



Figure 49. Custom House Quay



Figure 50. Lawn Steps

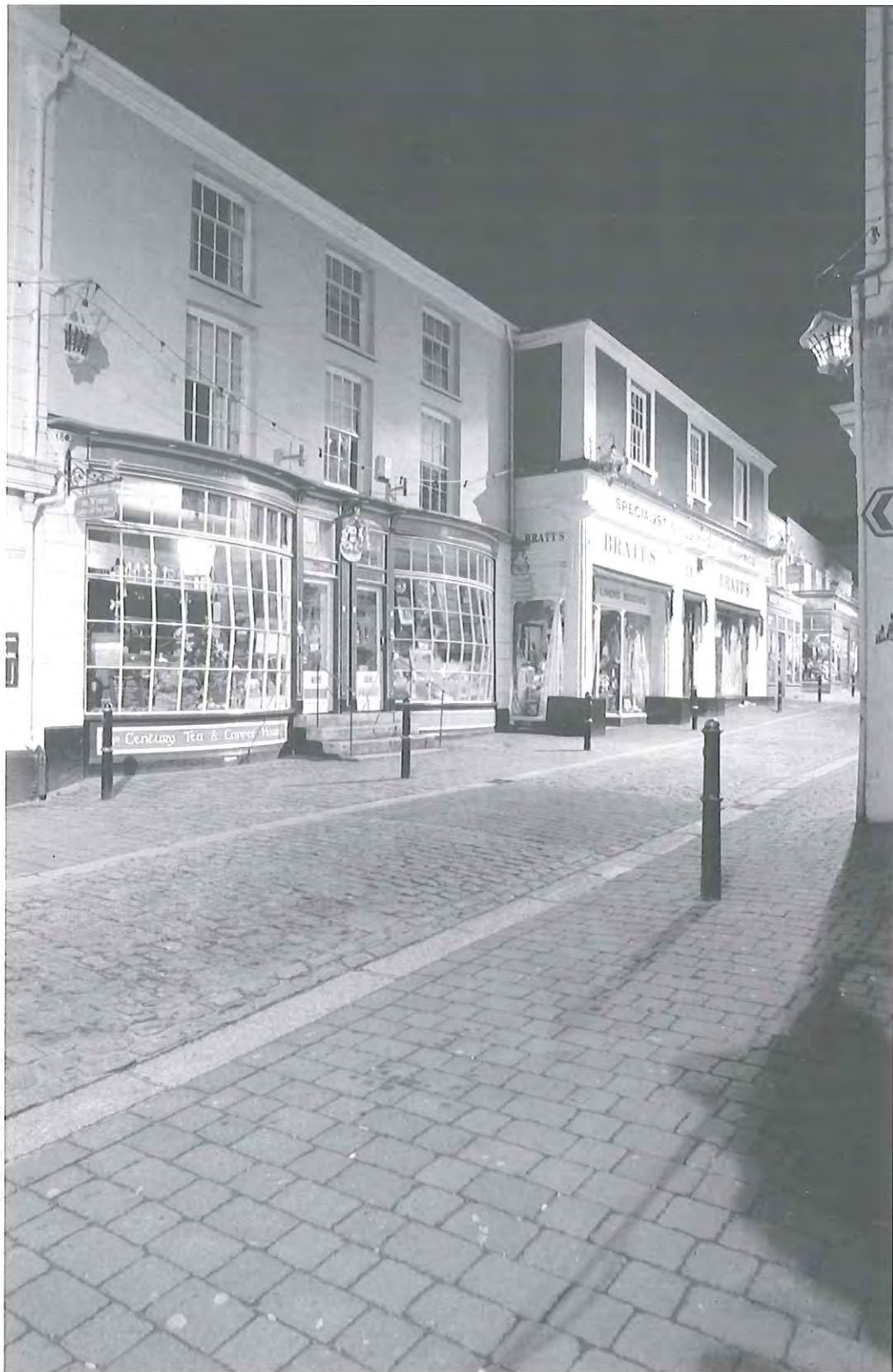


Figure 51. Shop fronts at Nos. 54 and 55 Church Street (at night)

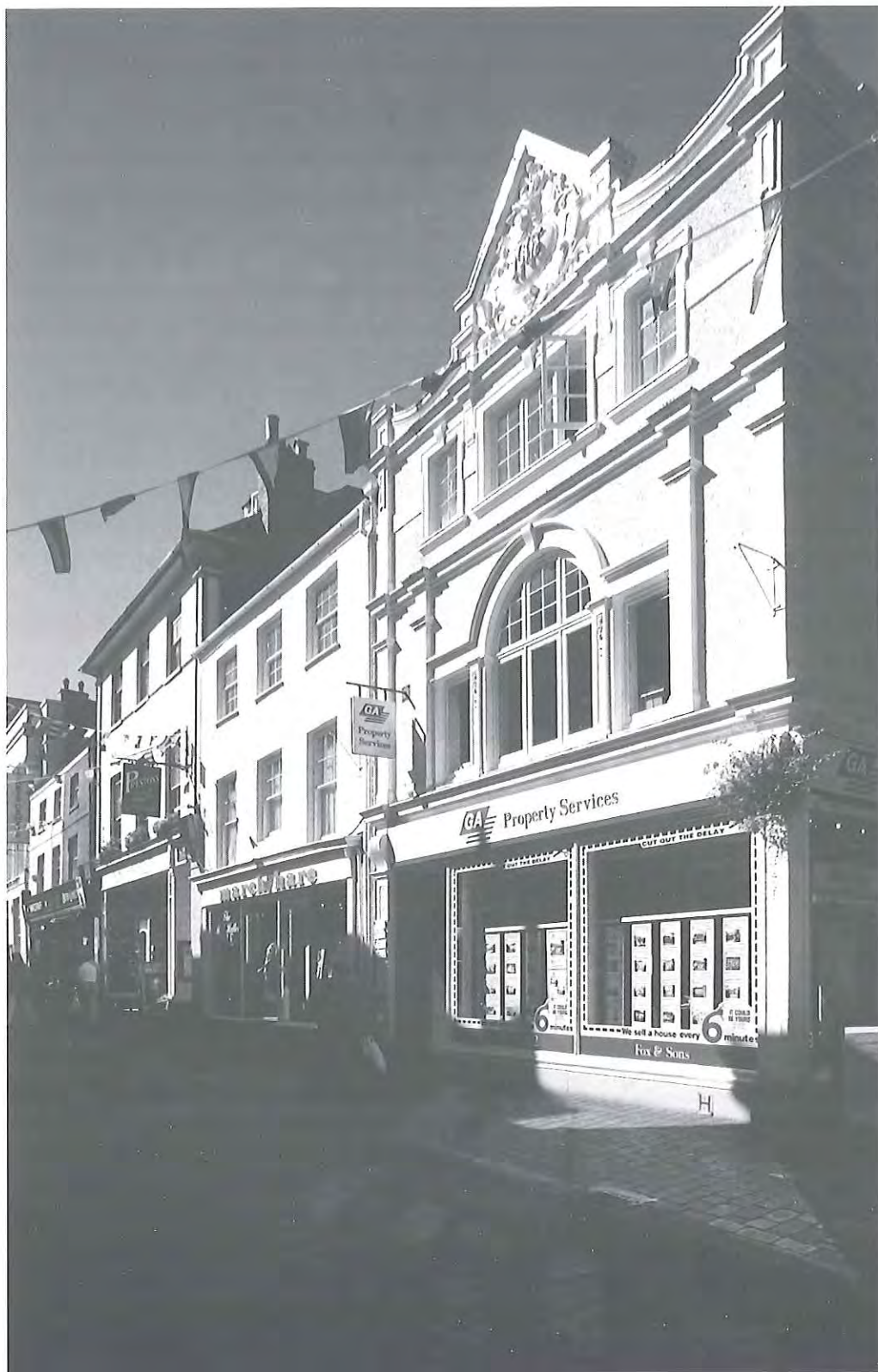


Figure 52. No. 19 Church Street

facilities providing both a useful service in themselves and giving valuable public access to the buildings.

