 1957. Last to own the whole manor was the Earl of Devon, but in 1509 it began to be sold off and by 1700 comprised a group of individually owned houses more or less as exists today. Small as it is, the hamlet was familiar to the thousands who read the three volumes of "Small Talk in Wreyland" written by Cecil Torr, who 'discovered' the place, and moved to live here, early in the 20th century.

2. Settlement Plan

On its raised area above the Wray Brook, the churchyard site has remained a religious focus since at least the 6th century. Off the lane that encircles it, two routes lead north and south towards outlying farms and hamlets, while between their junctions, on the east side, medieval Lustleigh began to take shape with buildings clustered alongside the lane and around a steeply sloping green. By the end of the 16th century it was still no more than a hamlet comprising three farmhouses (at most), a similar number of cottages, and what is thought to have originally been a church house north-east of the church (called 'the village poor house' in a record of 1598, and later shown as 'the work house' on the tithe map of 1837). A few farm buildings and a forge completed the scene, while not far south was a Corn Mill, already in existence when the Wadhams did their survey of the manor in the early 1600s.

Apart from the rebuilding of the Mill, the only other buildings of significance constructed in the 18th century were Rock Cottages and Lynnfield, near where the lane to the Mill leaves the main route south from the village centre. During the 19th century, until after the arrival of the railway in 1866, additions to the village were few and far between, the most notable being the schoolhouse (which doubled as a vestry) built by public subscription in 1825 in the north west corner of the churchyard (now called the Old Vestry), and the Baptist Chapel built in 1853 near Rock Cottages. The school was replaced in 1876 when a new state school was built high on the slope above the church – itself closed in 1963 and soon after converted to a residence.

Had the railway not arrived, the chances are that Lustleigh's late medieval plan would have remained largely unchanged to this day. Instead, over the half century or so that followed, the centre doubled in size and the hillsides that overlooked it from north and south were peppered with villas in landscaped gardens and grounds. Although closed since 1959 and now mostly dismantled, the line's embankments persist today as a physical and visual barrier, but being fairly modest in stature and now clad in greenery, they seem part of the natural landscape.

During the 20th century, the hillsides north and south continued to be infilled with large detached houses in a piecemeal fashion, while at Pethyridge and on the road to Brookfield, just outside the Conservation Area, a number of council houses were built. In the centre itself, however, building work has largely been confined to conversions and extensions – the two most notable exceptions being the new post office built soon after 1907, and Primrose Cottage, built in the 1940s on the 'footprint' of what was originally a single-storey farm building.

The nucleus of Wrayland, on the other hand, has altered remarkably little since originating in medieval times as a hamlet of several farms. The only obvious changes are where farm buildings have been converted to dwellings and the construction of Yonder Wreyland early in the 19th century (and rebuilt in 1932 after a fire). Wrayland's centuries old separation from Lustleigh was reinforced by the railway embankment, and although the lane between the two settlements was developed around the time of its construction, this separation still persists as the houses built were few, somewhat dispersed and now screened by a generous planting of trees.

Map 2 Tithe Map 1838



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Note: (not reproduced to scale)

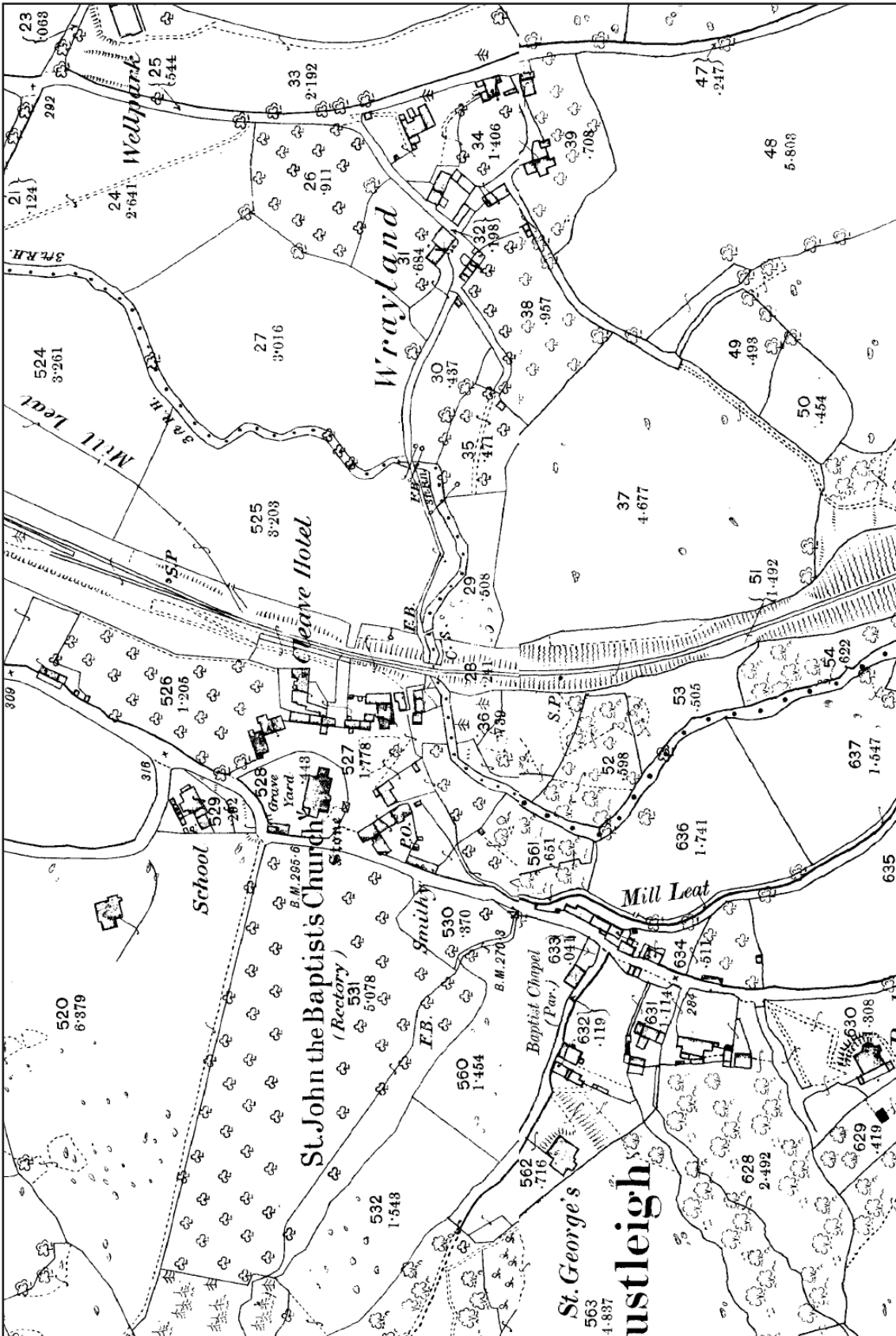


Wrayland 1841

Historical Footnote:

