

# Rusper Conservation Area Appraisal and Management Plan



Horsham  
District  
Council



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# Contents

Introduction	2
Appraisal I	
Origins and development of Rusper	7
Open spaces and public rights of way	12
Relationship of Conservation Area to its surroundings	
- Topography	13
- Underlying geology	13
- Existing landscape character	13
- Conservation Area setting	14
- Landscape setting	14
- Views	19
Character assessment	
- Buildings and materials	21
- Character areas	22
Negative elements	30
Appraisal II	
Management plan	32
Appendix	46
Gazetteer of listed buildings and locally listed buildings	47
Landscape sensitivity criteria	51
Glossary of terms	52

# Introduction

## What does Conservation Area designation mean?

The statutory definition of a Conservation Area is an “area of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance”. The power to designate Conservation Areas is given to local authorities through the Planning (Listed Buildings and Conservation Areas) Act 1990 (Sections 69 to 78). Proposals within a Conservation Area become subject to policies outlined in section 16 of the National Planning Policy Framework (NPPF), as well as local planning policies outlined in the Horsham District Council Planning Framework. The duties for Horsham District Council, set out in Section 69-72 of the Act, are:

- from time to time, determine which parts of their area are areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance, and designate those areas as Conservation Areas
- from time to time, to review the past exercise of functions under this section and to determine whether any parts or any further parts of their area should be designated as Conservation Areas; and, if they so determine, they shall designate those parts accordingly (includes reviewing boundaries)
- from time to time, to formulate and publish proposals for the preservation and enhancement of any parts of their area which are Conservation Areas
- to submit proposals for consideration to a public meeting in the area to which they relate – the local planning authority shall have regard to any views concerning the proposals expressed by persons attending the meeting
- in the exercise, with respect to any buildings or other land in a Conservation Area, of any functions..., special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.

In response to these statutory requirements, this document provides a comprehensive appraisal of the Rusper Conservation Area. It seeks to define and record the special architectural and historic interest of the Conservation Area and identifies opportunities for enhancement. Although the appraisal seeks to cover the main aspects of the designated area, it cannot be completely comprehensive; the omission of any feature in either the appraisal or the management proposals does not imply that it is of no interest.

## What is a Conservation Area appraisal?

A Conservation Area appraisal defines the special historic and architectural character of an area. Supported by a range of evidence, the document acts as a tool to demonstrate the area’s special interest, explaining to owners and residents the reasons for designation. They are educational and informative documents, which illustrate and justify what that community particularly values about the place they live and work. They provide a relatively detailed articulation of the area’s character, supported by maps and other visual information, which is used to develop a framework for planning decisions.

Character is a complex concept but is best described as the combination of architecture, materials, detailing, topography and open space, as well as the relationship between buildings and their settings. Many other aspects contribute to character such as views, land use, vegetation, building scale and form, noise and adjacent designations such as National Parks.

Appraisals also identify aspects of an area that either contribute to or detract from local character, raise public awareness and interest in the objectives of Conservation Area designation, encourage public involvement in the planning process and identify opportunities for enhancing areas.

# Introduction continued

## Purpose of this document

Once adopted, the appraisal is a material consideration in the determination of planning applications and appeals. Therefore, the appraisal is an important document informing private owners and developers concerning the location, scale and form of new development.

This appraisal concludes with a Conservation Area management plan. This takes forward the issues presented in the appraisal, considering them in the context of legislation, policy and community interest. This will then assist in developing local policies Horsham District Council will adopt to protect the special interest of the Conservation Area in such a way that it becomes self-sustaining into the future. This includes policies to protect the survival and use of local materials, architectural details and to propose forms of development based on the findings of the appraisal.

This document has been produced using the guidance set out by Historic England in their document, Historic England Advice Note 1: Conservation Area Designation, Appraisal and Management (2019).

## Policy background

On 27th November 2015, Horsham District Council adopted the Horsham District Planning Framework (HDPF). The HDPF sets out the planning strategy for the years up to 2031 to deliver social, economic and environmental needs for the district (outside the South Downs National Park). Chapter 9, Conserving and Enhancing the Natural and Built Environment, is of particular importance for conservation and design issues. The policies contained within this chapter deal with many themes central to the conservation and enhancement of heritage assets and local character more generally, such as:

- district character and the natural environment (policy 25);
- the quality of new development (policy 32);
- development principles (policy 33); and
- heritage assets and managing change within the historic environment (policy 34).

However, other sections also contain policies relevant to Conservation Areas, for example chapter 5 concerns economic development and includes policy concerning shop fronts and advertisements (policy 14).

Therefore, Conservation Area designation introduces controls over the way owners can alter or develop their properties. It also introduces control of the demolition of unlisted buildings, works on trees, the types of advertisements that can be displayed with deemed consent and the types of development that can be carried out without the need for planning permission (permitted development rights).

However, research undertaken by Historic England and the London School of Economics has demonstrated that owners of residential properties within Conservation Areas generally consider these controls to be beneficial because they often also sustain or increase the value of those properties within the Conservation Area.



# Introduction continued

## Rusper

*An "Unspoilt village in unspoilt country north of Horsham. Central triangular space, with pleasant cottages around, half-timber and tile hung."\**

Rusper village is located approximately 3 miles north east of the market town of Horsham, within the low weald, close to the Surrey border. The village is the centre point of the parish and contains a community owned shop and post office, church, primary school, two pubs, village hall, sports pavilion and recreation ground.

Rusper is a linear village set on a 400ft high ridge. Due to the village's elevated location, during the 16th century the village was known as High Rusper. The ridge forms the watershed between tributaries of the River Arun and River Mole which gives expansive views of the surrounding area. The parish predominately lies on Weald clay with outcrops of Tunbridge Wells sand and Paludina limestone.

The roads entering the village are rural in appearance with the primary route ways through the parish running roughly north to south, with a further routeway from the east. The Sussex Border Path runs through the village. The wider area has a pastoral and densely wooded character.

## The appraisal

The Conservation Area covers a large proportion of the village core and includes a number of listed buildings. This appraisal offers an opportunity to re-assess the Rusper Conservation Area and to evaluate and record its special interest. It is important to note that designation as a Conservation Area will not in itself protect the area from incremental changes that can erode character over time.

Undertaking this appraisal offers the opportunity to draw out the key elements of the Conservation Area's character and quality as it is now, define what is positive and negative and identify opportunities for beneficial change. The information contained within the appraisal can be used to guide the form of new development within the Conservation Area, help to those considering investment in the area and be informative for the local community, planners and developers alike.

This document is divided into two parts:

Part I: The character appraisal highlights what is architecturally and historically important about the Rusper Conservation Area, identifies any problems within it and assesses whether its boundary is still appropriate. The character appraisal is supported by photographs to illustrate the general character of the conservation area and highlight both its good and bad features.

Part II: The management proposals identify opportunities for preserving and/or enhancing the character of the Conservation Area based on the negative features identified in Part 1.



4 \*Nairn, I. & Pevsner, N., 2001. Sussex, Harmondsworth : [s.l.: Penguin distributed by Yale University Press]. p.314

# Introduction continued

## Summary of special interest

The key positive characteristics of the Rusper Conservation Area are identified in detail in Part I (Appraisal) but can also be summarised as follows:

- The historic origins and development of the village through the medieval, post-medieval and Georgian periods is still clearly discernible in the surviving townscape.
- Many buildings within the Conservation Areas are little altered from the time of their construction and designated in their own right as listed buildings. Many other unlisted buildings contribute positively to local character.
- The buildings within the Conservation Areas utilise local building materials in a range of vernacular and historic techniques, establishing and reinforcing a strong sense of place.
- There is a clear contrast between the historic core of the settlement and the surrounding countryside reinforced by the Conservation Area boundary.



## Boundary review

The Rusper Conservation Area was designated in November 1976. After 40 years without change these boundaries have been reviewed, as directed by the Planning (Listed Buildings and Conservation Areas) Act 1990. Over the previous 40 years, the guidance concerning the assessment of heritage significance and the value ascribed to late 19th and early 20th century architecture has evolved, and it is important that design is properly informed by an appreciation of prevailing character and setting sensitivity. This review has drawn the following conclusions:

- **The Conservation Area should be extended.** Due to the location of Ghyll Manor it is considered that the conservation area should be extended to include the northern section of the estate. The proposed extension would result in the site of Rusperhouse Farm historic farmstead falling within the conservation area. The inclusion of Ghyll Manor up to its northern boundary is considered to be consistent with the evolution and character of the Conservation Area and would enhance the specific character of the Conservation Area.
- The properties of:
  - 1 - 5 Church Cottages, High Street
  - 1 - 8 East Street
  - 1 - 4 Star Cottages, Horsham Roadshould be locally listed as they are considered to be of local historic, architectural or townscape interest.

Our assessment has been informed by current guidance and in partnership with interested parties.

The following map illustrates the historic Conservation Area boundary and areas where this boundary has been amended. This appraisal identifies Rusper as having one continuous Conservation Area with a single character area.

# Introduction continued

Map of amended conservation area.



# Part I: Appraisal

## Origins and development of Rusper

Woods would have formerly covered most of the land that was to become Rusper and this is reflected in its Norman-Saxon name which is thought to mean an enclosure or clearing within forest land.

Evidence of Roman activity has been discovered below the ridge on which the village sits with evidence of early iron working. Iron working continued in the area until the sixteenth century.

Prior to the Norman Conquest Rusper was situated within the Rape of Bramber, one of seven rapes within Sussex. Often the southern part of the Rape was occupied by larger settlements with the northern sections being used for grazing, pannage, and timber.

The settlement is first mentioned in a description by Seffrid II Bishop of Chichester from 1180 - 1204. He mentions a small community of nuns, living in a Benedictine Priory. The Priory was situated 1 mile south-west of the present day village and was founded shortly before the 12th century. The parish of Rusper came into existence in 1287 with the appointment of the first rector and it is believed the church was built a few years earlier.

Rusper grew primarily out of the workings of the backlands of the priory and therefore no lord of the manor existed as the nuns undertook the administrative duties. It is believed the De Braose family located the nuns at Rusper to look after their interests in this remote part of their domain. The lands that were not under jurisdiction of the priory were predominately under the control of manors outside of the parish. The priory was dissolved and its land sold off in 1536 by Henry VIII during the Reformation. In 1840 the remains of a Prioress and 4 nuns were accidentally disinterred at the former priory site and are now laid to rest near the south wall of the church tower.

As a result of the loss of the priory Rusper grew into a principally farming village. In 1841 there was about five times as much arable land as meadow and pasture in the parish. Throughout the 19th and 20th century arable farming continued to dominate and farms remained generally small. In 1867 the average farm size was under 100 acres. Around 1875 the number of orchards and market gardens increased to supply the nearby town, however the holding had fallen to 33 from 62 in 1909. In addition to this, between 17th and early 19th century Rusper had all the tradesmen (carpenters, wheelwrights and builders) usual to a place of its size. In 1898 the village shop was thriving and a grocer, baker and draper all existed. Other work, for servants, gardeners, or gamekeepers, was provided by the landed estates.

In the early 16th century the surrounding roads were of sufficient quality to allow servant travel but prior to this the medieval clay roads were often impassable. By the early 19th century the increased use of wheeled traffic caused great deterioration of the roads to the extent that in 1824 the roads again often became impassable. This left the village isolated on numerous occasions. The opening of Faygate Station in 1848 did result in the area becoming more accessible. It also enabled produce such as milk to be delivered to markets in London, with the Vineries even growing and transporting grapes.