- 5.4.8 Side streets and alleys provide more opportunities, particularly for the specialist shopper as at Bosun's Locker down **Upton's Slip**, appropriately a ships chandlers, and the imaginatively named "Dig and Delve" in **Swanpool Street**.
- 5.4.9 All the streets in this character area have a strong pedestrian presence. However, for the whole of the long shopping street and into the Moor, the continued penetration of an unnecessary volume of vehicular traffic conflicts with the pedestrian vitality and opportunity adding an incongruous note.
- 5.4.10 The high quality of the buildings and the distinctive spaces they frame, or relate to, give Falmouth a very individual character, but this is displayed differently from named street to named street within the central Conservation Area:
- 5.4.11 **Arwenack Street** (see figure 55) is particularly narrow, with narrow pavements, and has had little redevelopment since the late eighteenth century and early nineteenth century. Some idea of the considerable architectural quality of the street is given by the high number of listed items, twenty-three in all. The best group of buildings is at the far end of the street, including the fine 1814 stuccoed neo-classical Custom House (grade II*) (see figure 55) with its hexastyle Doric portico, the early nineteenth century stone rubble and dressed granite Harbour Master's Office (grade II), with granite pavement in front, and the Quayside Inn (grade II), on the seaward side. Opposite is the tall (three storeys plus attic over basement) brick-fronted paired Fox building (grade II*) with its fine doorways approached by flights of granite steps with the basement also of dressed granite.
- 5.4.12 At the town end Arwenack Street is linked to Church Street by a double bend. A distinctive 1925 design, incorporating a curved stuccoed front (slatehanging to the rear) on the seaward side combined with the even more architecturally distinguished curved stone front of the 1925 Church Institute (see figure 56) (grade II* with the Church) by C. Russell Corfield on the landward side allows the streets to flow into one another providing a strongly expressed flowing architectural spatial effect. Also on the bend is an early to mid nineteenth century terrace of three (Nos. 3-6, grade II) stuccoed (with quoin strips) shop premises, the wider one on the right with two shop fronts. As with most shop premises in old towns the buildings probably started life as town houses, or merchants houses, the shop fronts being added later, these being good examples of the late nineteenth century, except the one on the far right which is early twentieth century. A similar, but architecturally stronger theme, is expressed with the group of three that start the straight section of the street. These have a facade that is articulated by pilasters framing recessed arches, all under deep eaves on paired brackets. The Chinoiserie design of some of the sash windows is a particularly distinctive feature. The next one (No. 11, grade II) is eighteenth century, stuccoed with channelled rustication (contrasting with the slatehanging of its rear elevation). Next to this is a good late nineteenth century example in granite ashlar (the British Legion, grade II) (its appearance at the time of writing let down by its UPVC fenestration and door). Other stone buildings in an otherwise stuccoed street are: the eighteenth century Pipe restaurant; the eighteenth century group that includes the Arwenack Hotel, its

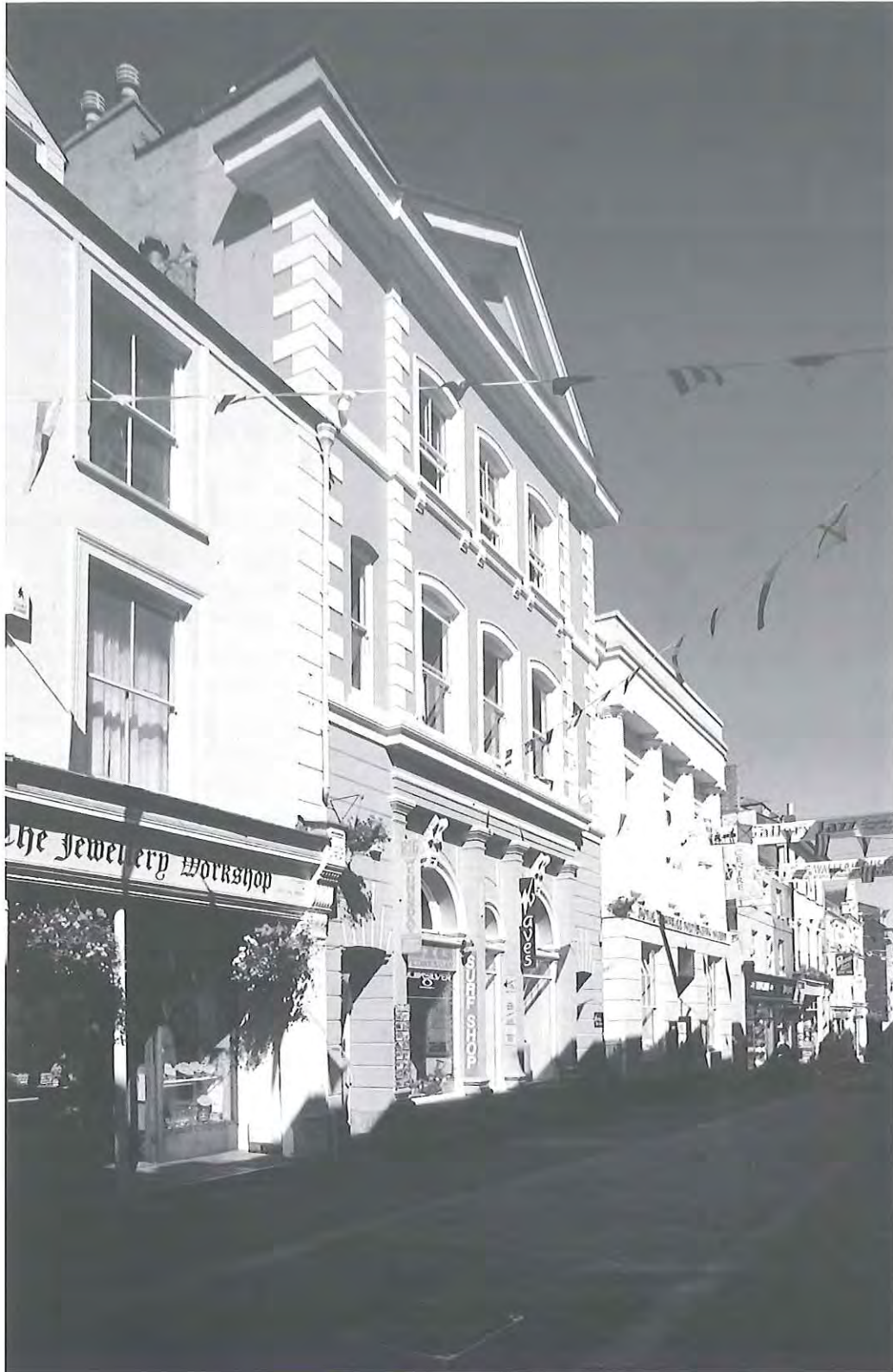


Figure 53. No. 26 (Old Post Office) and the Royal Cornwall Polytechnic, Church Street