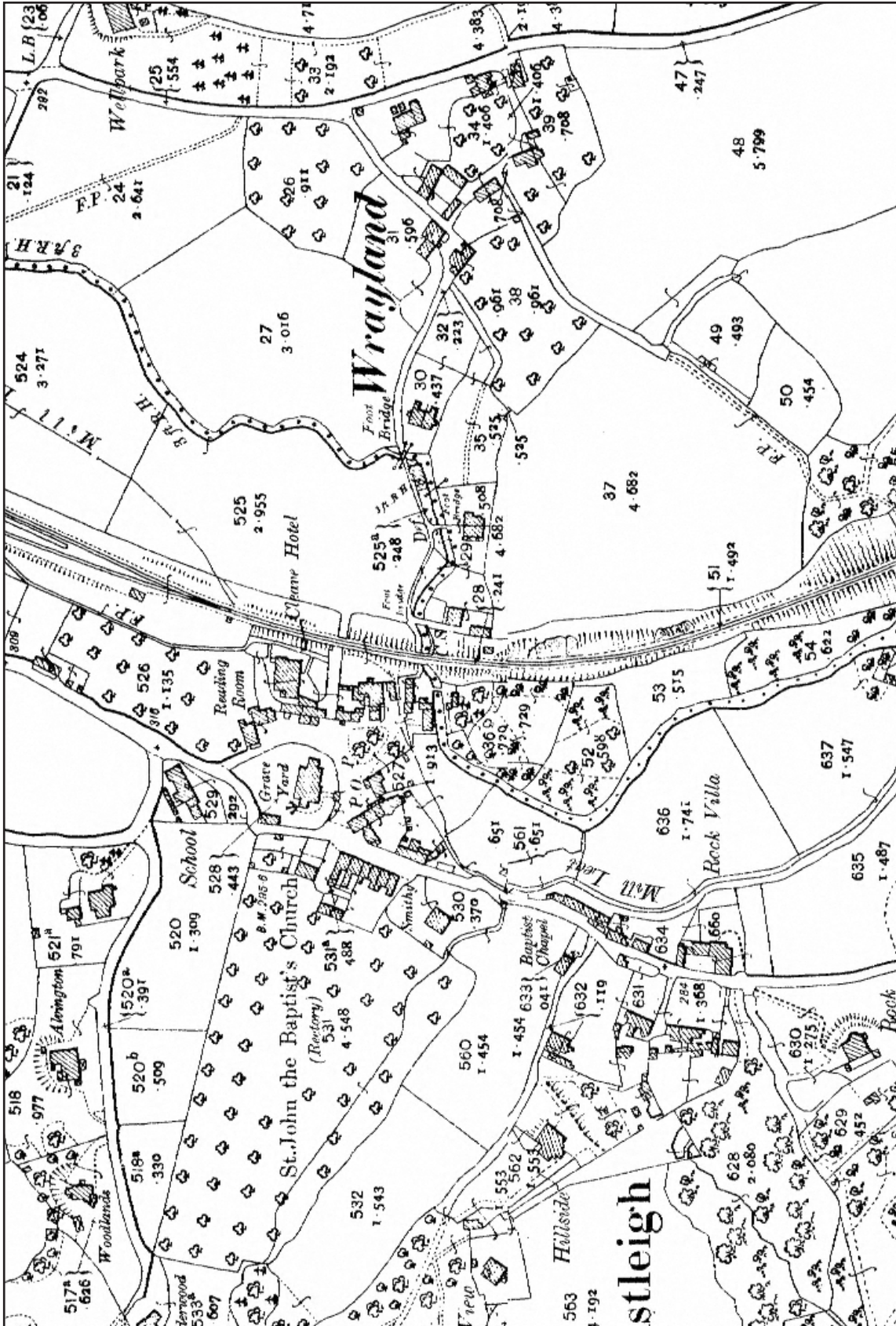
The tithe system provided the traditional means of supporting the clergy in England for many centuries. However, over time abuse of the system led to the *Tithe Commutation Act 1836* which empowered the newly formed Tithe Commission to commute tithes paid 'in kind' to an annual money payment. A Commutation Agreement required the creation of a large scale Map showing each plot of land in the tithe district and an accompanying Apportionment listing relevant details. The Tithe Act 1836 provided for the gradual redemption of all tithes by the end of the century.

Map 3 First Edition Ordnance Survey Map 1886



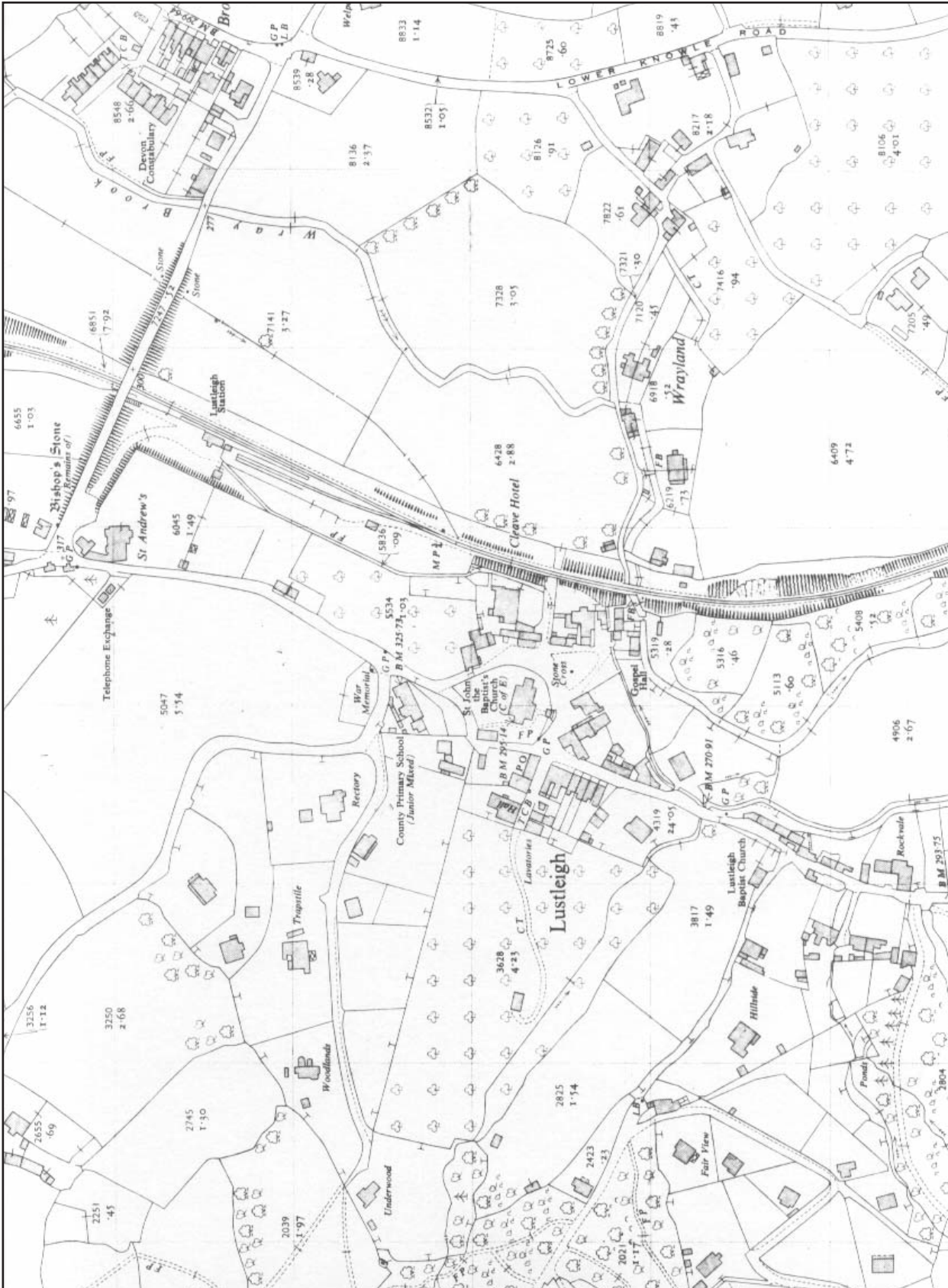
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Map 4 2nd Edition Ordnance Survey Map 1906