The Church of St. Mary Magdalene, formerly St. Mary, dates back to the 13th and 14th century. However, the only remaining medieval fitting in the church is the monumental brass to John Kingsfold and his wife. The church is of sandstone construction and consists of a chancel with north vestry, aisled and clerestoried nave, timber south porch, and west tower; all dating from the mid 19th century and built to the designs of Henry Woodyer (in memory of J.S. Broadwood), except for the tower which dates back to the 14th century and was only restored in the mid 19th century works. In 1979 the roof collapsed and was rebuilt in 1980. The war memorial in the grounds of the church was constructed in 1921.

# Part I: Appraisal

In 1762 two small schools existed within the parish. By 1814-15 a National School was built to the south of the Star Inn. In 1872 a new National School was built and today is Rusper County Primary School.

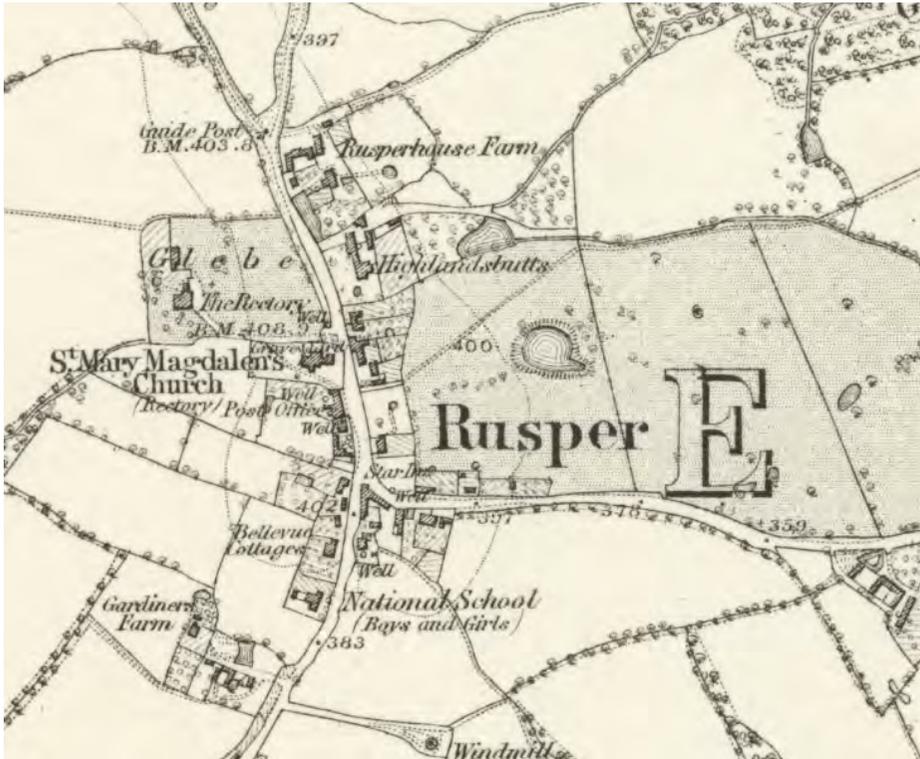
Ghyll Manor Hotel was originally a farmhouse and was built in the 17th century and further extended in the 19th century. Ghyll Manor Hotel was originally called Hile and Butts. "Butts" may mean it was an overnight stopping place for the cattle drovers who came through the village on their way to market. In 1866 Ghyll Manor became a private residence and by 1938 there were 35 residents. Ghyll Manor is now a hotel and restaurant. Ghyll cottages are also typical examples of vernacular dwellings of the 16th century.

The Star Inn is a coaching inn dating from the 1600's whilst the Plough Inn is seventeenth century or earlier was originally a beer house attached to the wheelwrights shop. The brewer Henry Michell donated the pump and well outside the Star Inn to the village in 1898. The Village Hall was built in 1910 and was further extended in 1913, 1930 and 1938 and is situated to the south of the conservation area, close to the school.



# Part I: Appraisal continued

## Rusper's evolution through historic maps



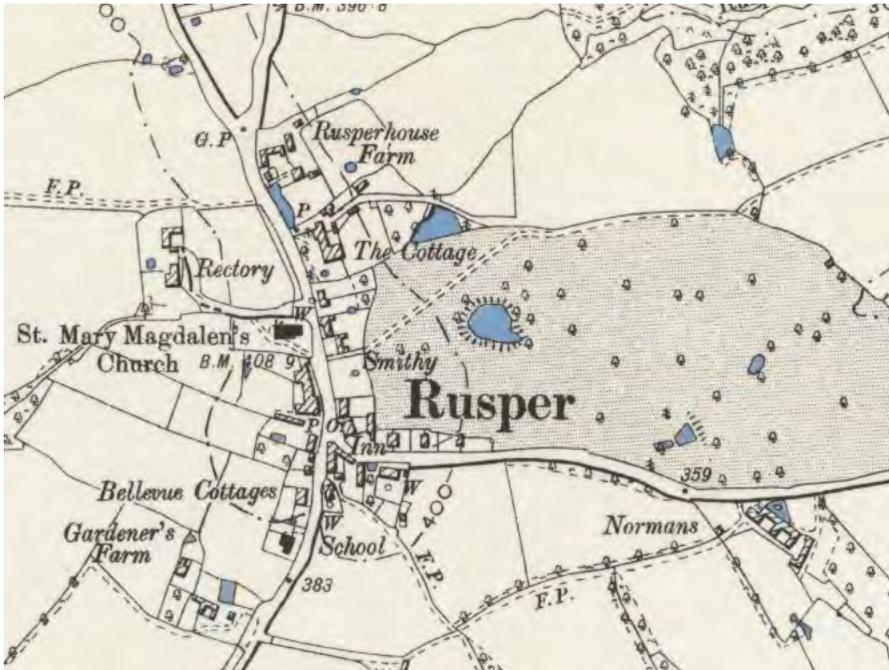
The 1870 map shows the linear settlement of Rusper with the majority of development including the National School along Horsham Road and High Street. The school was built in 1872 by Thomas Potter of Horsham. The Rectory is set back within the Glebe field. The rural character of the village and the importance of the rural economy is clear with the presence of Gardiners Farm and Ruperhouse Farm within the nucleus of the village.



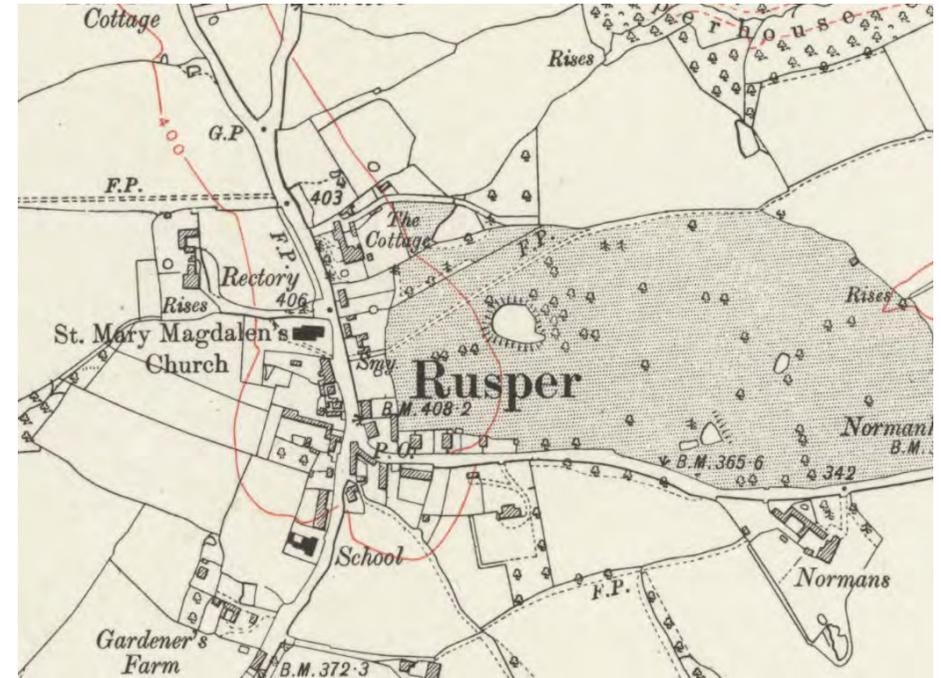
The 1874 - 75 map shows a similar form to the earlier map with limited changes. The wells within the village provided a source of water until the arrival of mains water in the 1930's. Aveyrs to the west of the Star Inn was originally the village blacksmith. Rusper Windmill which milled corn was located to the south of the village core and burnt down in 1894, and was replaced with a steam mill in Aveyrs Barn.

# Part I: Appraisal continued

## Rusper's evolution through historic maps continued



By 1895 the layout of the village has changed little although the opening of Faygate Station in 1848 did result in the area becoming more accessible. It also enabled produce such as milk to be delivered to markets in London, with the Vineries even growing and transporting grapes.

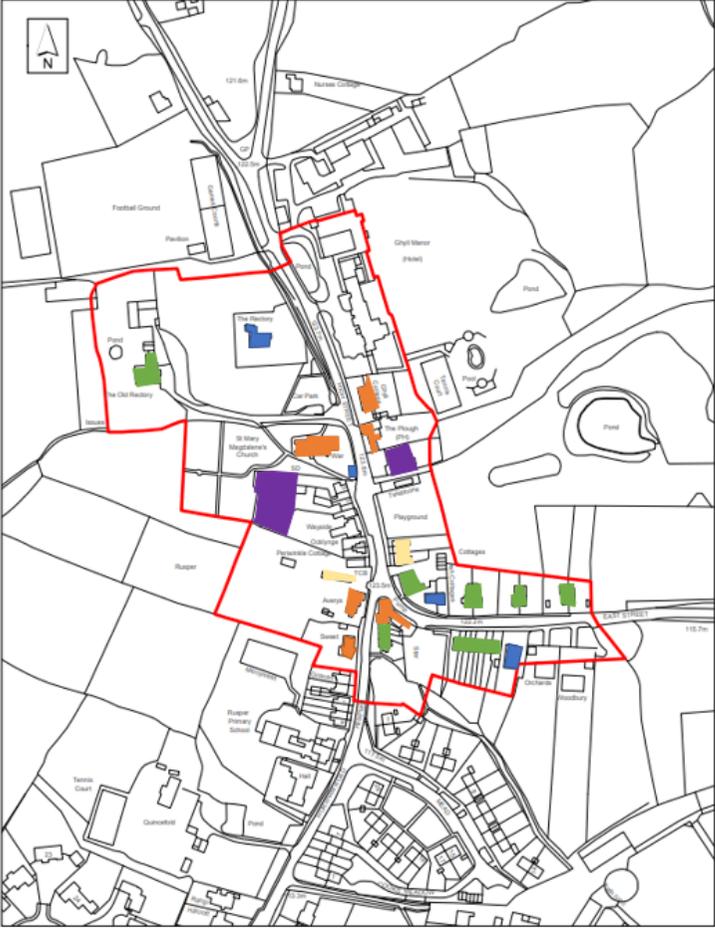


By 1913 the core of the village remains similar to today, with many of the changes and the construction of modern housing being undertaken to the south outside of the core of the conservation area. However some changes have been undertaken including the construction of a new rectory to the east of the original, the extension of Ghyll House Manor, the addition of housing to the rear of Church Cottages (Chalice Walk), and the demolition of Rusper Garage and the construction of the properties known as 1 - 5 Old Forge.