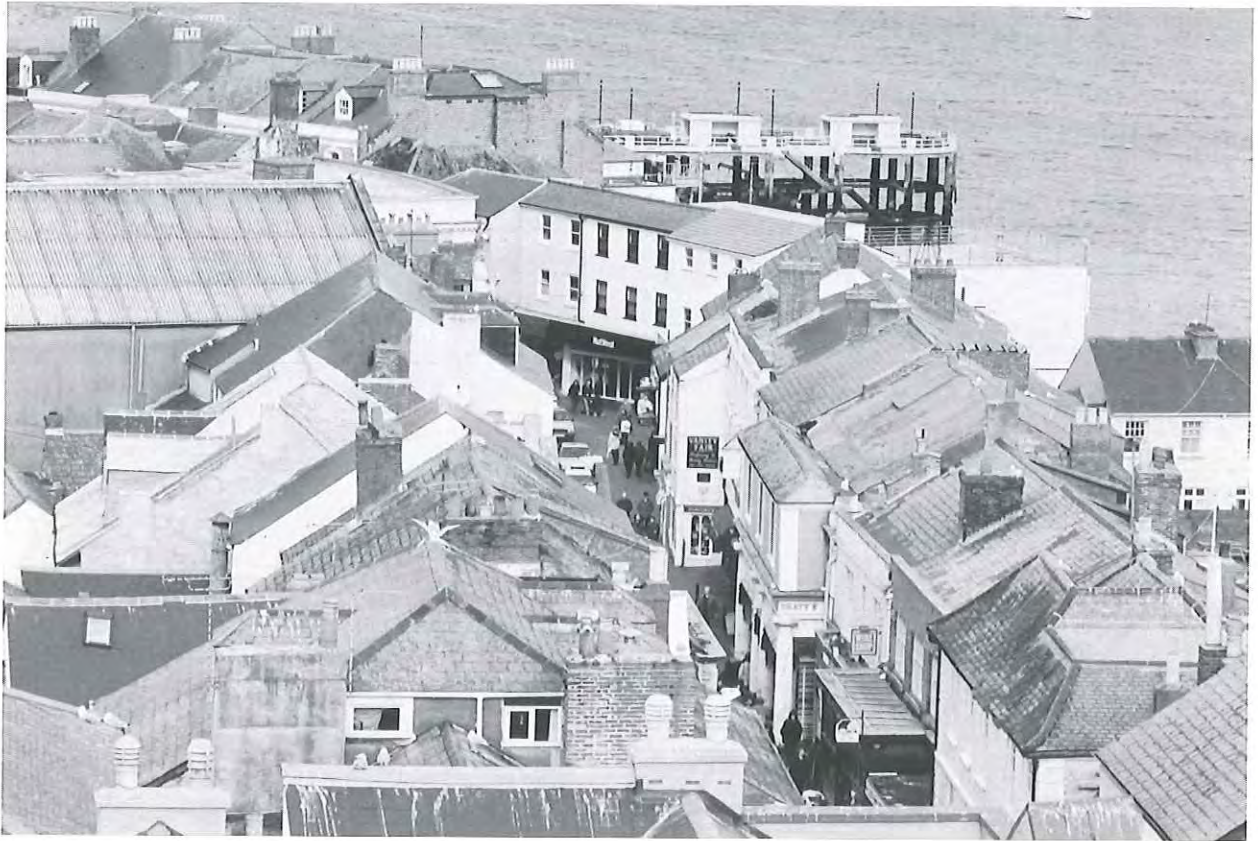


Figure 54. Church Street from Church Tower (roofscape)

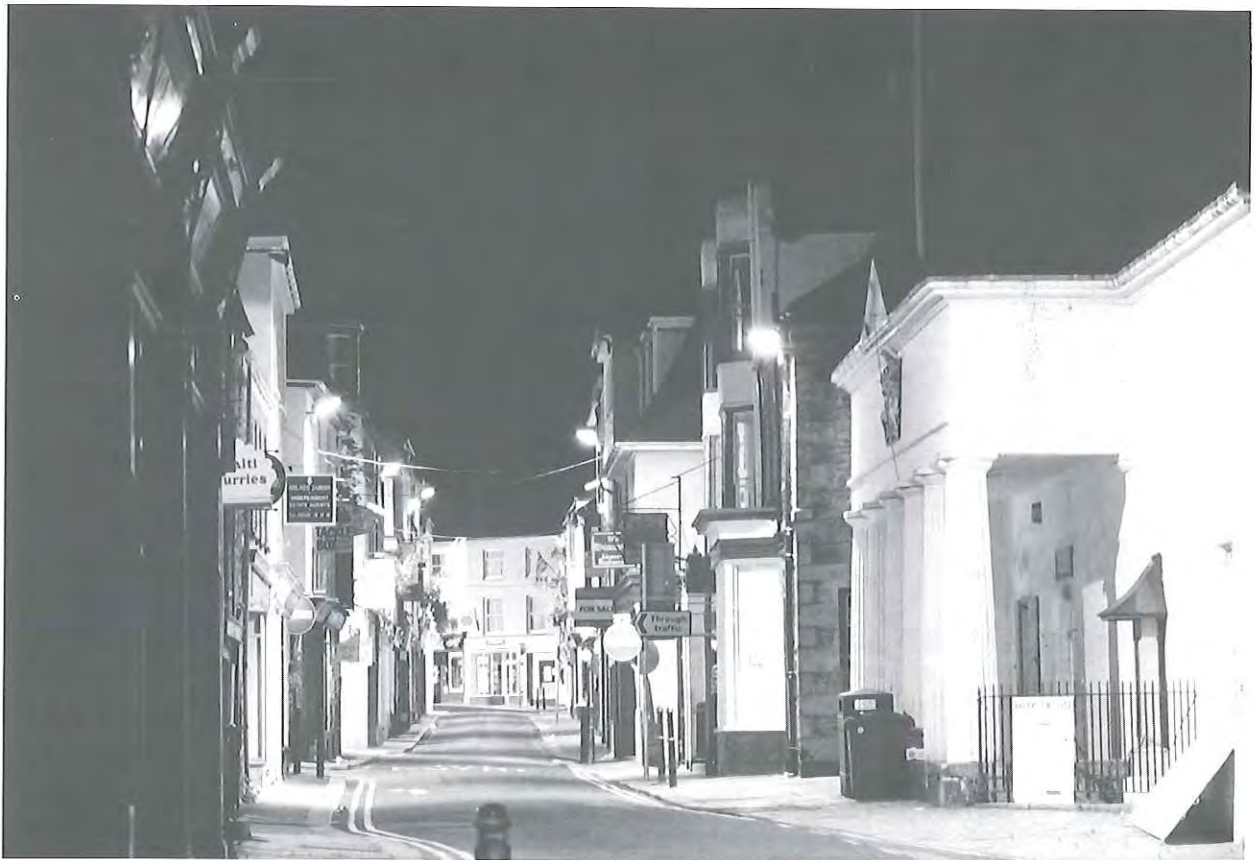


Figure 55. Arwenack Street (at night)