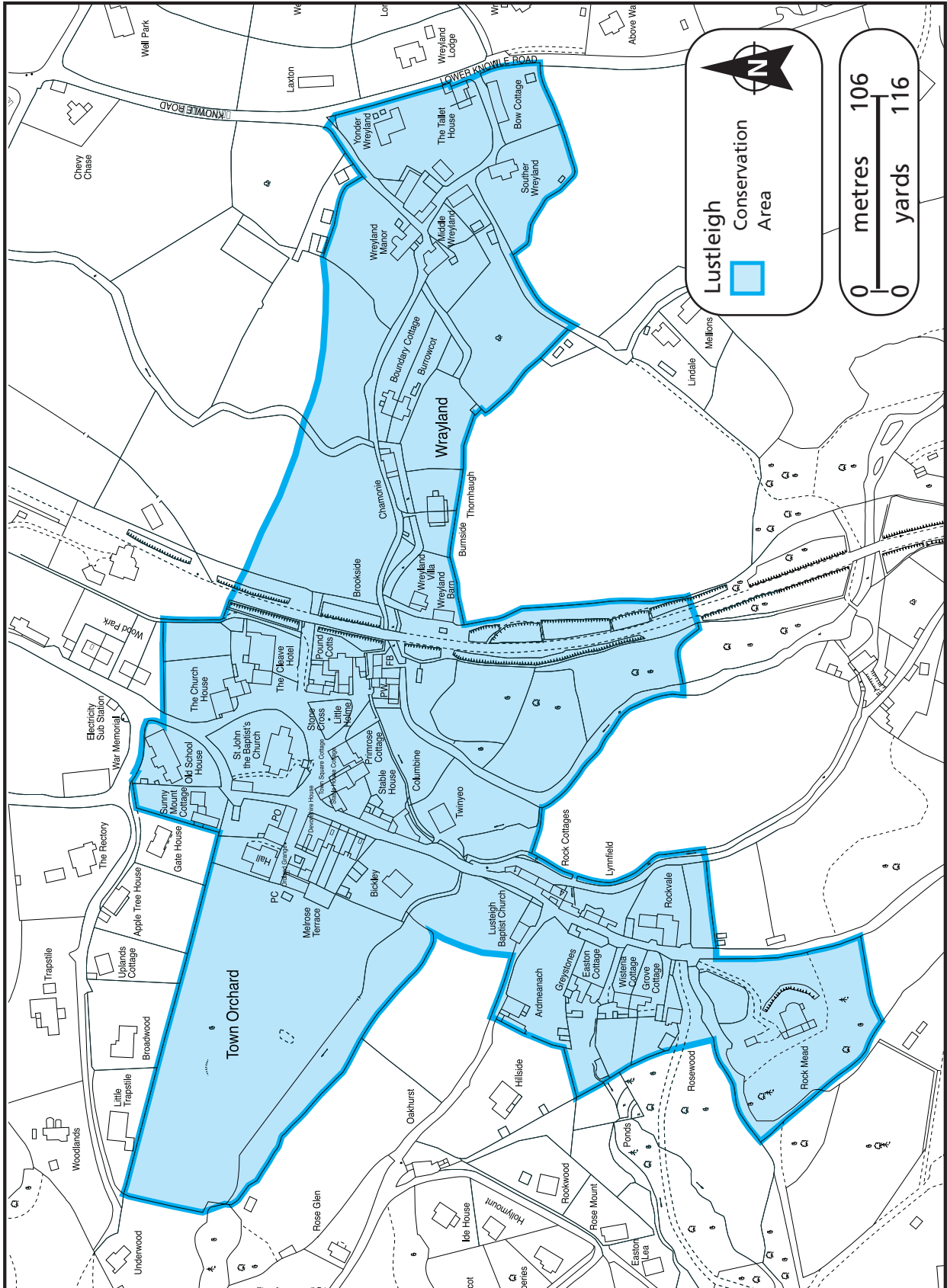
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Map 5 Ordnance Survey Map 1958



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County Series 1:2500 (not reproduced to scale)

Map 6 Conservation Area: Lustleigh Settlement



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3. Building Types, Materials and Styles

As well as being arranged in three distinct clusters – around the church, on the hillside to the south and in Wrayland east of the Wray – the buildings in the Conservation Area also tend to fall into two distinct types based on their age and style. The first includes most of those built during the time of very gradual change, from the 16th century to the middle of the 19th, and secondly those built during the period of comparatively rapid change, short as it was, following the arrival of the railway and including the early decades of the 20th century. Buildings of both types are found in each of the clusters, tending to be gathered together in discrete groupings.

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Figure 2 Littleholm, built in the 16th century, displays the principal characteristics of the earlier, vernacular, type.

The principal characteristics of the earlier type [Figure 2 page 13] are based on vernacular traditions, including their proportions, which are generally long and low; their walls of granite and cob, which are mostly rendered and colour-washed, or colour-washed directly so that the patterning of the material beneath shows through; and their roofs of thatch, which are now mostly finished with a flush ridge that follows the long-established Devon tradition. (The ornamental block-cut ridges, which are still in evidence, derive from Norfolk traditions and represent a 20th century introduction).

Chimney stacks are often substantial structures of ashlar granite, usually with tapered tops and a projecting stone course intended to help weather the junction where the thatch butts up against it.

Elevations tend not to be consciously designed in a formal way but rather follow the vernacular tradition, windows and doors being located and sized to suit the layout and use of rooms, the resulting arrangement usually appearing irregular and picturesque. Typically, front doors are sheltered by a small porch or canopy or, in one exceptional case, a porch



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Figure 3 The 2-storey porch of Wrayland Manor

Figure 4 The gable stack and leaded windows in the style of the 16th century added to Wrayland Manor in the 20th century.

two storey height that reflects the high status of the house. [Figure 3 above].

Original door and window openings are mostly spanned by narrow-looking timber lintels, while projecting, purpose-made window sills are often absent. For the most part, the windows themselves are of painted timber with side-hung flush-fitted casements, but while glazing bars are used to divide most of them into small panes, a significant number are leaded in either diamond or rectangular patterns. This practice appears to have become established during the earlier half of the 20th century, either simply to recreate a more medieval appearance or as part of a conscious attempt to revive vernacular traditions in the manner of the Arts and Crafts movement which was then popular. Whatever the case, the style has become a characteristic feature of the village, especially in Wrayland [Figures 3 and 4 above] but in the centre too [Figure 5 page 15].

The other, more recent, building type has characteristics that contrast in almost every way [Figure 6 page 15]. With the exception of Melrose Terrace and the new post office, which are constructed of exposed or rendered brick, their walls are of exposed granite rubble with the openings for windows and doors dressed in red or yellow brickwork. Decorative bargeboards and ridge tiles are a common feature of roofs, which are invariably gabled and clad in regularly sized slates [Figure 17 page 25]. Windows are again of painted timber but instead of being small-paned or leaded casements, they are typically vertical-sliding sashes with a 2 over 2 pattern. Their form and proportions create a vertical emphasis on principal elevations, which are consciously designed to

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Figure 5 Primrose Cottage with its Arts and Crafts bay window and leaded lights