Reproduced with the permission of the National Library of Scotland - <https://maps.nls.uk/index.html>

# Part I: Appraisal continued

Rusper Historic Phasing Map



<b>Horsham District Council</b> Park North, North Street, Horsham, West Sussex. RH12 1PL Rod Brown : Head of Planning & Environmental Services		<b>Rusper Conservation Area</b>	
Reproduced by permission of Ordnance Survey map on behalf of HMSO. © Crown copyright and database rights (2011). Ordnance Survey Licence 100023865		Reference No :	Scale : 1:2500
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# Part I: Appraisal continued

## Open spaces and public rights of way

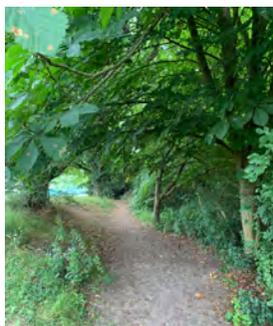
The grounds of St Marys Church and the children's playground are the only sizable green spaces within the Conservation Area and play a key role in retaining the semi-rural transition of the Conservation Area and its wider setting.

The recreation ground lies to the north of the Conservation Area and due to the openness of the space, it enables long distance views to the north and east which enable an appreciation of the wider context of the Conservation Area with the land falling away. This reinforces the separation of Rusper from the larger settlements despite the interruptions of aircraft noise from Gatwick Airport.

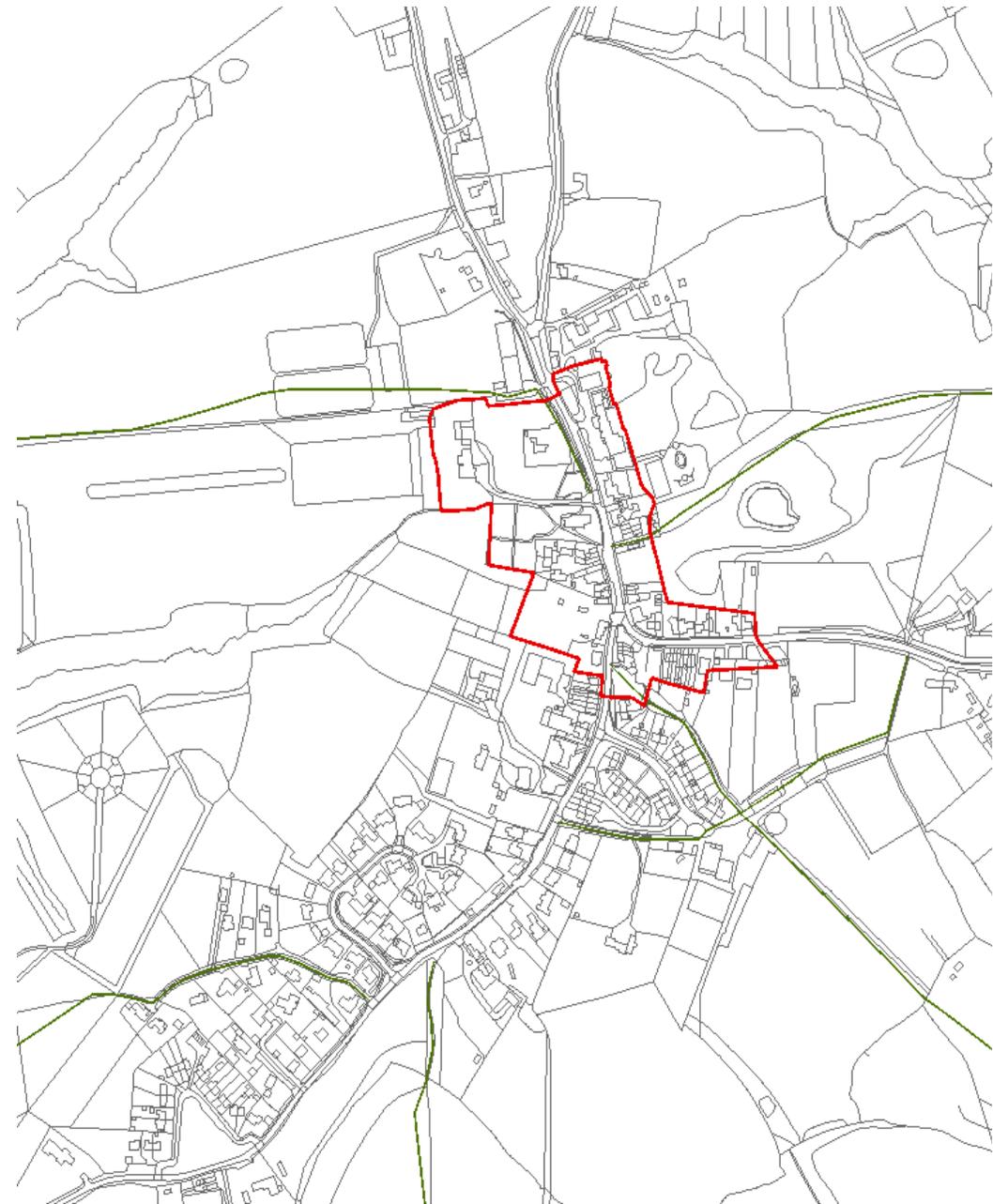
Otherwise, open spaces are generally small green verges and hedgerow boundaries which overall give the Conservation Area a leafy, verdant character.

These spaces provide a positive setting to listed buildings and help to retain the rural character of the historic village core, but equally help to provide visual links with the surrounding countryside.

There are three public footpaths which intersect within the Conservation Area ROW 1496 and ROW 1502 to the east, and ROW 1492 to the west. The Sussex Border Path includes ROW 1502 and ROW 1492.



Map showing existing conservation area outlined in red, and the ROW in green.



# Part I: Appraisal continued

## Underlying geology

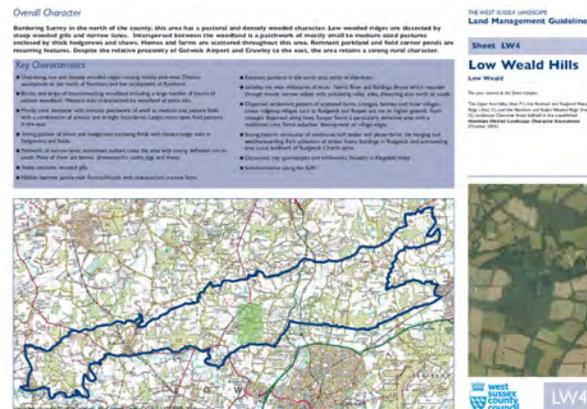
The underlying geology is predominantly Weald clay, although within it are outcrops of Tunbridge Wells sand and Paludina limestone. Horsham Stone is a calcareous, flaggy sandstone which occurs naturally in the Wealden clay and is used as a roofing material, and for flooring.

The Weald clay also provided a ready supply of material for brick making. The bricks have a warm orange colour, although the bricks from Warnham brickworks (close to Warnham station) have a more purple hue.

The geology of the area facilitated the growth of woods and forests, with a predominance of oak and ash. The oak forests would have provided a ready supply of materials for the traditional timber framing used in the oldest houses in the village.

## Topography

The historic core of Rusper is set upon a ridge at approximately 120m AOD with the land falling away to the south, east and west. When entering the village from the south the road rises and the straightens as it enters the Conservation Area.



## Relationship of Conservation Area to its surroundings

### Landscape character

The character of the Conservation Area is influenced by the landscape and development that surrounds it. Rusper is located within the West Sussex Low Weald Hills landscape character area - West Sussex Landscape Character Assessment (2003); and area I2 - Warnham and Rusper Wooded Ridge - Horsham District Landscape Character Assessment (2003); and Horsham District Landscape Capacity Assessment (2014). These identify the key characteristics and sensitivities of the landscape at varying scales. The key character considerations are:

- Undulating wooded ridges.
- Distinctive escarpment to the north of Horsham
- Secretive wooded ghylls
- Strong pattern do shaws and hedgerows
- Intricate pattern of small to medium pasture fields.
- North to south running lanes.
- Strong historic vernacular of half timber with paster/brick, tile hanging and weatherboarding
- Strong rural character.
- occasional long views to and from the ridges
- recreational value associated with the network of public rights of way .

# Part I: Appraisal continued

## Landscape setting

Although the landscape setting is not subject to special designation, the attractive characteristics of the countryside have an important relationship with the village and the Conservation Area.

The area within which the village of Rusper nestles has a pastoral and densely wooded character with low wooded ridges dissected by steep wooded gills. The lanes are narrow and cross the area with a strong definition north to south echoing the traditional drove routes. Interspersed between the woodland is a patchwork of mostly small to medium sized pastures enclosed by thick hedgerows and shaws. Despite the relative proximity of Gatwick Airport and Crawley to the east, the area retains a strong rural character.

The village is surrounded by woods of varying sizes consisting of predominately mature native trees. The pasture fields are sometimes enclosed by woodland and shaws with sinuous boundaries. The hedgerows of these fields include a large proportion of these original native trees, which further adds to the rural farmed character of the landscape.



## Conservation Area setting

The close proximity of the rural fields and wider countryside contributes to the setting of the Conservation Area and the listed buildings, which can be viewed as part of the historical development of this small rural village. The intimate village settlement with its tight urban grain is set against the closely related rural hinterland and this provides a pleasing contrast.

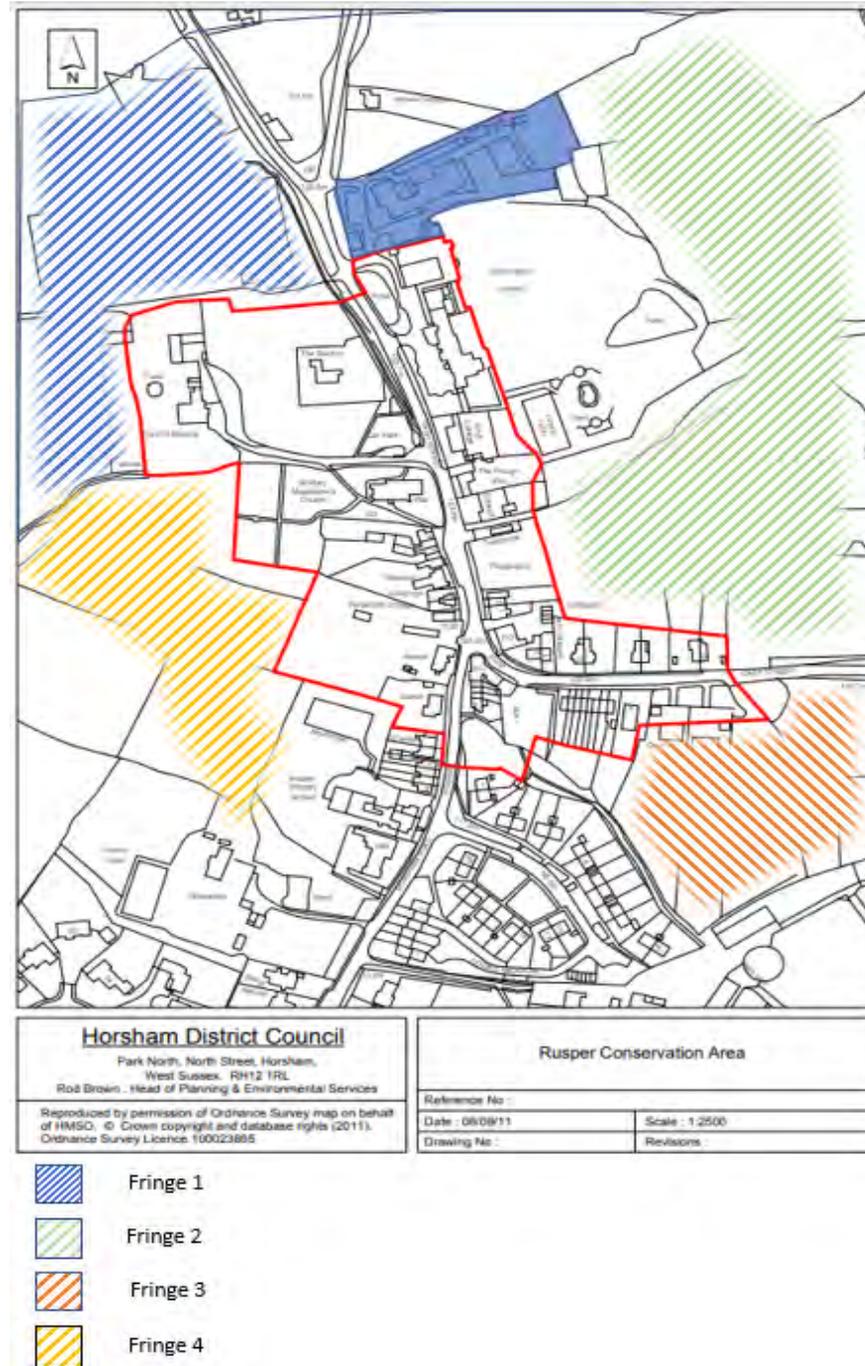
Approaches to the village from the west have a wooded character of sunken rural lanes as opposed to the much more open character of the north approaches. Overall, the area has a strong rural character notwithstanding some road and aircraft noise.