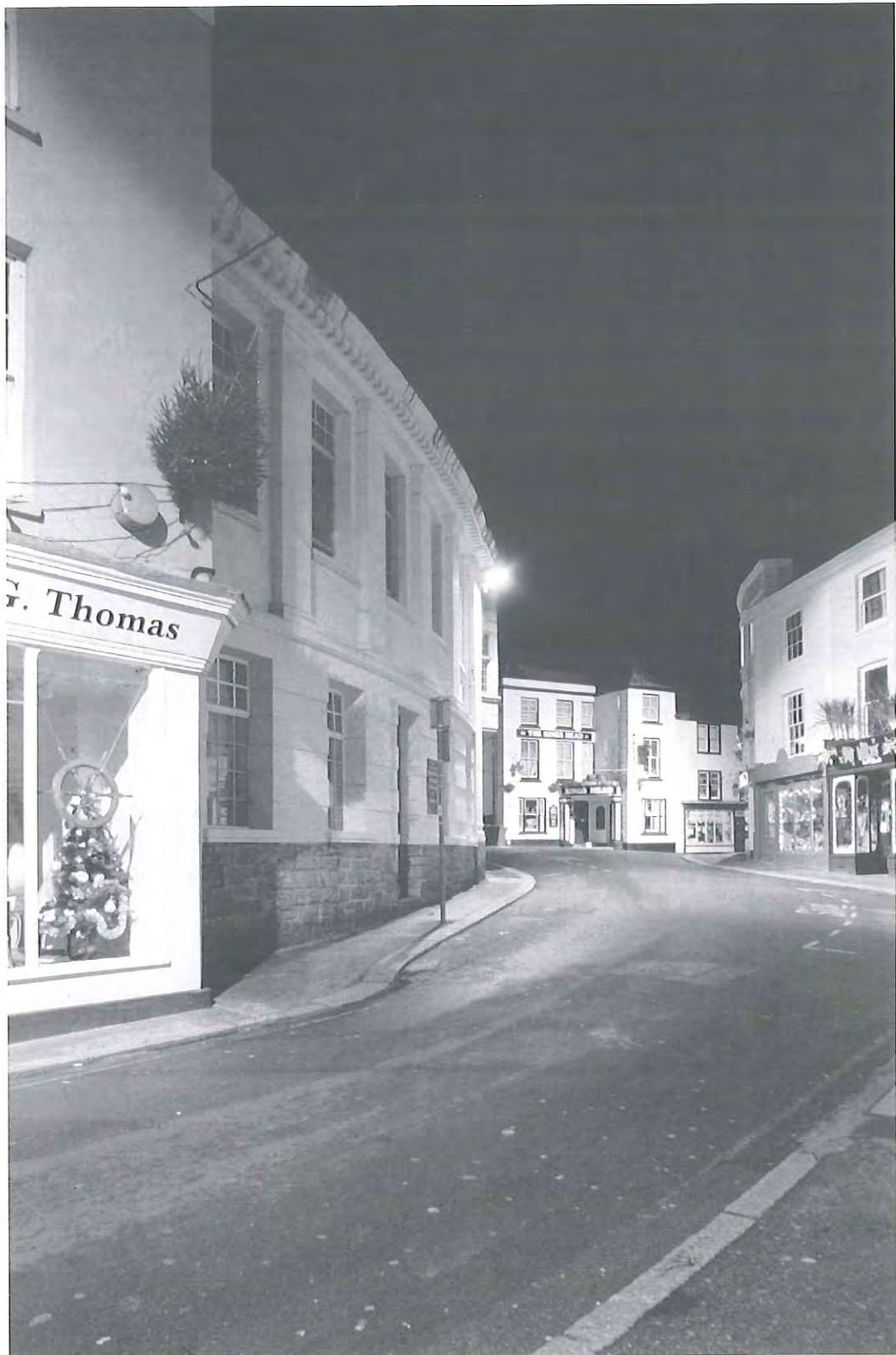


Figure 56. Church Institute, Arwenack Street/Church Street (at night)

appearance embellished by later accretions including some bay windows and large slate-hung roof dormers; also a mid nineteenth century shop premises (now two shops, a confectioners and barbers); and most memorable (at the time of writing) because of its extremely neglected condition is Nos. 35-37 (grade II). This building is likely to be renovated very soon and this will re-emphasise the strong corner statement it makes at the bottom of Quay Hill, adjoining other listed buildings. Some other corner buildings in Arwenack Street also make strong architectural statements including the two with corner shops and good survival of sash windows at the bottom of Swanpool Street, also the corner shop with a splayed corner at the town side at the top of Quay Street with moulded hoods, moulded string cornice and a moulded parapet. Making good corners is something the Victorians in particular were very good at. A former house with a fine stucco frontage to its upper floors is No. 25 (grade II) with carved pediments over the first-floor windows. An early nineteenth century example later fitted with a very large shop front is No. 19, the shop interior fitted with a fine gallery. There is one vacant (former building) site that is now used as a sitting out area for the adjoining café. Commercial activity within the street include a variety of licensed restaurants, cafés and some takeaway food premises. There are also many gift shops, some interesting specialist shops, estate agents and a charity shop.

- 5.4.13 **Church Street** (see figures 46 and 54), like Arwenack Street, has a strong sense of enclosure, partly because it retains much of its earlier historic character and street width and also because there are very few obvious opportunities to gain access to the water. At night the sense of enclosure along this street is intensified, almost giving the impression that the street has a roof and that one is experiencing a long shopping arcade with diverse window shopping opportunities on either side plus access to the exciting bars and restaurants that ply their trade between. The promise of space for pedestrians is reinforced by the design of the resurfacing (see figure 51) that took place a few years ago (similarly in Market Street) with wide pavement margins laid with concrete setts to a narrow cambered carriageway laid with roughly dressed granite setts, the different surfaces divided by what appear to be the original granite kerbs buried so that only their top surfaces show. The intention was honourable but the end result falls some way short of being either traditional or properly functional and has met with a very mixed reception from the general public.
- 5.4.14 The overall quality of architecture in Church Street is extremely high resulting in 26 listed items, with a remarkable continuous series of fifteen individual listed buildings stretching from the Church to Well Lane (see figures 53, 57 and 58). Individual buildings of particular note include the seventeenth century Church of King Charles the Martyr (grade II*) a fine example of Cornish Perpendicular on the outside and Classical detail on the inside. The tetra-style Doric frontage (built to a design by the notable Plymouth-based architect George Wightwick) (pronounced wittick) of the 1833 Royal Cornwall Polytechnic (see also paragraph 3.6) seems small in comparison with the adjacent 1867 tall pedimented former Post Office (said to be the largest in England when first built). Also particularly notable within this group are: the seventeenth century Kings Head Hotel; the adjoining eighteenth century Nos. 30 and 31 with fine early nineteenth century small-paned shopfronts; and the 1909 elaborate Baroque style painted terra-cotta and stuccoed No. 19 (see figure 52), forming a strong corner site design at the bottom of Well lane. Other buildings in this group deserve individual mention: No. 20 is a late eighteenth or early nineteenth century brick-fronted building



Figure 57. Series of listed buildings in Church Street



Figure 58. Shops in Church Street next to Fish Strand Hill

with original sash windows at the front and original casement windows at the rear. No 21 is probably early nineteenth century and has a stuccoed front with 12-pane sashes and moulded and enriched eaves and shop cornices. Nos. 22 and 23 is of similar date, is also stuccoed and has some original sash windows. Nos 27 and 28 are mid nineteenth century and have some good stucco detail. The symmetrical rear elevation of these is also good with original 12-pane sashes surviving. No. 29 is early nineteenth century with a painted brick front with most of its original sash windows and with similar original windows to its attractive rear elevation. Also listed are the steps and railings next to the Church, the cast-iron lamp standard and the K6 telephone kiosk, all relating to the important ope between the Church and the King's Head Hotel that leads from Church Street to New Street. All these buildings can be seen from a variety of viewpoints as also having attractive rear elevations being part of a continuous group seen from higher land above.