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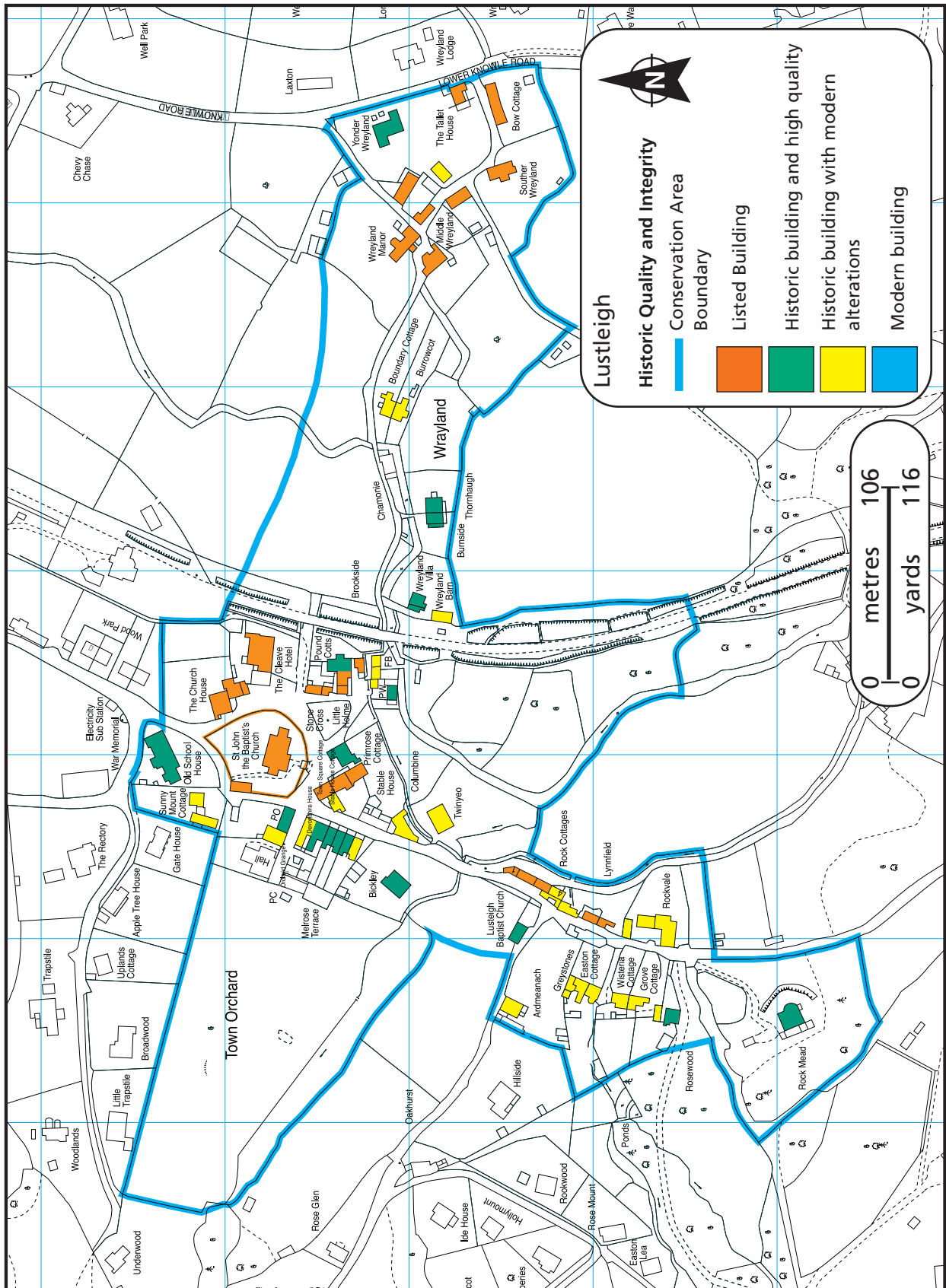


Figure 6 Wreyland Villa, built in the 19th century, displaying nearly all the characteristics of the more recent type.

produce a well-ordered, sometimes symmetrical, appearance. The shafts of chimney stacks above roof level are often elegant red brick affairs with battered caps surmounted by red or yellow clay pots.

The photographs of buildings included in this appraisal have all been selected to illustrate the building types, materials and styles that contribute towards the individual and distinctive character of the

Map 7 Conservation Area: Historic Quality and Integrity



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Conservation Area.

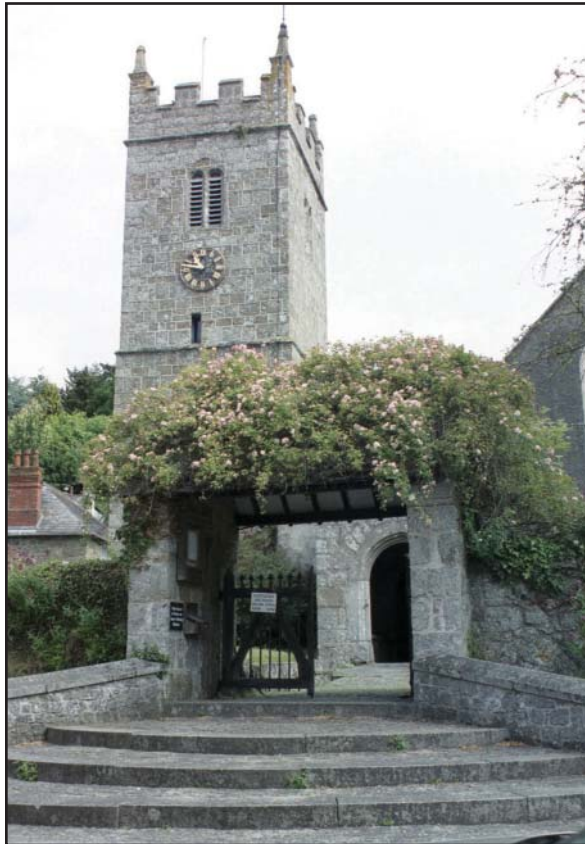
Map 7 on page 16 opposite looks at the historic quality and integrity of the village Conservation Area by identifying existing buildings according to three categories. Listed Buildings by definition have special architectural or historic interest and act as a bench mark for examining the quality and integrity of the area. Visual inspection of individual buildings, in order to assess such factors as their historical significance and changes to their appearance, help give a picture of the present position for the Conservation Area.

4. Key Buildings

Within the Conservation Area twenty-six buildings (or structures) are listed either singly or in groups. Fourteen are in the village centre, eight are at Wrayland, and the remaining four south of the centre near to where the road forks at the lane to the Mill. The church is Grade I and the secular buildings all Grade II, and while most of these are dwellings (either built as such or converted from farm buildings), they also include an 'unconverted' barn, a public house that was originally a dwelling, two buildings that have always served community uses, and two that are 'structures', namely the churchyard wall with its integral lych gate and steps, and on the wall, a most attractive ironwork lantern.

Church of St John the Baptist: grade I

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Occupying a very ancient religious site, the fabric of the church ranges in date from the 13th century (the chancel and possibly the porch) through the 15th or early 16th centuries (the tower and north aisle) to the most recent addition – the vestry built late in the 19th century on the south side. Although its walls are mostly roughcast, the prominent porch and dominant tower are exposed granite ashlar and enhance the visual dominance of the material that exists in most parts of the Conservation Area. The simple tower is a landmark in the landscape and a focus for views in the village itself.

Figure 7 Church of St John the Baptist

Listed Buildings Footnote:

The Secretary of State for Culture, Media and Sport is required to compile lists of buildings of special architectural or historic interest for the guidance of local planning authorities. Conservation policies are often based on these lists. The re-survey of all Dartmoor parishes was carried out during 1985-88.

A listed building is 'a building of special architectural or historic interest the character and appearance of which it is desirable to preserve or enhance'. There are about 500,000 listed buildings in England. Nationally, 2% are grade I listed, 4% II* listed and the balance of 94% are grade II listed. Within Dartmoor National Park there are 2563 listed buildings.

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Figure 8 Spring Cottage

Spring Cottage: grade II

Part of a longer row that is very prominent on the lane encircling the church, this 16th or 17th century cottage displays many vernacular characteristics, most notably the narrow timber lintels, the painted walls (mostly over granite but cob towards the top), the granite stacks and, not least, the thatched roof.