Where the Conservation Area abuts the surrounding countryside, the character of the landscape fringes is defined below. The fringe area has been identified through the variation in characteristics of the land adjacent to the Conservation Area. Using typical criteria included in Appendix 2, the sensitivity of the landscape fringe to change associated with development has been evaluated, through consideration of the associated key characteristics.



# Part I: Appraisal continued

Landscape Fringe sensitivity map



# Part I: Appraisal continued

## Landscape fringe 1

- Moderate to steep sloping landform falling westwards from the approx north-south running ridgeline on which the village sits. This positively contributes to the setting of the Conservation Area.
- A locally enclosed landscape that becomes more open further from the settlement edge with the fields in the valley bottom bounded by woodland.
- The boundary to the Conservation Area is wooded and there is limited visible built form that breaks the skyline, other than the tower of the church.
- Medium-large scale field pattern of arable and pasture fields.
- The tranquillity is low-moderate due to aircraft noise, but otherwise there is a lack of urbanising influences.
- Attractive panoramic views across the wider landscape towards Leith Hill and Chanctonbury Ring as well as important views of Rusper Church and its associated historic settlement.
- Amenity value of the Sussex Border path running through the centre of the area.
- Predominately rural character.
- The visual sensitivity of the area is high due to the relatively open character of the area and the visual prominence of the landform.
- This fringe makes a positive contribution to the landscape setting of the conservation area and village.

The landscape fringe of the Conservation Area has a high sensitivity to change associated with development.



*Rusper landscape fringe 1 looking east along ROW 1492 with views of St Marys Parish Church tower*



*Rusper landscape fringe looking west along ROW 1492*

# Part I: Appraisal continued



*Rusper landscape fringe 2, viewed from unmarked path to the north of East Street looking west. Some properties along East Street are visible through the gaps in the vegetation. Below view from footpath 1496 looking west towards Crawley and Gatwick.*



## Landscape fringe 2

- Well integrated built edge, set back behind and softened by trees and hedgerows associated with rear gardens.
- Gentle-moderate valleyside slopes falling east from the ridgeline.
- A mix of modern housing and historic farms and cottages form the village edge.
- Wider skylines are well vegetated and would be susceptible to change arising from development.
- Low-moderate tranquillity due to aircraft noise but otherwise there is a lack of urbanising influences.
- The informal parkland character can be recognised with parkland trees.
- Irregular small scale field pattern of pasture fields enclosed by thick hedgerows and woodland.
- Land between Capel road and Newdigate Road contributes to rural approach to the village.
- Unspoilt rural character.
- Amenity value of PROW1496 running through the centre of the area.
- This fringe plays a key role to the landscape setting of the Conservation Area and village.

The landscape fringe of the Conservation Area has a high sensitivity to change associated with development.

# Part I: Appraisal continued



*Rusper landscape fringe 3, looking north east from ROW 1501*

## Landscape fringe 3

- Gentle to moderate valleyside slopes.
- Whilst much of the area is enclosed by hedgerows, shaws and woodland, other parts are more visible from rural lanes.
- Medium scale field pattern.
- Landscape is in moderate condition due to the loss of hedgerows
- Fields bounded by thick hedgerows with hedgerow trees and wooded shaws although some loss has occurred in places.
- Attractive hedged and treed rural lane and approach to the village through East street.
- Predominantly rural character with some urban influence.
- Landscape is tranquil with some level of intrusion associated with traffic and aircraft noise.
- Amenity value of prowl 1501.



*Image from ROW 1501 looking west towards the conservation area boundary and properties within East Street.*

This fringe makes a positive contribution to the rural setting of the Conservation Area. The rural lane however plays a key role in the approach to the conservation area and village.

# Part I: Appraisal continued

## Landscape fringe 4

- Moderate to steep valley side slopes becoming gentler closer to the village edge.
- Small intricate field pattern of pasture fields bounded by thick hedgerows with hedgerow trees and shaws.
- Enclosed landscape however views towards the fringe are available from PROW1493 due to the landform.
- Landscape in good condition and with unspoilt rural character.
- Low-moderate tranquillity due to aircraft noise but otherwise there is a lack of urbanising influences.
- This landscape fringe plays a key role to the landscape setting of the Conservation Area and village.
- The landscape fringe has a high sensitivity to change associated with development.

The landscape fringe of the conservation area has a high sensitivity to changes associated with development.

# Part I: Appraisal continued

## Views

The views identified are all from public viewpoints and were specifically chosen following site visits as being representative of the visual relationship between the rural surroundings of the Conservation Area, and the importance of visual landmarks such as the church. The Appraisal by its nature is unable to highlight every view into and out of the Conservation Area. Consequently, the views chosen are considered to be representative of the experience and character of the Conservation Area. The views help to inform and appreciate the understanding of how the Conservation Area has evolved within its landscape. Paragraph 13 of Historic England’s Good Practice Advice in Planning Note 3 (second Edition) “The Setting of Heritage Assets” also indicates that although views may be identified by local planning policies and guidance, this does not mean that additional views or other elements or attributes of setting do not merit consideration.

By necessity each view provides a pointer to the key features in the landscape and their association with the Conservation Area.

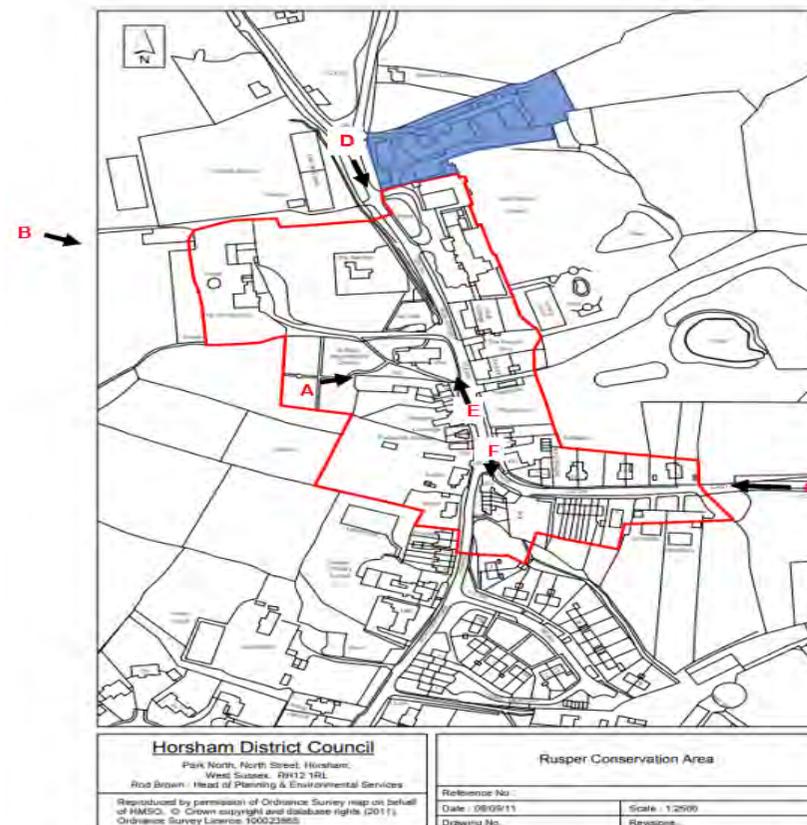
These pointers may be expanded in private views that may come forward through proposed development and these would need to be addressed in a site allocation or development management context. Paragraph 013 Planning Policy Guidance – Historic Environment is clear that the contribution that setting makes to the significance of the heritage asset does not depend on there being public rights of way or an ability to otherwise access or experience that setting.

Specific analysis would need to be carried out in relation to applications which would impact on the setting of the Conservation Area from areas which are not accessible from public rights of way, including considering the positive attributes development could bring to enhancing the character of the Conservation Area and where there are cumulative impacts of several developments. This is required as the Conservation Area Appraisal presents a general rather than site detailed understanding of the setting of the Conservation Area as it stands at a moment in time, from land that is currently accessible.

Paragraph 13 of Planning Policy Guidance: Historic Environment (updated July 2019) also notes that; **“The extent and importance of setting is often expressed by reference to the visual relationship between the asset and the proposed development and associated visual/physical considerations. Although views of or from an asset will play an important part in the assessment of impacts on setting, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust, smell and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places.”**

Consequently important views are not the only factors to be considered when understanding setting.

Map showing location of photographs on following page and view points



# Part I: Appraisal continued

Important views of the Conservation Area are gained from the network of public rights of way. St Mary Magdalene Church tower (photo A) and Ghyll Manor are dominant landmarks (photo D); the church tower is visible from the west and the Sussex Border Path (photo B) and Ghyll Manor is visible from the east (photo D).

The north of the Conservation Area gently rises up to the end of the perimeter wall of Ghyll Manor, where the area beyond turns to pastoral fields. The view back into the High Street and into the Conservation Area from this point is of particular merit and should be retained (photo D).

The southern and eastern boundaries of the Conservation Area gently slope down and out of the village. The eastern boundary is defined by the edge of built up area and, provides a transition between the wider countryside and the village edge. The trees and lack of pavements coming into the village reinforce the rural setting of the village, and this view and sensitive approach to the village should be retained (photo C).

The southern boundary of the Conservation Area is defined by two dwellings of particular merit and quality, Averys and Sweet Briar and an informal wooded area. From this point the village slopes gently away south encompassing the more recently developed parts of the village.

The loss of any of these views, fields, and woods forming the landscape around the village should be avoided as this could have a detrimental impact on the landscape setting and character of the Conservation Area. Important views into the Conservation Area between 10 to 15 East Street can be gained from the Sussex Border Path and their retention should be sought.

The building lines within the village add interest, softening the development form and are sensitive to change. Views of the church within the Conservation Area should be retained (photo E and F)



# Part I: Appraisal continued

## Character assessment

### Building and materials

There are a number of elements which come together to form the unique character of the Conservation Area as a whole. These include:

- small front gardens
- low level boundary picket fences or hedges
- variety of house designs, two storey or lower
- predominant use of natural materials
- traditional detailing
- inconspicuous or subservient extensions
- green features and mature tree planting.

Within the Conservation Area there are a variety of building materials and building types which add a diversity of style which are unified by the scale of development and the use of local/natural materials. As noted in the brief history of Rusper above, the village has evolved slowly.