- 5.4.15 Between Well Lane and Somercourt are two more listed buildings: the confidently designed 1885 granite ashlar former Savings Bank and Freemasons' Hall, and No 10, a mid nineteenth century shop premises with an incised stucco front and sash windows. Also in this group is a fine late nineteenth century terrace of four shops (see figure 58), the right-hand shop forming a good corner adjacent to Fish Strand Hill. These shops have pilastered shop fronts, moulded architraves to segmental-arched first-floor windows, and a bracketed eaves cornice. Two of the shops have what appear to be original gabled roof dormers, and all have stuccoed stacks with moulded entablature. The Cork and Bottle Public House has good stucco rustication at the front and presents an interesting rear elevation with tall brick stacks when seen from the ope that overlooks it. Nos. 13 and 14 has a wide pilastered double shop front and good stucco architraves above, the first floor crowned by a turned parapet balustrade pierced by two pedimented dormers. No 10 has stuccoed quoins and architraves. One of the most memorable buildings in the whole street is the 1912 Baroque style St George's Arcade, a remarkable frontage with a pedimented and pilastered central bay framing a tall round-arched coved and rusticated doorway, the tympanum festooned with garlands.
- 5.4.16 Opposite Well Lane is a strong, almost continuous, group of listed buildings whose rear elevations overlook the waterfront. Slightly to the right is No. 46, an obviously early low two-storey building with a very steep roof but with its frontage rebuilt about 1900 to accommodate a transomed double shop front. Immediately opposite Well Lane is the important eighteenth century stuccoed Nos. 47 and 48 with modillioned eaves cornice and a recently rediscovered fine original ope fanlight to No. 48. Passing down the ope (Upton's Slip) and looking back reveals one of the most interesting slate-hung rear elevations in Falmouth (see figure 41). Below this are Captain Upton's Cottages and this all relates to the waterfront. Next to No. 48, of similar, or slightly later date are Nos. 49 and 50, a pair of former town houses with keyblocks over original 12-pane sashes, and with fine later shops projecting forward. No. 52 is probably slightly later but also retains its original sashes, plus an interesting slate-hung wing at the rear (see figure 40). No. 53 has a fine early nineteenth century neo-classical frontage built forward under a shallow roof from an earlier building. The ground-floor (formerly open) colonnade of four columns originally had two more, but these were removed to give better access to the in-fill of shop fronts. Above the moulded entablature there is further good stucco detail including pilaster quoins, architraves framing original sashes, sill brackets, and a moulded eaves cornice. Nos. 54 and 55 (see figure 52) (grade II*) have already been



Figure 59. High Street



Figure 60. Ludgate House (before repair)

mentioned for their bowed shop fronts. Nos. 56 and 57 are not listed but have good stucco detail with quoin strips, moulded strings and moulded parapets. The right-hand bay of this three-bay terrace spans the carriageway ope that is the entrance to the Church Street Car Park, an ope that allows important glimpses of the waterfront from the main street but one where exiting pedestrians must walk against the traffic flow. Left of this and opposite Somercourt (a narrow ope between Well Lane and Fish Strand Hill) is late eighteenth century Nos. 58 and 59, smaller in scale than its later neighbours, both with good nineteenth century shopfronts but the upper floors of No. 58 disfigured by ugly UPVC windows. No 59 (grade II) has vertically-sliding sash windows to its street front and has a visually diminutive three-storey rear wing with more vernacular horizontally-sliding sashes (see figure 39). Left of this is an attractive terrace of three early twentieth century shops under a deep stepped eaves cornice. The last building in the street left of this is the Grapes Inn, a low corner building of seemingly early date, curiously with only one first-floor window and a splayed corner, designed for horse-drawn vehicles but now having to accommodate motor vehicles manoeuvring from the steep slope of (Lower) Fish Strand Hill to turn left into the one-way system, ironically having to drive again along the part of Church Street that they had already negotiated in order to enter the Church Street Car Park!

- 5.4.17 Towards the south end of Church Street on the seaward side is another good group of buildings, four of which are listed. Nos. 36 and 37 are eighteenth century and have a fine freestone ashlar front with a heavy moulded parapet cornice. Early nineteenth century No. 38 has incised stucco with central recessed arched panel, moulded parapet cornice and original sashes. Nos. 40 and 41 is a fine late nineteenth century freestone ashlar Italianate style former bank. Nos. 42 and 43 are stuccoed, and with many original windows, both to the early nineteenth century front range and to the interesting eighteenth century rear wing accessible down a narrow ope.
- 5.4.18 Church Street appears now to be entirely commercial property, boasting three public houses, restaurants (one in a former bank), cafés, an off-licence, an opticians, clothes shops, sports shops, gift shops and a diversity of specialist shops. St George's Arcade provides an opportunity for smaller businesses to get started as part of an interesting group under one roof and the Arts Theatre (in the Royal Cornwall Polytechnic building) provides for cultural diversity of very creative kind.
- 5.4.19 The **High Street** (see figure 59) retains many good examples of early Falmouth on the seaward side but has a later, more planned, historic character on its landward side. It also retains a greater mix of housing, or living over the shop than elsewhere. This street is one of the series of streets that form part of the historic town centre and is one of the oldest, and probably, at least in part, existed as part of Smithick, the predecessor of Falmouth. In contrast to the rest of the town centre which is fairly level, the High Street is sloping with the buildings stepping down the slope flanking a narrow road with narrow pavements with granite kerbs, part of the pavement also retaining granite flagstones. A dominant feature of the street now is the 1980s bridge development, framing the north-western entrance to the street. On either side of the High Street the land slopes steeply. On the landward side it slopes up towards Harbour Terrace (see figure 70) and on the other side it slopes down to the waterfront, either to old warehouses, such as the listed stone and weatherboard warehouse at the rear of No. 42, or to traditional style redevelopment as at Packet Quays. The rear elevations of the High

Street, particularly those relating to the waterfront, are some of the most interesting in Falmouth

- 5.4.20 Within the street are two of the most interesting historic buildings in Falmouth, both listed grade II*. The oldest of these is Ludgate House (see figure 60) (see also paragraph 6.2), a late seventeenth century merchant's house with an exceptionally fine interior with panelled rooms and plaster ceilings. The other building is the Old Town Hall (see figure 11), originally a Congregational chapel (see also paragraph 4.5), built about 1710 and converted to a town hall in 1715. It is a fine building of its date with round-arched rusticated window openings and a flat-arched doorway, all in the manner of Gibbs. No. 50, right of Ludgate House is a tall eighteenth century brick-fronted house that bridges over the most beautiful ope in Falmouth (Barracks Ope) running between it and Ludgate House, its cobbled and granite paved surfaces and steep flights of steps leading down to the Packet Quays development on the waterfront. Right of this is another brick-fronted eighteenth century merchant's house with a later shop front, all these houses with sash windows in their original openings. Then there is a wide gap vacated by two former listed buildings of similar date. A new development in traditional style is soon to be built on this site. Elsewhere in the street most of the houses are stuccoed, many with sash windows, No. 18 with its first-floor windows within pilastered and hooded surrounds. There are also many good quality mid and late nineteenth century shop fronts, the later ones with arched lights. One very unusual building is the dressed granite and stuccoed frontage of the Old Brewery Yard, formerly the stable yard serving Carne's Brewery that used to trade on the site of where Tesco now stands between Killigrew Street and Webber Street. The frontage comprises a wide gateway flanked by tall granite



Figure 61. Killigrew Street



Figure 62. Market Strand

gate-piers topped by ball finials and high ramping walls to wings with round-arched doorways and pairs of round-arched first-floor windows, both wings with moulded parapets. Another odd-ball building, but with a great deal of presence is the early twentieth century three-bay stuccoed piano shop with an arched pediment with what resembles a bite out of the centre.