© DNPA



Figure 9 The Cleave (called Gatehouse on the Tithe Map)

The Cleave: grade II

A building with quite different characteristics front and rear. The front range is clearly vernacular, being built as a farmhouse in the 16th century. The range at the rear, however, with its slated roof, brick stack and sash windows, is clearly late 19th century and was probably added at the time the farmhouse became an inn.



Figure 10 The Church House and adjacent Barn

The Church House and Barn: both grade II

Although 16th century and originally thatched, the vernacular character of the Church House was somewhat transformed late in the 19th century when it was thoroughly refurbished and gained many of the characteristics of that age – in particular its gabled and tiled roof, decorative ridge tiles and the brick shaft added to the granite stack. The 17th century barn adjacent was also originally thatched, but under its corrugated iron roof it has survived as one of the very few farm buildings in Lustleigh not to have been demolished or converted.

Pair of Cottages. Pound Cottages on the East side of the Green: grade II

The evidence of former openings in the rear suggests these cottages were created out of a barn, probably around the middle of the 19th century. It has a mix of styles; some vernacular, such as the rendered and painted front, thatched roof and small porches; and some later, such as the brick stacks, exposed granite walls to sides and rear, and a sash window as well as a fanlight window over the door.

The Old Vestry: grade II

Although built as a school-come-vestry (in 1825), it has a domestic scale and appearance which harmonises with the setting. Its squat proportions, casement windows and door canopy tend towards the vernacular, while its exposed granite walls, slated roof, decorative ridge tiles and very impressive brick stack have a closer affinity with the later type. In addition it has a few characteristics that are quite uncommon, including the hipped roof ends and the stone dressings to the window openings – not unlike those of the church.

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Figure 11 The Pair of Cottages on the east side of the green

© DNPA



Figure 12 The Old Vestry

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Figure 13 1, 2 and 3 Rock Cottages

1, 2 and 3 Rock Cottages: grade II

These are the three cottages in the photograph with exposed granite walls. Built in the late 18th century, their characteristics are similar to the Old Vestry in that they are a blend of both the vernacular and later types. Their 3-storey height and split-level design are not typical of rural cottages, neither the uncluttered slate roof and fairly regular fenestration, so maybe a different use for the buildings was originally planned. Whatever the case, the cottages today are certainly a prominent and somewhat dominant feature in this part of the Conservation Area when approached from the Mill further down the valley.



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Figure 14 Lynnfield

Lynnfield: grade II

Built on the roadside, the vernacular characteristics of this extended 18th century cottage (and those of the small outbuilding close by) dominate the scene. Their low proportions, thatched roofs, and the painted walls of Lynnfield itself, are in complete contrast, however, with the later villas that actually prevail in this part of the Conservation Area (south of the centre), but being mostly secluded in their large landscaped gardens, they tend not to have a prominence along the highway that serves them.

Other notable buildings

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Figure 15 Rockdale

Rockdale (not listed)

The only late 19th century villa in the area south of the centre that is close to the highway, and as with Lynnfield, it turns its back to face east to take advantage of the view. It has all the characteristics typical of its type, including slate roof, decorative ridge tiles, exposed granite walls, yellow brick dressings to window and door openings and decorative bargeboards. In addition, to complete the decorative effect, it has string courses at first floor sill and eaves levels made up of specially modelled yellow bricks. The large rooflights, however, clutter the roof slopes and spoil an otherwise authentic composition.



Figure 16 *The Old Schoolhouse*

The Old Schoolhouse (not listed)

Although masked by its maturing gardens, the scale of this building, and its prominent location above the church and next to the main route into the village, mean it still catches the eye. Fortunately, therefore, its conversion to a dwelling was well executed so that the essential characteristics of its age (1876) weren't eroded or spoilt – including its grey-blue slates and decorative ridge tiles; its gabled roof form with exposed rafter ends and decorative bargeboards; its exposed masonry walls with brick dressings, and its painted timber windows. As the roof is so dominant, the absence of modern rooflights is a positive asset.

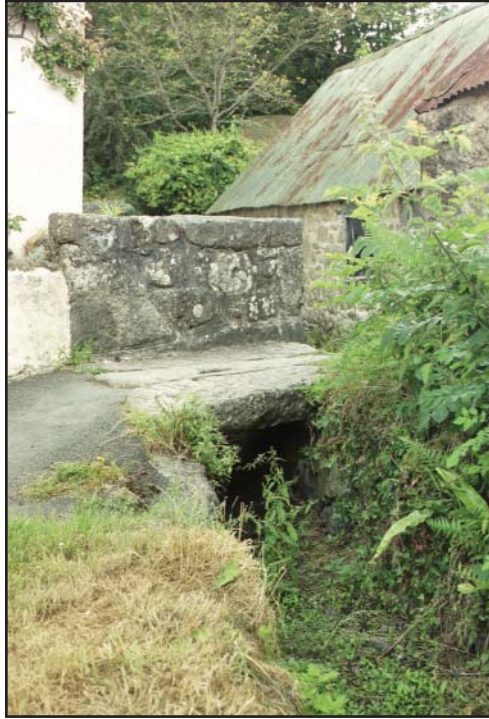


Figure 17 *The Dairy and next door cottage*

The Dairy and next door cottage (not listed)

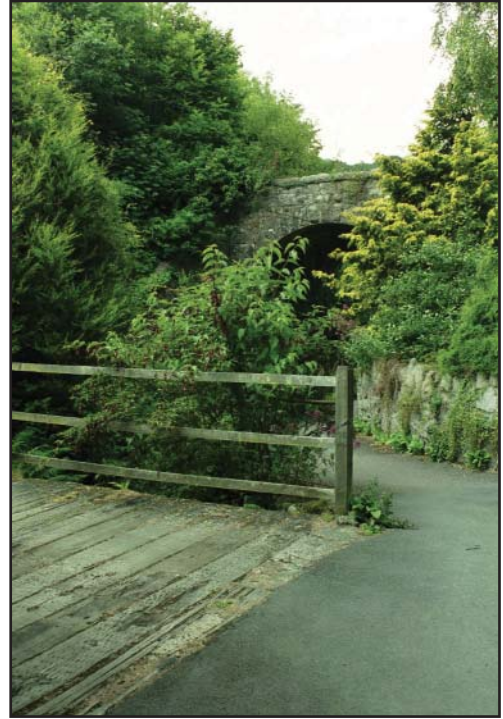
This pair made a handsome addition to the village scene with facings of granite and finely executed quoins at the angles. The shop fronts and extended porch across the neighbouring frontage add interest to the street scene but are spoilt by the addition of two cumbersome-looking modern blinds. (The shopfront to the post office opposite is equally attractive and has a more sympathetic, traditional style of blind). The replacement of some of the original timber sashes with upvc types is regrettable in this very prominent location. Had Melrose Terrace been likewise faced in stone, the effect would have been much more in keeping with the characteristics of the village scene.

5. Local Details and Street Furniture



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Figure 18 The lining of the leat, the clapper stone bridge and the wall alongside are all of granite



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Figure 19 The railway bridge and retaining wall are granite. Unusually, the bridge over the Wray to Wrayland Villa is of timber railway sleepers.

While granite is used in the construction of every sort of building, from modest out-house to magnificent church, and brings with it a tremendous sense of visual cohesion to the village scene, this impact is made all the more telling due the material's extensive use in boundary walls, road and railway bridges, kerbstones, steps, gate-posts, monuments, crosses and troughs – and less obviously, perhaps, in the lining and bridging of the leats, which are themselves an essential part of the village's historical, visual and audible character.