The oldest buildings within the village are timber framed, principally small in scale and either single storey with accommodation within the roof space or two storey. The buildings are often gabled, with a traditional pitch with Horsham Stone or a handmade clay tile. Generally the windows are small with wooden casements. The buildings are detached or terraced. As Rusper became more prosperous fashion and ideas of status evolved and many humble timber framed buildings within the Conservation Area were refaced in brick, hanging tile or weather boarded.

The timber framed medieval buildings are complemented by more formal Victorian buildings. The Victorian houses are distinctive with gable roofs of tile or slate, decorated with plain bargeboards. Some have simple porches, again with bargeboards, and attractive bay windows.



# Part I: Appraisal continued

## Character areas

The historic core of Rusper as illustrated by the Conservation Area boundary has a tightly formed Conservation Area with a linear pattern along High Street and East Street. The general air within the Conservation Area is informal, and in places even intimate. There is an absence of grand gestures and formal vistas. As the village is linear and in an elevated position gaps between the buildings allow views of sky and trees which reflect the countryside setting of the village.

Unusually within the district the parish church does not have an overall prominent visual position within the streetscene. The church sits comfortably in harmony with its surroundings as the core of the village rather than appearing as a dominating feature. The open and verdant church yard behind the war memorial allows longer views to the west. The church tower provides a landmark feature identifying the village within the wider landscape.



The central section of the conservation area is characterised by the convergence of the High Street, East Street, Hills Place and Horsham Road. The historic character, details and relationships of the buildings in this part of the conservation area are considered to contribute to this focal point.

On the southern side of the crossroad stands the Star Inn, first documented in 1842. This grade II listed, 2 storey collection of buildings, is rendered with clay tile hanging on the upper sections, timber windows and large chimneys fronts directly onto the pavement. The pub spans the section between Horsham Road and East Street, forming a prominent important corner within the conservation area.



Adjacent to the Star Inn are Star Cottages, a row of four 19th Century two storey cottages, of white painted brick, with plain tiled gabled roofs. The cottages abut Hills Place and have small front gardens which positively contribute to the village character of the conservation area. Although some modern alterations to fenestration have slightly eroded some historic character of the facades, overall the group of cottages have a positive impact on the character of the conservation, especially the approach to the crossroads.

Opposite Star Cottages are two listed buildings of particular merit and quality that make an important contribution to the character of the Conservation Area. Sweet Briars is a two storey 17th century timber framed building with red brick infilling and a tile hung first floor. Sweet Briar is also modestly set back from Hills Place and fronted with hedging and a picket fence. Avery's is a good example of a two storey L-shaped 16th century timber framed listed building with plaster and painted brick infilling. The building has a Horsham slab gable roof. The house is modestly set back from Hills Place and sits within a large garden fronted by a picket fence and large yew hedge and is wooded to the rear.

## Part I: Appraisal continued

Rusper Stores and Post Office opposite the Star Inn is a crucial element of, and over looks, the southern focal point of the Conservation Area. The two storey Edwardian building has a gable roof and two dormers set within it. Its height and bulk contrast with the small scale buildings adjacent. The first storey façade is clay hung tile containing four sash windows. The shop front is an interesting inter-war design and helps preserve the village character of the conservation area.

North of the village store are 1 and 2 Norman Cottages, they are pair of two storey listed early 19th century cottages. The ground floor is painted brick and above hangs fishscale tiles leading to a tiled roof. The two cottages sit comfortably in the busy rural village High Street; however, it is unfortunate that 2 Norman Cottages side extension was not built in the same sympathetic design and style as that at number 1 with regard to the area's scale and materials.

The enclosed recreation ground to the north of the cottages acts as a well used green lung for the High Street. Opposite the recreation ground and set between Avery's and St Mary Magdalenes church is a fine collection of two storey terraced 19th century cottages with gable roofs, casement, dormer and sash windows and with painted brick, plastered and rendered façades. The cottages abut the High Street and enclose the western side of this section of the Conservation Area. To the rear are the new build properties of Chalice Walk.

At the junction of the crossroads stands a cast-iron finger post, traditional telephone box (now used as a community library) and the village notice board. These small details add village character to the conservation area, without cluttering the street scene.



## Part I: Appraisal continued



East Street begins at the junction of the High Street and Hills Place and then curves around Ash Cottages and slopes away gently until 12 East Street where the road begins to drop away more sharply. The view out of the village is one of a heavily treed lined road heading out into the countryside, with the oak trees to the front of Orchards and Woodbury contributing significantly to this transition from village to countryside. This view adds to the rural character and nature of the village reinforcing the fact the area is located within a rural landscape. The view up into the village is in stark contrast to the view out of the village and is focussed on a particularly good view of the Star Inn. Another noteworthy view within the East Street area is across the Star Inn car park, from the northern side of East Street, of the mixed woodland scrub to the rear of the car park. The woodland scrub contributes to the rural character of not only Hills Place but also East Street and to a degree softens the hard appearance of the Star Inn car park.

1 to 8 East Street is a row of 19th century terrace cottages, notwithstanding their extensive alterations including porches, replacement windows and front hard standing, the terraces' mass, scale and traditional design makes a valuable contribution to the Conservation Area in terms of demonstrating a particular residential development type and design in the history of the village.

## Part I: Appraisal continued

The modern properties of Orchards and Woodbury which replaced May Cottage are set back from the conservation area boundary. However the verge and front gardens (particularly the mature trees) contribute to the rural character and nature of area.

Ash Cottages on the northern side of East Street are a pair of late 20th century two storey semi-detached houses, which have been developed with appropriate materials and landscaping measures and are sympathetic to the character, design and scale of the Conservation Area.

Adjoining Ash Cottages are 10 to 15 East Street which are a collection of three pairs of two storey semi-detached late 19th century early 20th century dwellings. The dwellings have gabled tiled roofs with small gables above the first floor windows. The facades now consist of either hung tile, the original brick façade, plaster or painted brick or render. Numbers 14 and 15 have an attractive brick string course. The properties although having differing materials are viewed as a group, and have a rhythm that reflects the village character of the conservation area.

The dwellings are again modestly set back from East Street, with front gardens and either boundary walls, hedges or fences. A number of the properties have been extended, to the rear and to the side.

The large spaces between the dwellings allow glimpses into the well-maintained rear gardens and the countryside landscape beyond, which adds particular merit to this part of the Conservation Area.



## Part I: Appraisal continued



In contrast to the southern section, the northern section of the High Street is characterised by large buildings set amongst large grounds, as well as open green spaces, and low density of development, especially around Ghyll Manor Hotel and the Old Rectory.

The northern section of the High Street has a predominantly enclosed nature due to the spacing between the buildings and the presence of extensive vegetation and boundary walls and enclosures. Although the nature of the northern High Street is predominantly enclosed, the rural character of the area is maintained by the presence of glimpses of the wider rural landscape along side the recreation ground, of hedge boundaries and open spaces such as the recreation ground, church yard and the grounds surrounding The Rectory. The gardens in this section of the area have a traditional English cottage garden appearance which enhances the village character of the area.



Predominately, the alterations and extensions to the buildings within this section of the area have been sympathetically developed with regard to the character of the area, particularly the northern expansion of Ghyll Manor, and the redevelopment of the former garage site (The Old Forge).

Together the group of buildings comprising St Mary Magdalenes Church, the Plough Inn, and Ghyll Cottages have a strong and positive relationship to the High Street. The nature of the activities related to the church and the Plough Inn makes this section of the area a northern focal point within the conservation area. In addition to the character and nature of these buildings, and activities, the area contains the war memorial which is of particular note. The village car park which is situated to the north of the church has a minimal impact on the character of the area due to the sympathetic development of the car park and the large level of potential on street parking and congestion it prevents, which would have a greater detrimental impact on the area than the existing car park.

## Part I: Appraisal continued

The Plough Inn is a listed two storey 17th century or earlier timber framed building. The ground floor is now fronted with stucco and weather-boarding above. The roof is Horsham slab, although the southern end is tiled. Ghyll Cottages are set back from the road with the front gardens consisting of a soft road verge and a well maintained short box hedge, behind which are lawns. The building is itself a listed 16th century timber framed painted building with brick infilling. The building is two storey with a tiled roof and five casement windows. Both Ghyll Cottages and the Plough Inn buildings have a Sussex vernacular appearance and make a particularly notable contribution to the character of the area.

St Mary Magdalenes Church is set in the east of its churchyard with a south facing entrance. The church yard is modestly vegetated with well maintained hedges and shrubs and also consists of a number of trees of note. The church yard gently slopes down east to west and then into the country landscape beyond. The Church itself is grade 1 listed building with an eastern Chancel, northern vestry, southern porch and western tower. The central nave has been extended and now includes a southern aisle. The church was originally built in the 14th century and the tower in the 15th century; however, excluding the tower, the church was rebuilt in 1855. The church is considered suitable for grade one listing on the basis of the particularly fine quality and value of the original medieval tower and the important views it offers particularly the Sussex Border Path.

The Old Rectory is a large 19th century building which relates well to the churchyard but is also set within its own well maintained garden. The building has a gothic arched entrance and tower, with a gable roof, and the building still retains its original casement windows. The Old Rectory is also a prominent feature of the views of the village from Sussex Border Path. The new Rectory is an early 1980's simple weather boarded two storey house. Although this style is out of character with the wider architectural design of the properties in the conservation area, its extensive gardens and screening from the road does not detract from the historic village character of the area.



## Part I: Appraisal continued



Ghyll Manor Hotel, like many of the buildings within the Conservation Area adds character to the area through both its architectural merit, setting and use.

Ghyll Manor was originally a farmhouse and is a 17th century brick in filled timber framed building with a tiled gable roof containing a number of dormer leaded windows. In addition the brick boundary wall of the Manor is particularly valuable in architectural terms and makes an important contribution to the character of this section of the conservation area and the Manor. Over a number of years a number of extensions have been made to the Manor; fortunately these have been sympathetically developed and the historic character of the original Manor remains intact.

The setting, garden, and grounds of the Manor are one of its greatest assets. The grounds and garden include a high proportion of trees of particular note and value some of which enjoy the additional protection of Tree Preservation Orders.

The lawns, hedges and other vegetation are well maintained and reinforce the more formal character of the Manor and its setting. The Manor and its setting offers views out eastwards into the countryside landscape from an advantageous high point. In light of the genuine quality and character of the Manor's setting, views and garden the Conservation Area Boundary has been extended to include the curtilage of Ghyll Manor, and therefore, ensuring its preservation and continued valuable contribution to the character of the area.

# Part I: Appraisal continued

*Building audit map*

# Part I: Appraisal continued



## Negative elements

The Conservation Area designated in 1976 included numerous statutorily listed buildings, designated at the time of the first survey in 1955. These only increased in number as the result of a resurvey in 1980. The Conservation Area also included green areas that were either public open spaces or the gardens of residential properties. All these factors have helped to resist pressures for change. Today the Ruspur Conservation Area appears well maintained and prosperous. However, there are features that detract from this impression. Inappropriate repair work on historic buildings (such as relaying Horsham slab roofs with mortared joints and repointing masonry in cement rather than lime mortar) detracts from their appearance and can also cause damage to historic fabric.

Indeed, the use of non-traditional materials and techniques has a cumulative effect on the wider Conservation Area. Principally, this is the replacement of sash and casement windows with plastic windows.

Other general features that detract from the appearance of the Conservation Area include prominent TV aerials and satellite dishes mounted on chimneys and wire runs across street elevations.



*Wirescape within the Conservation Area*

# Part I: Appraisal continued

The position of satellite dishes need to be carefully considered and should be inconspicuous locations either set within a roof valley, on outbuildings or placed so that they do not detract from the historic character of the area.