- 5.4.21 The High Street has become marginalised as a prime shopping space, and is now a centre for small shops, including some good antique shops, charity shops, and a unique doll museum cum shop. There is also an art gallery open during the season. Further shopping opportunities exist in the former stable yard of Carne' Brewery, with specialist books. There is also a good public house near its higher end that enjoys magnificent views across the estuary.
- 5.4.22 **Killigrew Street** (see figure 61), or at least its lower end, links the junction of Market Strand (see figure 62) and Market Street and opens up to the civic space of the Moor at the other end of this stretch. At the bottom end the spatial transition between the other streets is accommodated by buildings with rounded corners. The Kimberley Hotel (grade II) is one of these. It has a good pub front with arched lights and a moulded entablature, and its original sixteen-pane sash windows to the floors above. Right of this a fruit and veg. shop has similar sash windows over a good late nineteenth century shop front. Then there is a building society housed within two frontages on two levels, both with sash windows. A plain modern frontage with curious oriel windows links this to a three-storey Victorian shop premises (No. 9) with a fine double shop front with arched lights and pilastered oriel windows to the first floor. On the other side of the road is the

concrete frontage of Tesco, integrating surprisingly well, then there is an early twentieth century building of dressed granite, with Classical features including a pedimented doorway in a recessed bay on the right. The rest of the building has four round-arched windows to the ground floor, a series of seven lights to the first floor and four gabled dormers to the attic. A little way to the right of this is "The Bank" (grade II) an unusual stuccoed building with two-storey canted oriels with small-paned sashes to the upper floors, and a very solid looking 1930s "bank" front on the ground floor.

- 5.4.23 **Market Strand** (see figure 62) is a short linking street between the High Street and Market Street at either end and linked by its landward corners to both Killigrew Street and Webber Street. It is effectively at the most important intersection of old roads in the town centre, plus being visually linked to the wide entrance to the Prince of Wales Pier and some of the best views out of the shopping area.
- 5.4.24 In layout, in terms of the age of its buildings, it is to some extent the opposite way round to the High Street, with some later nineteenth century Italianate style buildings on the seaward side and earlier, predominantly eighteenth or early nineteenth century buildings on its landward side. An exception to this is the important early nineteenth century corner shop that relates to Prince of Wales Pier. This has a bead and reel cornice under a deep eaves soffit and a most interesting elevation that returns towards the Pier, incorporating a transomed window, some sash windows, both wide and narrow two-storey oriel windows and a very tall round-arched stair window. This elevation makes a strong frame for the important wide visual link to Prince of Wales Pier and the water. On the other side of the street is a series of good quality buildings, all listed except for the



Figure 63. The former Royal Hotel, Market Street



Figure 64. The Former Town Hall, The Moor

rebuilt frontage of the Burger King premises. At the far left is the early nineteenth century curved stucco front of Hardwick's Bookshop. Next to this are two eighteenth century former merchants' houses with late nineteenth century stuccoed shop fronts and a moulded eaves parapet. Right of the Burger King is the Prince of Wales Hotel with original sash windows and a fine pub front with a moulded entablature. Finally, on the far right is a stone building with original sash windows and two traditional shop fronts.

- 5.4.25 **Market Street** is wider in places due to some widening following the fire of 1870 (see also paragraph 3.6), and with wider plots, plus a pronounced Italianate character to some of the individual buildings or terraces of shops. This Italianate character is also obvious from good vantage points in the residential areas such as from Vernon Place, particularly at night, or twilight, when the fronts of these buildings are strongly lit and form an exciting frame to the view of the Carrick Roads beyond.
- 5.4.26 From within the street, looking back towards **Fish Strand Hill** (see figures 48, 57 and 63), it is the curved 1920 front and the classical detail of the former Royal Hotel (see figure 63) (grade II) that make a powerful statement. This is a fine classical style building, with giant pilasters, Tuscan columns, and channelled rustication. Next to this is the early nineteenth century stuccoed front of Nos. 27 and 27a. No 26 (33) appears to be slightly earlier and has recessed round arches enclosing original 12-pane sashes. This end of the street is important as part of the crossing of the strategic axes of Market Street to Church Street and Fish Strand Quay to Fish Strand Hill (see figure 48). This is a very three-dimensional space in the way that it can be experienced both from within looking out and from without looking in. At the other end of Market Street is another important visual cross-roads in the town centre at the intersection between Market Strand and

Killigrew Street, and a little way along is the angled ope of Smithick Hill, one of the oldest routes in the town.

- 5.4.27 There are less buildings of real note at the Market Strand end but enjoyable nevertheless. The post-war corner building between Prince of Wales Pier may be architecturally undistinguished but beyond this are some real period pieces. On the town side is an eclectic dressed granite Edwardian edifice that is a tribute to the stonemason's craft, now housing a fruit and veg. shop. Much smaller to the left is a three-storey-plus-attic brick and stucco front appropriately housing "Cornish Stone Co.". Slightly dwarfed to its right of the granite building is an early nineteenth century three-storey stuccoed front (grade II). Left of Smithick Hill is an interesting mixture of stuccoed frontages of similar date with some good stucco detail, some of which are listed. Detail includes quoin strips, pilasters, recessed arches and a parapet with a turned balustrade, and there is one with very deep eaves on brackets. In interesting contrast to these in terms of plot width is the inter-war Art Deco Woolworth's building with stepped piers and moulded architraves, all under a very simple parapet. On the seaward side there is a building of similar date ("Alliance and Leicester" and "Clarks") with very wide window openings and landscape panes. In the same vein is the building housing "Our Price" and "Birthdays", with pilasters, a moulded parapet, and carved friezes above the windows. On the seaward side a small dressed granite building of some distinction, with moulded architraves and a heavy parapet, is the Falmouth home of the British Heart Foundation. On the same side (like "Smiths" opposite) Marks and Spencer is housed in two buildings: the smaller one three storeys with a Tuscan Colonnade, the other one very wide, both with moulded parapets. Boots is housed in three buildings surely a solution to absorbing national scale into the local scene. Each of these is a three storeys and each



Figure 65. Dunstanville Terrace



Figure 66. From Mulberry Quay to Greenbank Quay (at dawn)

stepping higher to the right, all with good stucco detail to the upper floors but all are gripped into national submission by uncompromising modern shop fronts under large fascias. The right-hand one of these beginning a series of good Italianate style frontages, eventually giving way to a recessed group of plain rebuilt frontages set back before Fish Strand Hill.

- 5.4.28 Market Street has a higher proportion of national “chain” stores than other parts of the long shopping street, also having a bank, a building society, travel agents, clothes and shoe shops, a bakers, those already mentioned and a few specialist shops.
- 5.4.29 The relatively open space of the former market space of the **Moor** is in marked contrast to the gorge-like main street, offering a broad civic space with important public buildings framing its seaward end, and enclosing a central square incorporating a Monument to the Packet Service and an ornamental Fountain. The Moor is actually set in a wide valley (Berkeley Vale) with steep sloping valley sides. The southern side is very wooded giving a sense that the Moor is on the edge of town. It is really only from the adjacent higher land that the true situation is apparent, the arises of the slopes then fringed by planned terraces framing the important residential areas of Falmouth. The open space of the Moor is also enhanced by its mature trees punctuating the carriageway margins, giving an almost continental, wooded atmosphere to the area. Fortunately, the trees help also to soften the visually obtrusive effect of the plethora of street furniture, signage and other confusing clutter, plus the relentless negative presence of excessive vehicular traffic.