[Figures 18 and 19 above and Figure 20 page 27]

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Figure 20 One each of two pairs of granite gateposts near Lower Wreyland

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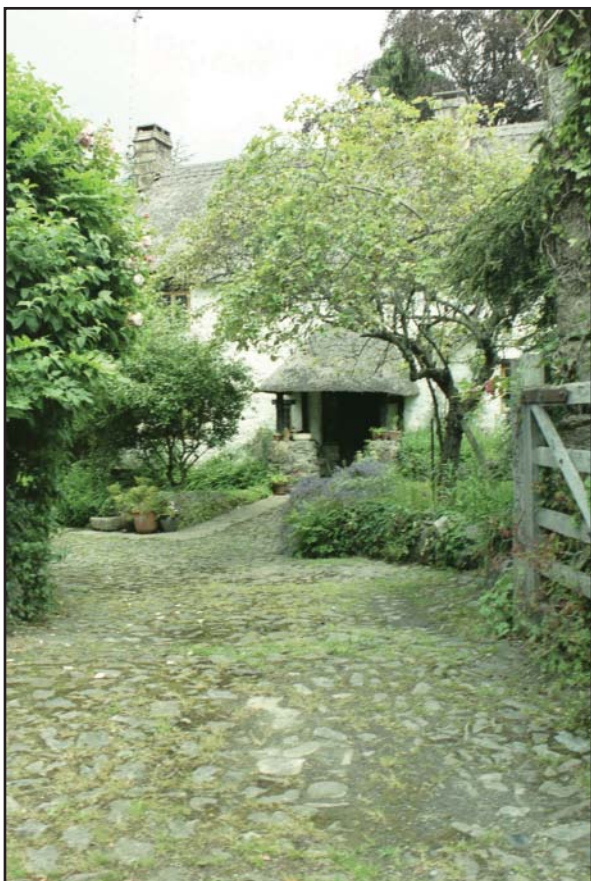


Figure 21 The cobbled surface of the yard at Middle Wreyland

No doubt cobbled surfaces also contributed towards the sense of cohesion, but these have been all but lost beneath layers of tarmac or concrete. Remnants come to light when these 'top coats' begin to perish [Figure 22 page 28], but all too often they are simply buried again. The most complete and easily seen examples are in the private forecourt of the Cleave and the private yard of Middle Wreyland [Figure 21 left]



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Figure 22 A section of cobbled surface that was formerly covered in tarmac, on the lane to the cricket ground adjacent to the Cleave



© DNPA

Figure 23 The Ironwork Railings in front of the Gospel Hall

Ironwork railings are relatively uncommon within the Conservation Area, even though Lustleigh had its own manufacturer – a W. Osborne, whose name embellishes a cast iron gatepost at the entrance to Woodlands (NW of the centre, on the unmetalled lane past the Rectory). They do, however, survive alongside the Wray beneath the railway bridge, on three of the four garden walls fronting Melrose Terrace, and along the frontage

© DNPA



Figure 24 The Lantern on the churchyard wall

of the Gospel Hall, setting it off as a key building beneath the village green [Figure 23 page 28].

Otherwise granite walls and sometimes paling fences are used to create boundaries – and seem much more suited to these rustic surroundings [see figure 28 page 33 showing the paling fence outside Wreyland Manor]. Combining rustic charm with elegance, however, are the three old gates to the churchyard, made out of both timber and iron [Figure 25 below]. Of particular note, too, is the listed lantern on the churchyard wall [Figure 24 left], while also worthy of note for its contribution towards the historic scene is the K6 telephone kiosk, which is still in use near to the post office.

© DNPA



Figure 25 One of the elegant churchyard wall gates about 6m from the Lychgate.

6. Spaces and Views

There are some good quality spaces within the Conservation Area and some particularly fine views that capture the essential character of its various parts.

Spaces

Because the buildings in the Conservation Area tend not to group together in ways that enclose spaces in a well-defined manner, the most significant spaces are those which, being undeveloped, preserve an important aspect of the settlement's development pattern and its historic relationship with the countryside around: [Refer Map 8 page 37]

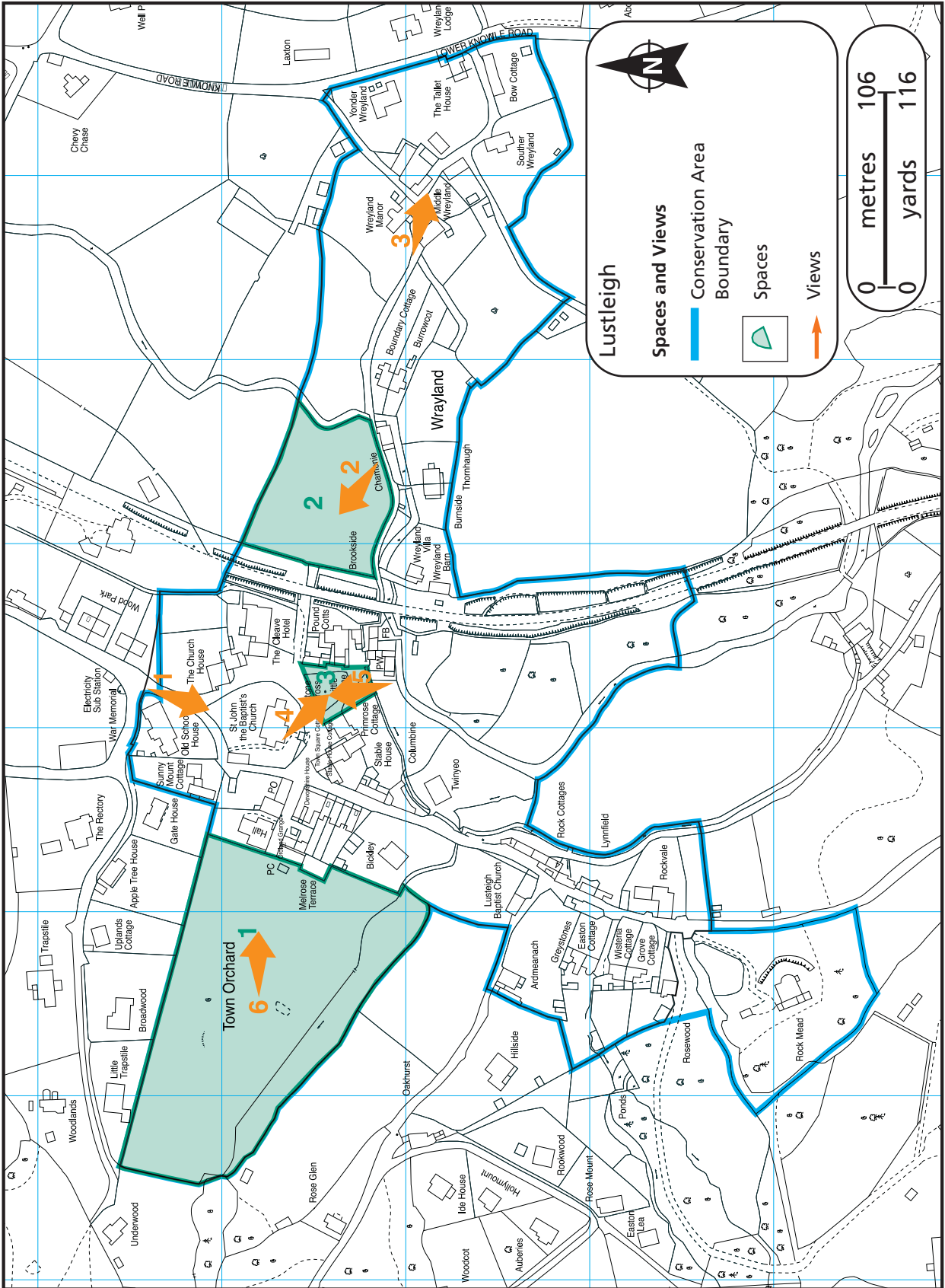
- 1 the Town Orchard, west of the village centre. With its boulders and scrub, the space relates the village to its ancient natural setting.
- 2 the Cricket Ground, east of the village centre. Formerly part of the water meadows between the village and the Wray Brook.
- 3 the Village Green. An historic and visual focus whose civic importance has been enhanced by the introduction of the stone cross.