Good management of the streetscape is essential to maintain the sense of place. It is spoilt by the use of street furniture of a type marketed as suitable for Conservation Areas, but in fact are 'off the peg' and poorly designed. This is evident in features such as litter bins and salt containers, which draw excessive attention to themselves.

Signage and other features associated with road traffic need to be carefully managed and balanced to ensure public safety but respect the special character of the Conservation Area. Traffic and its associated noise and fumes detract from the Conservation Area. Noise from aircraft can also detract from the rural tranquility of the village.

Whilst the Conservation Area consists of a number of elements of particular merit to the area, there are other features that detract from the quality of the area. These are considered to be the road surface particularly outside Church Cottages.



*Parked cars along High Street*



# Part II: Management Plan

## The need for a Management Plan

It is the role of the Management Plan to take forward the challenges and opportunities identified in the appraisal, and to identify means by which the special interest of the Conservation Area will become self-sustaining into the future. To achieve this requires a partnership between those living, working and carrying out property improvement and development in the Conservation Area and Horsham District Council. All development proposals should preserve or enhance the character and appearance of the Conservation Area in accordance with the Horsham District Planning Framework. In a Conservation Area there are some extra controls over works to buildings, boundaries and trees intended to ensure that the character is not eroded by unintended loss or change and the appearance is not changed in a negative way.

**For advice on whether planning permission is required for works please refer to the Horsham District Council website or The Planning Portal ([https://www.planningportal.co.uk/info/200125/do\\_you\\_need\\_permission](https://www.planningportal.co.uk/info/200125/do_you_need_permission)).**

## Control of development

It is essential that any development should preserve or enhance the setting of any adjacent historic buildings and existing landscape features and trees, and the overall special qualities of the character area. Therefore, careful consideration must be given to the size, scale, urban grain, layout, design, massing, height, plot width, frontage activity, landscape and materials in any such development. This does not dictate architectural style but does attempt to ensure that proposals respond positively to their context.

The Council strongly encourages applications for planning permission or other consents for proposals which meet these criteria and avoid:

- the demolition of any building or structure if its loss would damage the character or appearance of the Conservation Area.
- development (including extension/alteration) which would be harmful to the setting or character or appearance of the Conservation Area.
- development which would adversely affect or result in the loss of important views, open spaces, tree cover or boundary features within the Conservation Area.

Residents and business owners should contact the Council to confirm what proposed extensions and alterations constitute 'development'.

## Buildings at Risk

There are no buildings on the Buildings at Risk Register in the conservation area. It is important to ensure that any listed buildings that fall into disrepair are identified early so that Horsham District Council can work with the owners to find appropriate solutions and bring the building into productive use. Whilst the main responsibility falls with the owner, it is advantageous that others interested in the built heritage of Ruspur 'keep an eye' on the historic fabric and report anything of concern.

## Monitoring and compliance

If necessary, the Council has a range of tools at its disposal to compel building owners to appropriately maintain and repair buildings which are causing a local nuisance or which are designated heritage assets.

## Issues

The preparation of the Ruspur Conservation Area Appraisal has included consultation with stakeholders, specifically the Parish Council. A number of issues were identified. These have been used as a basis for the following section identifying principal issues to be addressed by this Management Plan.

# Part II: Management Plan continued

## Historic built environment

- Loss of traditional architectural features.
- Equipment and installations.
- Boundary enclosures.
- Drives, off-street parking and loss of front gardens.
- Enhancement of existing buildings.
- Extensions.
- Retention of chimneys.
- Window replacement.
- Dormer windows and rooflights.
- Cladding, rendering and the painting of walls.
- Re-pointing of brickwork.
- Demolition.

## New development and environmental improvement

- Opportunities for new development.
- Setting and views.

## The environment and public realm

- Trees.
- Public realm.
- Street furniture.
- Surface materials.
- Wirescape.
- Opportunities for enhancement.

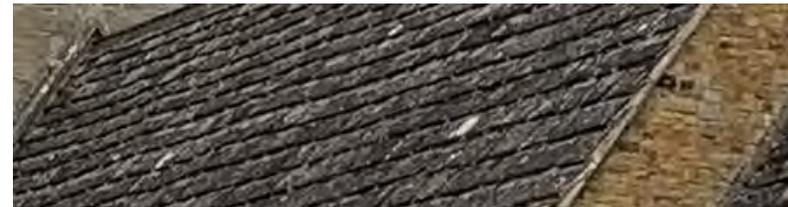
## Historic built environment

### Loss of traditional built and architectural features

Architectural features set out in the appraisal, such as traditional windows, Horsham Stone slate roof covering and so on, should be preserved due to the significant contribution they make to the character and appearance of the buildings and the Conservation Area.

Horsham Stone roofs are a distinctive traditional feature of the locality with the stone quarried locally. The mortar on a Horsham Stone roof should be subordinate to the stone and the roof laid in diminishing courses. Prior to the relaying or repair of a Horsham Stone roof it is suggested that advice is sought from the District Council, and appropriate guidance considered such as that produced by Historic England <https://historicengland.org.uk/images-books/publications/horsham-stone-roofs/> and the Stone Roofing Association <http://www.stoneroof.org.uk/Horsham%20guide%20v2.pdf>.

*Horsham Stone slate roof*



*Laying of Horsham Stone slate roof with shadow slates and inconspicuous mortar*

## Part II: Management Plan continued

### Equipment or installations

The presence of modern types of equipment on or around buildings, such as large aerials or satellite dishes and microgenerators, can detract from the character of a Conservation Area and/ or the special architectural qualities of buildings. To minimise their visual impact, they should be positioned away from public view or prominent positions. The removal of existing fixtures cluttering front elevations is encouraged and care should be taken to repair the affected surfaces.



## Part II: Management Plan continued

### Boundary enclosures

The use of low timber paling fences is common within the Conservation Area, although there are instances of low brick walls or hedgerow planting. Retention of these fences and walls and increased use of trees and hedgerow as a 'soft' boundary treatment is considered preferable to higher, harsher enclosures such as panel fencing, high brick walls or security gates. In some cases, installing traditionally detailed brick walls and railings may be appropriate.

*Photographs of positive and negative boundary treatments within the Conservation Area*



## Part II: Management Plan continued

### **Drives, off street parking and loss of front gardens**

Landscaped gardens to building frontages make an important contribution to the quality of the streetscape. A key characteristic of the buildings in the Conservation Area are their front gardens enclosed by low timber fences or brick walls, hedges or railings. The loss of front gardens to parking detracts from their historic setting and should be resisted. The use of porous pavements, reinforced grass paving, or gravel instead of tarmac, with the retention of some garden space and the use of appropriate boundary treatments, would offer a more attractive setting for buildings, reduce run-off and give a more sustainable approach. Where there is existing frontage parking which adversely impacts the character and setting of the Conservation Area, any new planning application should include a condition requiring the reinstatement of front garden areas and any traditional boundary treatments.

## Part II: Management Plan continued

### Enhancement of existing buildings

Some of the listed and unlisted buildings in Rusper have been altered and lost features. Proposed enhancements to make a building look grander than it ever was should be resisted. The following enhancement works should be encouraged as part of any future development:

- Reinstall boundaries that have been removed to their original height and footprint.
- Ensure that new boundaries are built from quality materials, paying full attention to timber detailing, brick bond, lime mortar and coping details.
- New gates and timber fences should be good quality traditional timber design.
- Encourage the use of good quality paving, trees or planting where the back yards or gardens are visible from the public domain.

### Extensions

Modern extensions should not dominate or compete with the existing building in either scale, material or their siting. There will always be some historic buildings where any extensions would be detrimental and should not be permitted. Successful extensions require a sound understanding of the building type to be extended together with careful consideration of scale and detail.



## Part II: Management Plan continued

Within the Conservation Area porches are simple and functional and do not dominate the frontage of the properties. Proposals for porches should consider the style of the host property whilst also taking inspiration from the context of the surrounding area.

*Where porches are present within the Conservation Area they are simple in form complementing the appearance of the host building.*



Brick bonds help to provide interest in a building. Prior to the introduction of cavity wall insulation different types of brick bond were popular. The colours of the brick also added interest with local bricks often being used, and in some cases the brickwork was worked to show the affluence and social standing of the building's owner. Within Rusper the number of properties with unpainted brick is limited with only 12 and 13 East Street having brick elevations with a Flemish bond. The ground floor of 2 and 3 East Street, have a Flemish bond with burnt headers.

## Part II: Management Plan continued



*Hanging clay tile – club and fishtail decorative bands*



*Bullnose hanging tile*



Consideration should therefore be given when seeking to extend a property to assess the existing materials and architectural details. It may be appropriate in some instances to reflect these traditional details or reinterpret them in a modern context.

A further traditional feature within Ruspur is the use of hanging clay tile, in various patterns to break up blank elevations. Weatherboarding may also be appropriate in some circumstances.



## Part II: Management Plan continued

*Examples of chimneys within the Conservation Area*



### Retention of chimneys

The removal or loss of chimneys within the Conservation Area impacts on the character of the Conservation Area as a whole. The presence of chimneys break up the roofscape and add interest to the streetscene. Chimneys can also inform our understanding of the plan form of a historic building and can provide valuable evidence of changes in technology, fashion and wealth.



*In modern developments chimneys can add interest to the roofscape, reflect traditional details and break up the roof design.*



## Part II: Management Plan continued

### Window replacement

The loss of traditional windows, ironmongery and glazing from our older buildings poses one of the major threats to our heritage and the character of historic areas. The character of windows profoundly affects the appearance of buildings but are particularly vulnerable as they are easily replaced or altered. The desire to improve the energy efficiency of historic buildings encourages windows' replacement with inappropriate and inferior quality modern alternatives. If well maintained, historic windows can last more than 200 years. Where the windows being considered for replacement are themselves modern replacements in inferior softwood that are now failing, what they are replaced with needs to be carefully assessed.

Within the Conservation Area, historic windows should be retained whenever possible and their repair prioritised. In general, consent will not be granted for their removal. Within the Conservation Area there are a variety of timber casement and vertical sliding sash windows.

The design of historic windows evolved through the early modern period and so, where repair is not possible, replacement windows should be designed to either replicate the historic windows being replaced or be based upon a period design contemporaneous with the host building. In general, a consistent approach should be taken across a building. Further guidance from Historic England can be found at <https://historicengland.org.uk/images-books/publications/traditional-windows-care-repairupgrading/heag039-traditional-windows-revfeb17/>.

Historic glass should be retained as its construction methods may no longer exist and its appearance creates reflections and distortions which add to the visual appreciation of the building and its historic character.



## Traditional Windows

Their Care, Repair and Upgrading



## Part II: Management Plan continued

### Dormer windows and rooflights

New dormer windows and rooflights should not be located on street-facing and prominent roofscapes. Where new dormer windows and rooflights are considered appropriate, they should be small in scale and not dominate the roofslope, ensuring that a large area of the roof remains visible. Dormers need to be of a traditional form, in scale with the building and its roof and their windows should be smaller than those on the floor below. Rooflights need to be flush with the roof face and normally the 'conservation' type metal rooflight is preferred. In most cases, the dormer or rooflight should align with the window below.

### Cladding, rendering or painting of walls

In most cases, the walling material of a building is part of its character and contributes positively to the appearance of the Conservation Area. There may however be cases where the existing wall surface is unattractive or is decaying, and cladding, rendering or painting can be justified. Where this is the case the cladding needs to be in a locally used material, such as tile-hanging using local red clay tiles, or timber weatherboarding. Painting natural brickwork and stonework is discouraged. If proposed work involves changing the front elevation of a building, Conservation Area advice from the Local Planning Department at Horsham District Council should be sought.