- 5.4.30 Particularly satisfying is the way that four key public buildings contribute to the enclosure of this important space, notably the Italianate style former Town Hall (see figure 64) (grade II), by Reeves and Butcher, at the north-east end, straddling the entrances to both Webber Street and the very lower part of Killigrew Street; plus, on the north-west side, the imposing Passmore Edwards Free Library (grade II) by J. W. Tresidder that combines Italianate, Renaissance, neo-classical and Flemish style details. Alongside, to the left of the library, is the 1928 Post Office (replacing the former 1867 Post Office (see figures 53 and 57) q.v. (grade II) in Church Street), and opposite is the magnificent eclectic-style frontage of the 1874 Falmouth Central Methodist Church (see figure 20), its front slightly altered in 1956 as a way of repairing damage caused during the last war. These buildings are complemented by the two and three-storey stone buildings that exemplify the general character type of the continuation of Killigrew Street beyond the pre-1999t Conservation Area.
- 5.4.31 There is an interesting inter-war building to the south-west end (replacing the former Cross Row that comprised terraced housing with long gardens in front), forming the link between the entrances to the higher end of Killigrew Street, on the left, and the entrance to Berkeley Vale, on the right. Here the civic character gives way to less formally arranged commercial premises, some with living accommodation over, as one moves away from the town centre. Many of the shopfronts were long ago inserted into terraces of early nineteenth century three-storey houses that survive from when this was the general form of the development surrounding this space.
- 5.4.32 An important access to, or exit from, the open space of the Moor is via Jacob's Ladder (111 steps, and grade II), named after its instigator, Mr. Jacob Hamblyn, who was closely identified with the town in the late eighteenth century (Gilson page 35). This route links the Moor to Vernon Place and Wellington Terrace, plus Clare Terrace(see figure 15), Norfolk Road and Marlborough Road beyond. Another interesting stepped link known as Webber Hill leads off the opposite side from the Webber Street link to Erisey Terrace, and beyond to Harbour Terrace (see figure 70). This route also provides a very convenient exit from (with panoramic views) and access to the Quarry Car Park. Many users of the Quarry Car Park also take advantage of the route that exists through "The Market on the Moor", benefiting the pedestrians and the commercial operators alike. Set back from the main space of the Moor is the Seven Stars public house which has one of the least altered pub interiors in Cornwall.
- 5.4.33 **Webber Street** links the Moor to both the High Street and Market Strand (see figure 62) . The side away from the town centre retains some good buildings, some of which have the misfortune to overlook the bland rear elevation of the Tesco Store. Particularly interesting of these is the eighteenth century Women's Institute building that was remodelled probably in 1918. It has a very tall upper storey (a Piano Nobile) fronted by magnificent round-arched windows with margin lights. There is a central pedimented doorway and it retains its fine original eighteenth century staircase inside. Right of this are some three-storey rendered, stone and stuccoed buildings of varying heights. Then there is a delightful two-storey mock Tudor building, now an estate agents. At the far right are two of the oldest buildings in Falmouth (see figure 10) (both grade II), both three storeys, the first one eighteenth century with original sash windows to the upper floor, the other one probably seventeenth century, its projecting former entrance bay giving the clue to its early origins.

5.5 Character of the Greenbank Residential Area

- 5.5.1 The Greenbank area shares much of its general character with that of the Woodlane area, both are quite different to the shopping areas but they also contain considerable character differences on a street-by-street basis. Within the Greenbank residential area is some of the best and most strategically placed housing in Falmouth. A strong unifying element for the terraces facing the main road (and the estuary beyond) is the wide raised pavement (or promenade) that provides a commanding pedestrian platform for enjoying spectacular views across the water combined with architectural richness and diversity. The avenue trees and mature gardens give elements of shade, privacy, surprise and vista. The parallel terraces above the part nearest the town provide a stepped stadium for access to more distant views and proudly display their own qualities from afar.
- 5.5.2 One of the most visually stimulating and visible terrace is known optionally as **Dunstanville Terrace** (see figure 65) also known as **Greenbank Terrace** (incorporating 9 individual listed buildings) with a varied roofline, variety of materials and frequent articulation. Behind most of these house are long sloping gardens divided by stone walls, some with their original slate coping. The character of this terrace is also enhanced by the raised walk in front providing a wide promenade for enjoying spectacular views across the river to Flushing and Trefusis Point. Continuing away from the town is **Stratton Place** comprising a fine pair of late eighteenth century brick-built houses plus an imposing three-storey terrace of stuccoed town houses with elliptically-arched recessed panels and fanlights (all listed grade II and all with front gardens and original road-frontage walls). Behind all this are other listed terraces: **Beacon Terrace**, **Prospect Place** and **Harriet Place**, all with good stucco detail, Harriet Place with original margin-pane sash windows (similar to those in the terrace at Stratton Place).
- 5.5.3 **Stratton Terrace** is a misnomer in the sense that it is not really a terrace but mostly a series of architecturally distinguished detached villas, or pairs of villas, some of which are particularly fine and listed grade II. The first two houses, Nos. 1 (Stratton House) and 2 (listed grade II) are exceptionally complete and unaltered, built about 1800 and constructed with stone basements and brick above. These two perhaps explain the origin of the name "Terrace". At the road front they appear as a pair of three-storey houses, perhaps intended originally to be extended. To their right the varied series of villas overlooking the old north-western approach to the town that are of a kind not represented anywhere else within the Falmouth Conservation Area. Part way along Stratton Terrace is the **Church of St Michael**, 1827 by R. Crout, a restrained embattled Regency (Picturesque) Gothic design, built to serve the newly-formed parish of Penwerris (in response to the expanding population of Falmouth). A little way to the left of the church is a former Catholic Church that was a gift from Napoleon III on land given by the de Dunstanville estate, provided that the church resembled a pair of villas (Dunstan page 36). Continuing out from the town the Greenbank Conservation Area takes in **Tehidy Terrace** (see figure 26) (grade II) a particularly fine stuccoed terrace of nine houses, built on a slight curve and incorporating a distinctive glazing pattern of horizontal panes to its original sash windows that is unique in Falmouth. The terrace is articulated along its front and punctuated with good architectural detail including: pilasters, petal fanlights over panelled doors and cantilevered balconies. Like Dunstanville Terrace this group also has long rear gardens divided by original coped