Views

The most significant views in the Conservation Area are those that focus on a particularly important building or capture the enclosing character of its wooded setting:

- 1 from the main (north) approach to the village, of the church seemingly isolated in a woodland setting [Figure 26 page 32];
- 2 from the lane alongside the manicured lawns of the cricket ground, of the Church as the focus of an archetypal English village scene [Figure 27 page 32];
- 3 from outside Wreyland Manor, of the lane that serves and characterises the hamlet of Wrayland [Figure 28 page 33];
- 4 from the churchyard steps, of the village green and cross, the railway bridge over Wray Brook and the backdrop of woodland above Wrayland [Figure 29 page 33];
- 5 from the bottom of the green, of the Church high on its elevated platform;
- 6 from the Town Orchard, of the Church at the heart of the village on the doorstep of the natural, uncultivated landscape.

Map 8 Spaces and Views



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Figure 26 View looking towards the Church from main approach road



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Figure 27 View looking towards the village centre from Cricket Ground

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Figure 28 View looking along the lane in Wrayland

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Figure 29 View looking in the direction of Wrayland across the Green

7. Modern Development

Strict planning controls designed to protect and preserve the natural beauty and character of Lustleigh's immediate surroundings have largely brought an end to the piecemeal development of the hillsides around. Even in the areas which succumbed to the pressures for building large villas in the late 19th and early 20th centuries, new development hasn't necessarily been appropriate since the low density of buildings, and the dominance of their landscaped grounds, is an essential aspect of their character that is true to their age. Modern development has therefore been minimal, being mostly restricted to the conversion of redundant buildings (like the former school), the subdivision of just a few of the larger villas, and the construction of domestic extensions.

The least agreeable developments, however, are those affecting the historic buildings themselves and involve changes that erode or damage their authentic character – and therefore that of the Conservation Area as a whole. The replacement of timber windows and doors with inappropriate upvc types is particularly damaging [Figures 30 and 31 below], and likewise the replacement of natural slate roofs or decorative ridge tiles with modern alternatives. The introduction of incongruous features such as eye-brow dormers in thatched roofs, or the addition of inappropriate structures (such as garden sheds or conservatories or flat-roofed extensions) in exposed locations, can be equally harmful.



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Figures 30 and 31 Inappropriate upvc windows have replaced traditional, painted timber, vertical-sliding sashes.

8. Archaeological Potential

Lustleigh

The archaeological potential for the centre of Lustleigh is considerable given its very early origins and, until the mid 19th century, its generally unaltered state.

Lustleigh church occupies a classic lan/llan position, i.e. an oval enclosure with a surrounding bank and a pronounced elevation of the interior. Lan sites, which are most usually found in Cornwall, are associated with the foundation period of Christianity. The presence of a 6th century memorial stone inscribed to Datuidoc, originally located in Lustleigh churchyard and now placed inside the church, is further evidence of this being a lan site as many such sites contain this type of feature. Lan sites were subsequently adopted for early Christian churches around which settlement would have grown, which most probably has been the case in Lustleigh.

The centre of Lustleigh, established certainly by medieval times, then remained little changed until the 19th century. Comparison made between the 1837 Tithe Map and present day maps demonstrates the growth and spread of Lustleigh within the last 150 years.

The south east end of the town orchard contains slight traces of earthworks, possibly these are the remains of earlier field banks. They do not appear on the Tithe Map, but would need to be considered should there be future ground disturbance planned in this area.

A number of grist mills in Lustleigh are well documented from at least the 14th century and the leats originally associated with these, which are mainly stone lined and bridged by clapper stones, are still an important historic feature of the village.

Wrayland

The hamlet of Wrayland has archaeological potential given its known medieval origins. Apart from the conversion of some of the agricultural buildings to domestic use and alterations which relate to an Arts and Crafts phase, the buildings have remained largely unaltered.

9 Trees

Numerous trees, with a diverse mix of species and age classes, are growing within the Conservation Area and they are an important component of the village scene. The most notable tree in the village is the mature yew tree growing in the grounds of St John the Baptist's Church, but the most interesting feature is the village orchard located at the western end of the Conservation Area.

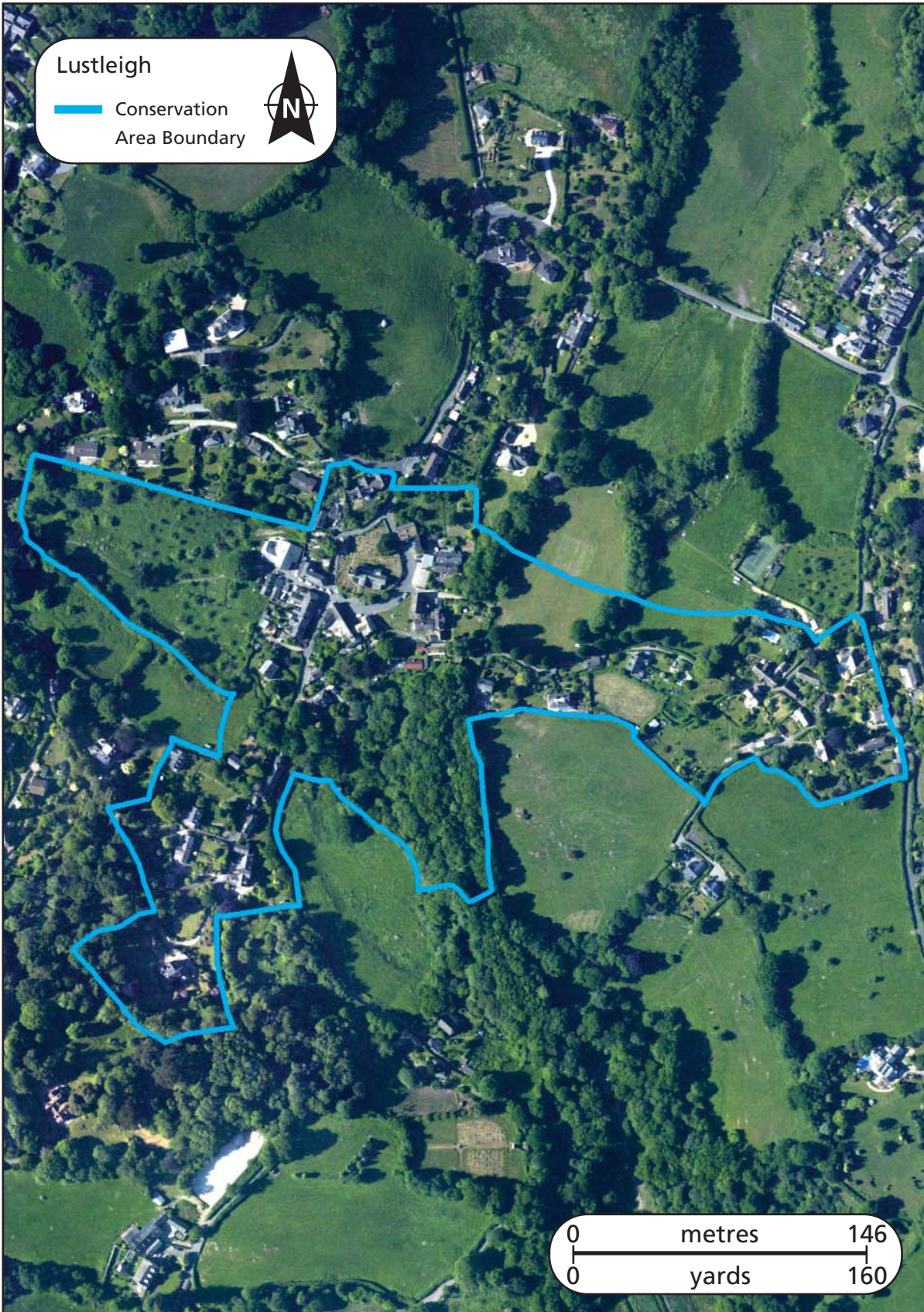
New trees have been planted in private gardens throughout the Conservation Area and new apple trees have been planted in the village orchard. There is limited scope for large scale planting in the Conservation Area.