## Part II: Management Plan continued

### **Repointing brick or stone walls**

Repointing can ruin the appearance of brick or stone walls. The purpose of the mortar in the joints is to stop rainwater penetrating into the wall and to act as a conduit for moisture trapped in the wall to escape. The mortar joint or pointing is therefore sacrificial and needs to be softer and more porous than the wall material. This is why for conservation work a lime based mortar is normally recommended. It is important to dig out the old pointing to allow a sufficient 'key' for the repointing. Mortar should fill the joints but not spread out onto the surface of the wall material, and where the arises (corners) have been worn away, the mortar face may have to be slightly setback. Raised or 'strap' pointing should be avoided as not only does it stand out and change the appearance of the wall, it can act as a shelf for rainwater.

### **Demolition**

Within the Conservation Area, the demolition of an unlisted building or wall over a certain volume or height without prior planning permission is a criminal offence. Furthermore, demolition of buildings or built features which have been identified as making a neutral or positive contribution to local character will normally not be permitted. Where buildings and features have been identified as making a negative contribution of local character, development incorporating some demolition may be permitted, as long as what will replace the existing building is judged to respond positively to its local context.

**For advice on whether planning permission is required for works please refer to the Horsham District Council website or The Planning Portal ([https://www.planningportal.co.uk/info/200125/do\\_you\\_need\\_permission](https://www.planningportal.co.uk/info/200125/do_you_need_permission)).**

## Part II: Management Plan continued

### New development

#### Opportunities for new development

These must be considered carefully and the effect of new buildings on the setting of the Conservation Area, and on views both into it and out of it, particularly taken into account. New development must be sympathetic to its context in terms of its siting, scale (including height, size and massing), materials and details. It should also follow the existing pattern or grain of development, not obstruct important views, and not dominate buildings in the immediate vicinity. Materials should be carefully chosen to complement the Conservation Area's existing palette of materials such as local bricks, clay hanging tiles, traditional roofing materials (clay roof tiles, Horsham Stone), use of traditional brick bonds and timber windows and doors.

#### Setting and views

All development affecting the setting of the Rusper Conservation Area should demonstrate how the setting and long distance views, into and from the Conservation Area, are preserved and enhanced. The important views are identified in section I of the Conservation Area appraisal.

Key threats:

- Erosion of front boundaries in the Conservation Area.
- Loss of traditional joinery details in windows and doors, as properties are improved both visually and for thermal upgrading.
- Loss of traditional roof coverings, chimneys and chimneypots on unlisted properties when the roof is replaced. Machine made clay tiles, imported slates and similar though 'natural' materials look different to what is there now.
- Erosion of green spaces and loss of prominent trees and bushes in the Conservation Area.
- Proliferation of wires and telegraph poles.
- Street signage.

# Part II: Management Plan continued

## The environment and public realm

### Trees

The presence of trees make an important contribution to the character and appearance of the Conservation Area. Anyone who cuts down, uproots, lops, wilfully destroys or wilfully damages a tree of a diameter 75mm or more at 1.5m above ground level in a Conservation Area without giving the Local Planning Department at Horsham District Council six weeks' prior notice of their intention may be guilty of an offence. In Conservation Areas, the same penalties apply as those for contravening a Tree Preservation Order and a person who cuts down a tree in a Conservation Area without first giving notice is liable, if convicted in the Magistrates Court, to a fine. A person who carries out damaging work in a way that is not likely to destroy the tree is also liable to a fine.

### Public realm

#### Street furniture

There needs to be a consistent style to help create a cohesive identity for the Conservation Area. The presence of excessive or redundant street furniture causes street clutter and is visually unattractive. The rationalisation of street furniture such as street nameplates (a simple design of black letters on a white background), lamp posts, seating and the provision of a standard sage green for finger posts and litter bins is encouraged. A-boards and blade, feather and teardrop flags though not fixed, add to street clutter and are generally discouraged in Conservation Areas.

### Surface materials

A large format paving slab in natural stone should be used as part of considered approach to the location and the heritage context. Older surfacing materials such as local stone on edge, pebbles and even flint are rare vernacular survivals that should be conserved. The use of high quality paving materials, together with the layout and jointing detail, are key elements of the overall surface appearance. The following measures should be encouraged:

- The existing areas of high quality traditional paving must be protected.
- Further areas of traditional paving should be added as funding allows.
- Any redundant street furniture such as signage should be removed.

### Opportunities for enhancement

There are sites within the Conservation Area where works could be undertaken to enhance the Conservation Area as a whole. These include the removal of redundant aerials and the rationalisation of the wirescape throughout the village.

A partnership between West Sussex County Highways Authority, Horsham District Council and Rusper Parish Council could be considered to instigate schemes that would make vehicles less dominant and pedestrians might feel more comfortable. This could be undertaken as part of the Neighbourhood Plan Home Zone Scheme, although any changes to the appearance of the roadway should reflect the special historic character of the Conservation Area.

# Appendix

# Gazetteer of listed buildings

Image	Name	Grade	Description
	Ghyll Manor Cottage	2	Formerly 2 cottages, now one house. C16 timber-framed building with painted brick infilling. Tiled roof. Casement windows. Two storeys. Five windows.
	The Plough Inn	2	C17 or earlier timber-framed building, now fronted with stucco on ground floor and weather-boarding above. Horsham slab roof, south end tiled. Casement windows. Two storeys. Four windows.
	1 and 2 Norman Cottages	2	Early C19. Two storeys. Two windows. Ground floor painted brick, above hung with fishscale tiles. Tiled roof. Casement windows. Doorways with flat hoods over.
	The Star Inn	2	V-shaped building at fork in the road. Probably C17 timber-framed building, refaced, the south-east wing in the C18, the south-west wing in C19. Now faced with painted brick, roughcast and tile-hanging. Tiled roof. Casement windows. Two storeys. Four windows facing south-east, 3 windows facing south-west.

Image	Name	Grade	Description
	Sweet Briar (referred to as Michealmas Cottage on NHLE)	2	C17 or earlier timber-framed building with red brick infilling, first floor now tile-hung. Tiled roof. Casement windows. Two storeys. Two windows. Large modern addition behind.
	Averys	2	L-shaped C16 timber-framed building with plaster and painted brick infilling. Two storeys. Four windows. Horsham slab roof. Casement windows. North-east wing has a tile-hung gable oversailing on a moulded bressumer. Modern porch.
	Outbuilding adjoining Averys on north west side	2	Tall C18 building faced with tarred weather-boarding. Tiled roof. One sash window with glazing bars.
	Rusper War Memorial	2	<p>The stone of the memorial is rough finished and the plinth bears a plain arched cartouche of polished stone on each of its faces. These panels bear the incised inscriptions and names of the fallen. The front face of the plinth is enriched with a raised carving of a wreath with a cross at its centre. Below this is the inscription: IN / THANKFUL REMEMBRANCE / OF THE MEN OF THIS PARISH / WHO GAVE THEIR LIVES IN / THE GREAT WAR / 1914 – 1919.</p> <p>On another face of the plinth, following the list of names from the First World War, is inscribed 1939 – 1945 followed by the names of the fallen from the Second World War.</p>

# Gazetteer of listed buildings continued

Image	Name	Grade	Description
 A photograph of a stone church with a prominent square tower on the left side. The church has a steeply pitched roof and several windows, including a large Gothic-style window on the right. The building is surrounded by a low wall and some greenery.	The Parish Church of St Mary Magdalene	1	Chancel with north vestry, nave with aisles, south porch and west tower. Tower C15. Remainder originally C14 rebuilt in 1855. Graded for good medieval tower.

# Gazetteer of locally listed buildings

## What is a locally listed building?

It is a building identified by Horsham District Council as of local historic, architectural or townscape interest. Local listed buildings are non-designated heritage assets as defined within the National Planning Policy Framework. Many local authorities have lists of such buildings and structures. The National Planning Policy Guidance suggests it is helpful

for local planning authorities to keep a local list of non-designated heritage assets and that this list is publically accessible. Historic England advises that local lists play an essential role in building and reinforcing a sense of local character and distinctiveness in the historic environment.

Image	Name	Description
	1 - 5 Church Cottages, High Street	Church Cottages in the High Street of Rusper village were rebuilt around the start of the 1900's. They replaced a number of dwellings that had occupied the site for several hundred years. The style of these buildings, with their distinctive low archway through them in the middle, maintain some of their original commercial shop front features.
	1 - 8 East Street	The cottages to the south of East Street, built during the 19th century, form an important aspect of the eastern approach to Rusper village. These cottages with their small front porches help to capture the rural village atmosphere. Despite the loss of front gardens to off-street parking over the years, they still maintain their rural character.
	1 - 4 Star Cottages	Star Cottages in Horsham Road date from the 1700's and compliment the older Star Inn next door. They are an important part of the Rusper village conservation area forming the initial street views of the area on the approach from Horsham.

# Landscape sensitivity criteria

Criterion	High	Medium	Low
<b>Conservation area edge character, mitigation and enhancement potential (including landscape function in relation to gateways, nodes, edge integration/relationship, landmarks etc).</b>	<p>Very well integrated built edge with natural, clear and defensible boundaries. Well defined but often porous form, where gaps are particularly important to the edge character and relationship to the surrounding landscape. Intact historic settlement and landscape character interface may persist e.g. adjacent manor/parkland/historic fieldscapes. The integrity of such features would be susceptible to change arising from further development.</p> <p>Built edge forms a key/positive approach or gateway to the settlement. May have strong intervisibility with the settlement core and associated distinctive landmarks e.g. church tower/spire.</p>	<p>Generally, well integrated built edge. A mostly clear/natural/defensible boundary, albeit with some erosion where development may have breached such parameters. Some remnant historic features.</p> <p>Built edge contributes to a positive approach or gateway to the village and has limited intervisibility with the settlement core and associated distinctive features.</p>	<p>Poorly integrated/raw/exposed settlement edges, which may offer mitigation potential through new development and edge landscape treatment.</p> <p>Much expanded, modern settlement edge with little relationship to the historic settlement structure or key features. Settlement edge land uses/management is prevalent and historic features have been eroded.</p>
<b>Topography and skylines</b>	<p>Contours form a clear and defensible limit to the conservation area extents and create a prominent setting to the built edge.</p> <p>Distinctive, strong topographic features that would be susceptible to change associated with development.</p> <p>Open or 'natural' and undeveloped skylines which are apparent in key views and/or would be susceptible to change arising from development.</p>	<p>Contours are apparent as part of the conservation area's setting, and such features may be distinctive and to a degree susceptible to change associated with development.</p> <p>Skylines may be mostly undeveloped or with only localised developed intrusions, such that they have some susceptibility to change arising from development.</p>	<p>Few strong topographic features that define the edge of the conservation area, with little landform variation.</p> <p>Developed/settled skylines including modern settlement and human influences, or skylines that are neither visually distinctive nor prominent and have a low susceptibility to change arising from development.</p>
<b>Landscape scale and pattern (including cultural pattern)</b>	<p>Small scale, intimate and intricate landscape pattern which the legibility would be susceptible to change arising from development.</p> <p>Strong sense of / intact cultural pattern, historic functional relationships and evolution.</p>	<p>Medium scale landscape patterns with some susceptibility to change arising from development.</p> <p>Moderate, perhaps partially eroded, sense of cultural pattern, historic functional relationship and evolution.</p>	<p>Expansive, open landscapes with few features that are susceptible to change arising from development.</p> <p>Eroded, fragmented, weak sense of cultural pattern, historic functional relationships and evolution.</p>
<b>Aesthetic and perceptual quality including landscape experience and tranquillity</b>	<p>Intricate, complex landscapes, the integrity and legibility of which would be affected by development.</p> <p>Tranquil, peaceful landscape such that any development would represent a significant intrusion.</p>	<p>Landscape patterns that display a degree of intactness and relative complexity in areas, with some potential for development to affect the integrity and legibility of these.</p> <p>A landscape with relatively few or moderate levels of intrusion, with some level of tranquillity.</p>	<p>Simple or fragmented, eroded landscapes with low legibility such that new development may present an enhancement opportunity.</p> <p>Landscape of low tranquillity, already characterised by levels of intrusion.</p>
<b>Views, visual character and intervisibility</b>	<p>Expansive, open and prominent views in and out, wide intervisibility with adjacent landmarks, visually important/prominent elements associated with the wider landscape character that are susceptible to change arising from development.</p>	<p>Medium range views and medium level/filtered intervisibility with nearby landmarks, visually prominent landscape elements and characteristic features.</p>	<p>Enclosed visual character with views kept short. Little or no intervisibility with adjacent landmarks, visually prominent landscape elements and characteristic features.</p>

- 1.1 The above typical criteria have been defined in order to focus the analysis. The criteria have been informed by the information in the district landscape character assessment and capacity study, and knowledge gained of the area through fieldwork. They have been developed with reference to best practice guidance<sup>1</sup>. They have been applied to the landscape fringes associated with the conservation area, in order to determine the susceptibility to change and the sensitivity of the fringe to development.
- 1.2 It should be noted that different combinations of the attributes within the typical criteria may apply, and professional judgement is applied in each case.