- 5.6.4 The south-facing terraces set above a raised pavement to the north (landward) side of tree-lined, and appropriately named Woodlane, have also later articulation similar to Wodehouse Terrace, but there are also some original flat-fronted houses in virtually unaltered form (see figure 67). However, it is the sheer diversity of carved and moulded stucco embellishment that provides the most significant variety. The general character here is particularly affected by the long gardens at the front and the richness of tree cover, resulting in some of the houses being virtually hidden from view. Set back from the usual parallel arrangement of development of this side of Woodlane is Woodlane Crescent, formal in plan but varied in the design of its individual elements, containing taller houses of stucco and brick, with some slatehanging at the rear. Beyond this, away from the town, is a further terrace of large houses. This side of the road terminates with King Charles Primary School (former girl's grammar school), ideally placed within walking distance of much of its catchment area.
- 5.6.5 On the other side of the road at Woodlane there is tremendous architectural and material variety and diversity giving a much more random appearance overall, characterised by villas, or pairs of villas of various dates and styles spanning the nineteenth century, most with entrance fronts facing the road and garden fronts facing the view. These include the Regency period Rosehill (now the central building of Falmouth College of Art, a Gothic Lodge, a Gothic villa and some Italianate style villas. The materials are stucco, brick or stone, the whole road enhanced by having a raised pavement to its landward side generously planted with deciduous trees. A very tight selection of all the houses in Woodlane is listed.
- 5.6.6 Below Woodlane is the very fine ashlar and stucco Grovehill House (see figure 6), commanding wonderful views across to Pendennis and beyond.
- 5.6.7 Also included in the Woodlane Conservation Area and visually relating to Wodehouse Terrace and Florence Place is the Observatory (see figures 6 and 28) (grade II), the former Meteorological Tower that forms a very important visual enhancement of Falmouth from many vantage points. The tower adjoins Victoria Terrace that overlooks Bowling Green, itself also overlooked by the 1869 Gothic style Earle's Retreat, a fine almshouse named after George Earle and designed to accommodate 32 persons. Facing away from Bowling Green on the opposite side is the Gothic style brick-built Albert Cottages. On the fourth side of Bowling Green runs classically-inspired Marlborough Road, a fine road of stuccoed houses (Nos 1-6 listed grade II), but only the town end of the road is within the Conservation Area.
- 5.6.8 Overall, the residential extensions to the original Conservation Area at Greenbank and Woodlane retain a quality and interest that matches and in some ways exceeds that of the original area. It is in these extensions that quality is represented by whole terraces as part of areas of an overall very high standard. Some of these terraces rival, or even surpass, anything that survives in the rest of the county. It is also the individual houses and groups that maintain a quality that is rarely diluted by anything that doesn't contribute positively to the whole.
- 5.6.9 Most of these terraces or villa developments in the Woodlane Conservation Area are oriented so that they benefit from the spectacular views from this higher ground, rather than facing each other across a street as is the more usual way with planned residential



Figure 68. Queen Mary Gardens



Figure 69. No. 66 Killigrew Street

development. This area, whilst following the general theme of Falmouth with terraces following the contours, and with a strong preference for the use of stucco painted in pastel shades, has particularly strong individual qualities and characteristics within each terrace.

- 5.6.10 Much of the character of this whole area is enhanced by fine mature wooded gardens or by avenue trees at the roadside. It is also enhanced by the open amenity spaces that relate to the area. The mature Fox-Rosehill Gardens and the more open Bowling Green were both within the pre-1999 Conservation Area (but the visually and historically related important open spaces below Wodehouse Terrace and Clare Terrace were not!) This area also provides some of the best views of the heart of Falmouth below and to the estuary and Pendennis Headland beyond. In return Wodehouse Terrace (see figures 18 and 19) and Clare Terrace (see figure 15) in particular combine to form a backdrop to the town centre when viewed from the harbour or beyond.

5.7 Gardens and Open Spaces

- 5.7.1 The gardens of Falmouth were already famous in the eighteenth century. Mr Fox of Grove Hill, obtained the Banksian Medal for acclimatising upwards of 200 foreign plants. *“Orange and lemon trees are grown against the garden walls and yield an abundant return of fruit.”* These garden walls survive in good numbers, forming the boundaries between terraced properties and around villas and also many of the more suburban houses providing Falmouth with a grid framework of sloping gardens seen as visual bands of green between the terraces stepped up the hillsides and offering amenity to the residents within and the visitors without.
- 5.7.2 The unusually mild climate of Falmouth, resulting from its maritime and generally sheltered position has enabled the town’s gardens to become some of the most exotic and prolific in the county. There are fortunately several important public gardens including, the Fox Rosehill gardens (the only one of these within the pre-1999 Conservation Area), Kimberley Park, Gyllyngdune Gardens (see figure 25) and Queen Mary Gardens (see figure 68). There are also two small public gardens at Greenbank, plus the green bank of Greenbank itself. Also, there are open spaces and roads and streets that contribute to the garden character of the town. The Moor has an attractive inner boundary of trees and this effect of green is complimented by the green slope in front of Wellington Terrace. The effect of virtual total tree cover is a convincing illusion in Woodlane, nearly hiding the houses and allowing natural beauty to dominate.
- 5.7.3 The wooded nature of Falmouth is also seen to advantage in many of the roads just outside the present conservation area and towards the seafront. Particularly memorable is Dracaena Avenue, so named after its famous Dracaena palms. Also good are Arwenack Avenue, Marlborough Road and Western Terrace.
- 5.7.4 A large open space within the Conservation Area is the Church Street Car Park, not known for its planting but potentially capable of being suitably enhanced and renamed the “Church Street Park”, or perhaps “Gasworks Gardens”. Other small open spaces that contribute to the character of the Conservation Area don’t depend on planted enhancement for their character and interest, these include Custom House Quay (see figure 49) (grade II*) and Prince of Wales Pier (see figure 94) (grade II).

- 5.7.5 Small green spaces that relate to enhance the Conservation area include the very attractive planned slope of garden landscape called “Lawn Steps” (see figure 50) and the former Burial Ground (two sites) relating to the parish church. Farther out from the town centre, but visually relating to the Conservation Area from certain views, the Cemeteries between Pennance Road and Swanpool offer wonderful wooded places for quiet contemplation adjacent to the seafront and Swan Pool itself. Here, much of the later history of Falmouth is recorded on the thousands of inscribed graves and monuments, many of which are architecturally notable plus the Romanesque style Chapels of Ease and the Caretaker’s Lodge.
- 5.7.6 It is also the private gardens that help to make Falmouth the special place that it is. These are found particularly on the fringes of the Conservation Area but many of the best examples are beyond the present designated area.
- 5.7.7 The predominantly open space of Pendennis Headland also relates to and enhances the special character of the Conservation Area, as do all the open and wooded land that can be seen from the Conservation Area, most of it AONB.

5.8 Poetic Inspiration

John Harris, the remarkable Cornish miner-turned-poet, in his poem “On Falmouth” of May 1865, written whilst living in No. 6 Killigrew Terrace, now No. 85 Killigrew Street, describes Falmouth in a very evocative way, capturing much of the essence that is its special and distinctive character (copied from Dunstan page 10):

*“I saw it first when April shoots
 Were shining on the tree,
 And daisies gladdened by the sun,
 Looked up on lawn and lea.
 I left my home when but a boy,
 And crossing mead and moor;
 Gazed I upon its harbour-waves,
 Which kissed the pleasant shore.*

*Here barks from every nation meet,
 With streaming flags unfurled,
 And here the war-ship grandly rides,
 Itself a floating world:
 Here come the fish in shining shoals,
 The shelly creeks among,
 And sweet it is across the tide
 To hear the fisher’s song.*

*Here lie the Docks whose wonder-works,
 Of labour’s kingly hand:
 And here the Railway sends its stores,
 The marvel of the land:
 And here the Telegraphic wire
 Runs conquering space and time.
 O, grandeur of the grandest age,
 And wonder most sublime!*

*I’ve travelled where the waters roar,
 And where the hills are high,
 Whose lofty summits seem to soar
 Into the distant sky;
 But fairer scene, O Falmouth mine,
 I never seemed to view,
 Than thy green fields, and sloping heights,
 And waves and waters blue.”*