Outsided the Conservation Area the broadleaved woodland to the south of Lustleigh and the many nature trees growing in large private gardens contribute to the setting of the Conservation Area.

Trees in Conservation Areas Footnote:

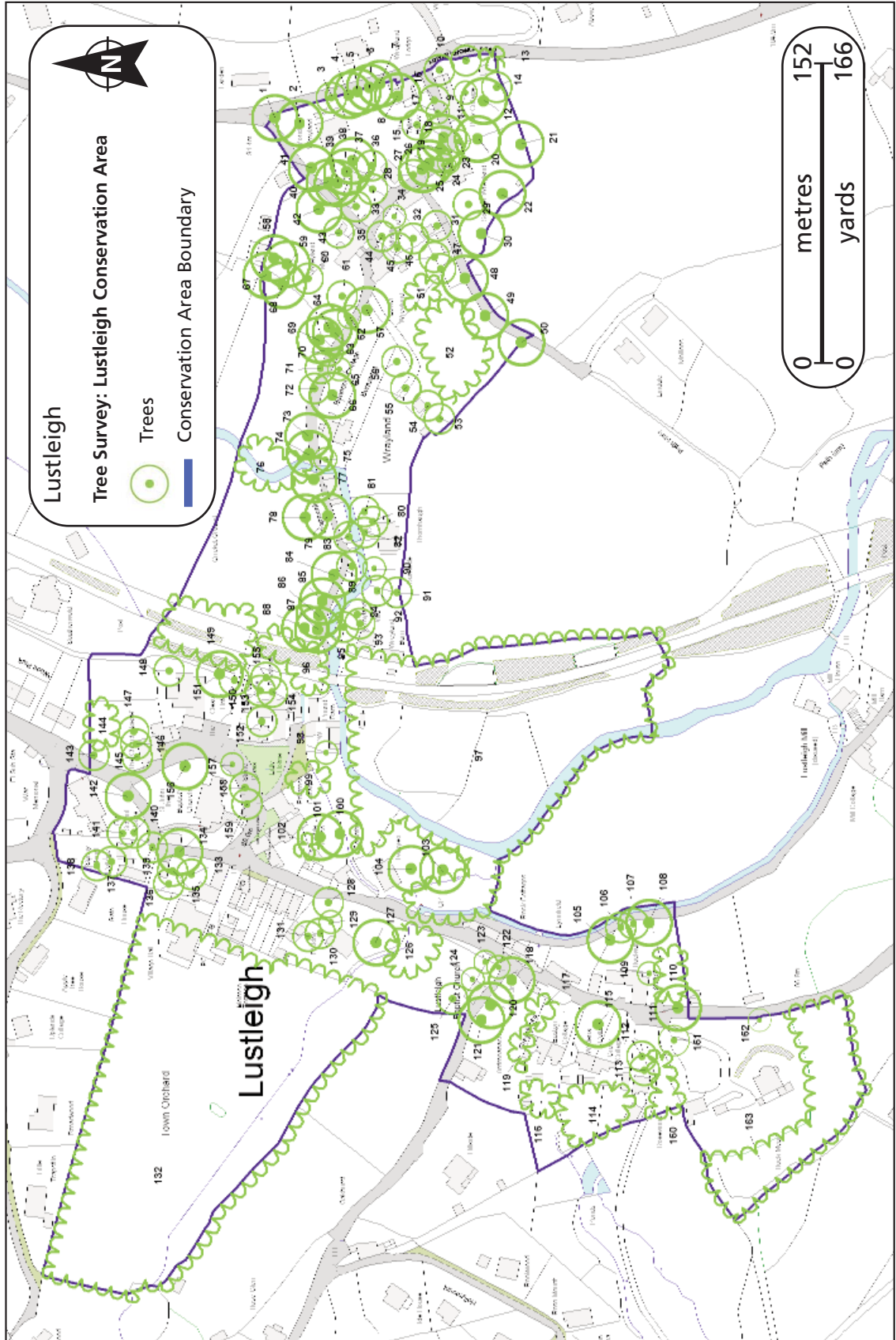
The *Town and Country Planning Act*: Section 211 makes special provision for trees in Conservation Areas not subject to a Tree Preservation Order (TPO). Anyone who wishes to cut down or carry out works to a tree in a Conservation Area must give the Local Planning Authority 6 weeks prior notice. The purpose of a Section 211 Notice is to give the Local Planning Authority the opportunity to protect the tree with a TPO. A tree is not defined in the Act, but a Section 211 Notice is only required for a tree with a diameter exceeding 75 mm in diameter. Trees in a Conservation Area already protected by a TPO are subject to the normal TPO controls. A Tree Preservation Order is an order made by the Local Planning Authority in respect of trees and woodlands. The principle effect of a TPO is to prohibit the cutting down, uprooting, lopping, wilful damage or wilful destruction of a tree without the Local Planning Authority's consent.

Map 9 Conservation Area: Trees and Boundary



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Appendix A: Tree Survey: Lustleigh Conservation Area



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Tree Survey: Lustleigh Conservation Area

(see Tree Survey map page 38)

Number	Species	Age Class	Number	Species	Age Class
1.	Linear group of broadleaves	Mature	30.	Ash	Semi-mature
2.	Linear group of broadleaves	Mature	31.	Group of broadleaves . . .	Mature
3.	Linear group of broadleaves	Mature	32.	Ash	Semi-mature
4.	Mixed group of trees . . .	Semi-mature	33.	Oak	Mature
5.	Laburnum	Semi-mature	34.	Oak	Mature
6.	Orchard	Semi-mature	35.	Ash	Semi-mature
7.	Liquidamber	Semi-mature	36.	Cypress	Semi-mature
8.	Spruce	Mature	37.	Ash	Mature
9.	Apple	Semi-mature	38.	Ash	Mature
10.	Oak	Mature	39.	Linear group of ash	Mature
11.	Group of broadleaves . . .	Semi-mature to mature	40.	Oak	Mature
12.	Yew	Mature	41.	Broadleaved woodland	Mature
13.	Holly	Mature	42.	Cypress	Semi-mature
14.	Broadleaved woodland . .	Mature.	43.	Cypress	Young
15.	Oak	Mature	44.	Cypress	Semi-mature
16.	Oak	Mature	45.	Cypress	Semi-mature
17.	Broadleaved woodland . .	Mature	46.	Cypress	Semi-mature
18.	Western red cedar	Mature	47.	Mixed group of trees	Young to semi-mature
19.	Western red cedar	Mature	48.	Cypress	Mature
20.	Birch	Mature	49.	Group of conifers	Semi-mature
21.	Birch	Mature	50.	Ash	Mature
22.	Group of broadleaves . . .	Semi-mature	51.	Cypress	Mature
23.	Beech	Mature	52.	Ash	Young
24.	Ash	Mature	53.	Spruce	Mature
25.	Pine	Semi-mature	54.	Group of broadleaves	Semi-mature to mature
26.	Mixed group of trees . . .	Mature	55.	Oak	Mature
27.	Ash	Semi-mature			
28.	Oak	Mature			
29.	Oak	Mature			

The survey was carried out from publicly accessible land.