<sup>1</sup> Natural England, 2014, *An Approach to Landscape Character Assessment* and Landscape Institute and Institute of Environmental Management and Assessment, 2013, *Guidelines for Landscape and Visual Impact Assessment 3<sup>rd</sup> Edition (GLVIA3)*

# Glossary of Terms

## A

**Arcade** - a row of arches supported by columns.

**Arch** - a section above a door or opening window with the structural function of dispersing the weight from above around the opening. Also referred to as a head above a door or window. The shape will determine its name; most common are segmental (semi-circular), lancet (pointed) and gauged (composed of shaped bricks).

**Architrave** - in Classical architecture, the lower part of a moulded cornice. Commonly used term for the moulded surround of a door or window.

**Arts and Crafts** - derived from an artistic movement of the late C19, based on the ideas of William Morris, which promoted traditional forms of design and the use of craft techniques in construction. Its architectural expression is seen in the use of traditional materials and restrained vernacular decoration.

**Art Nouveau** - an artistic movement of the turn of the century characterised by stylised forms of flowers and animals, prevalent in Edwardian buildings.

**Ashlar** - smoothed, even blocks of stone masonry.

## B

**Baluster** - the upright in a staircase or balustrade that supports the horizontal top rail or coping.

**Balustrade** - the upstanding part of a stair or balcony that supports a rail or coping. The individual uprights (balusters) may be decorated or ornate, for example in the shape of bottles, in which case it is termed a bottle balustrade.

**Bargeboard** - a timber piece fitted to the outer edge of a gable, sometimes carved for decorative effect.

**Baroque** - a style associated with late Classical architecture, that evolved during the C17 and C18 and is characterised by exuberant decoration overlaid on classical architectural details.

**Battered** - a feature, such as a chimney, with sloping faces or sides making it narrower at the top than at the bottom.

**Battlement** - the top part of a castle wall, often used to detail a parapet; also known as crenellation.

**Bay** - an extension to the main building line, termed canted or splayed when angled back at the sides, and squared when perpendicular (see also Window).

**Bow window** - a curved window extending from the front of a building.

**Bull nose** - the rounded end of a brick or tile.

**Burr** - a rough, poor quality brick used as infill.

## C

**Canted** - angled at the sides, as in a bay window.

**Cap** - a stone piece on top of a pier to protect it from weathering.

# Glossary of Terms continued

**Cape** - extension to the footpath to narrow the road width.

**Capital** - the ornate top of a column, sometimes decorated with carvings of leaves and flowers.

**Cartouche** - a carved panel of stone or plaster.

**Casement window** - a window opening on side or top hinges.

**Chamfered** - an object with the edges of the front face angled back to give a sense of depth; e.g. on a door stile.

**Channelled** - stucco or render grooved to look like stone masonry.

**Character** - The main visual characteristics of an area resulting from the influence of geology, topography, urban layout, plot form, and predominant building ages, types, form and materials.

**Chinoiserie** - a decorative style, inspired by oriental art and design.

**Classical** - an architectural style based on Greek and Roman antiquities, characterised by the arrangement of the elements of a building according to a set of rules (i.e. Orders).

**Clerestorey** - a row of windows at high level lighting the ground or principal floor; very common in churches where they are positioned over the aisles.

**Colonnade** - a small, slim column, usually arranged in groups. Column - a structural or decorative vertical element, usually circular, supporting or framing the upper parts of a building.

**Coping** - a sloping or curved, overhanging section of stone on top of a wall or parapet designed to protect the masonry from rain water.

**Corbel** - a projecting piece of timber, stone or brick supporting an overhanging structure, such as an arch or balcony.

**Corinthian** - an ornate type of column with exuberant decoration of the capital.

**Cornice** - a decorative mould applied to parapets and pediments.

**Crenellation(s)** - a parapet that has been built in the form of castle battlement.

**Crow-stepped gable** - a gable with stepped sides like a stair case.

**Cupola** - a domed structure on the roof.

**Curtilage** - the area within the boundaries of a property surrounding the main building.

## D

**Dentil** - a square block, often used as a detail in a cornice, where it is alternated with a gap.

**Distinctive frontage** - a structure or series of buildings, such as a terrace, that has specific architectural quality, recognisable plot rhythm, consistent use of materials, or a combination of the above. A distinctive frontage will make a positive contribution to local character or even define the local character.

**Doorcase** - the surrounding frame of a door, usually timber.

**Doric** - a plain column with little decoration.

**Dormer window** - a window projecting from a roof.

**Dressings** - the decorative elements of building elevations used to define windows, doors, etc., and usually of a material contrasting with the main one; for instance, stone window surrounds on a brick facade.

**Dutch gable** - a gable with tiered and curved sides as evolved in the Low Countries.

## E

**Eaves** - the lower, overhanging section of a pitched roof, intended to throw rain water away from the wall below.

**Egg and Dart** - a moulding pattern of alternating eggshaped and arrowhead shaped pieces.

**Engineering brick** - an extremely hard brick used mainly in engineering structures such as bridges.

**Entablature** - the top part of a column or pediment comprising a number of elements; i.e. architrave, cornice, modillion, capital, etc.

## F

**Faience** - a glazed clay tile or block.

**Fenestration** - the pattern of windows.

**Fielded** - a flat, undecorated but raised part of a door panel.

**Fin** - a simple projection at right angles to the face of the building, repeated to give some relief to flat modernist facades.

**Finial** - a decorative device to finish off a building element with a flourish, most commonly seen on railings.

**Fleche** - a pointed spike or finial, common on church roofs.

**Frieze** - a band or decorative motif running along the upper part of the wall, sometimes carved.

**Fluted** - carved with long vertical depressions, as in many columns.

## G

**Gable** - a decorative finish to the upper part of a wall designed to obscure the roof structure. Termed Dutch if replicating the style common in Holland; crow-stepped if rising in stages like a staircase.

**Gablet roof** - roof with a small gable at the top of a hipped or half-hipped section.

**Galleting** - a technique in which small pieces of stone are pushed into wet mortar joints during the construction of a building. Has both a decorative and weathering function.

**Gardenesque** - of a style associated with the C18 English Romantic garden designs; naturalistic rather than formal.

**Gauged** - bricks shaped to fit together closely, as in an arch or head.

**Gault brick** - a light cream/yellow brick commonly made in East Anglia (hence Suffolk gaults).

# Glossary of Terms continued

**Gothic(k)** - term applied to Medieval architecture characterised by pointed arches and windows, fine decorative carving, tracery, etc. Revived in the later C19 by ecclesiastical architects who looked back to the Medieval cathedrals and churches for their main inspiration.

## H

**Ha ha** - a linear hollow or ditch defining a property or field boundary and primarily used to exclude livestock from the grounds of a house while maintaining a view of the landscape.

**Head** - the common term for the arch over an opening.

**Heritage asset** - Heritage assets are identified as having a degree of significance meriting consideration in planning decisions, because of their heritage interest. Designated heritage assets include Conservation Areas, listed buildings, Scheduled Monuments, Registered Parks and Gardens. A non-designated heritage asset are those identified by the Local Authority of local communities that are not of sufficient interest to be statutorily designated but still warrant consideration in planning decisions due to their local interest. Non-designated heritage assets can be identified at any time and within the context of Conservation Areas are those which contribute to local distinctiveness.

**Herringbone pattern** - a pattern created by laying rectangular blocks of wood or stone in an interlocking arrangement; e.g. some door panels and paving.

**Hipped roof** - a roof sloping at the ends as well as the sides.

**Hood** - a projecting moulded section over a door or window.

## I

**International** - a modern architectural style that eschews decoration and is based on designing buildings in simple cubist forms with no reference to local styles or materials. Characterised by modern building materials, such as concrete, steel and plate glass.

**Ionic** - a type of column.

**Italianate** - built in a style derived from Italy.

## J

**Jettied** - extended out over the floor below, usually on timber joists.

## K

**Knapped flint** - flint stones that have had one side broken off and flattened to present a smooth face.

## L

**Lancet** - a window or arch coming to a narrow point and much used in Gothic architecture.

**Leaded light** - a window pane subdivided into small squares or diamonds by lead strips (known as cames).

**Lesene** - a pilaster without a base or capital.

**Light** - a window with fixed glazing.

**Lintel** - a structural beam above an opening, such as a window or door, which may be expressed externally as an architectural feature.

**Loggia** - an open gallery, often in the form of an arcade.

## M

**Mansard roof** - a roof set back from the building frontage, usually behind a parapet, and rising in two pitches to form an attic space.

**Materials** - the predominant building materials used in an area for walling, windows, paving and roofing.

**Mathematical tile** - a building material used extensively in the southeastern counties of England—especially Sussex and Kent—in the C18 and early C19. They were laid on the exterior of timber-framed buildings as an alternative to brickwork, which their appearance closely resembled. Mathematical tiles had an extra price advantage during the time of the brick tax (1784–1850), although later there was a tax on tiles also. The tiles were laid in a partly overlapping pattern, akin to roof shingles. Their lower section - the part intended to be visible when the tiling was complete - was thicker; the upper section would slide under the overlapping tile above and would therefore be hidden. They would then be hung on a lath of wood, and the lower sections would be moulded together with an infill of lime mortar to form a flat surface. The interlocking visible surfaces would then resemble either header bond or stretcher bond brickwork. Mathematical tiles had several advantages over brick: they were cheaper, easier to lay than bricks (skilled workmen were not needed), and were more resistant to the weathering effects of wind, rain and sea-spray, making them particularly useful at seaside locations.

**Modillion** - part of a cornice comprising a series of small brackets.

**Morphology** - the study of the shape and layout of an area as defined by natural and man-made features; e.g. valleys, rivers, roads, boundaries.

**Mullion** - a vertical piece of stone or timber dividing a window into sections.

## N

**Nailhead** - a style of moulding in the form of a small pyramid shaped projection, which when laid horizontally in a band form a string course.

**Negative buildings** - buildings that due to their locatio, scale, material, form or detailed design, are a negative intrusion on the area and which offer the potential for beneficial change that would enhance the character of the Conservation Area.

**Neutral buildings** - buildings which make neither a positive nor negative contribution to the character and appearance of a Conservation Area.

## O

**Ogee** - a moulding shaped with a double curve.

**Oriel** - a window which is suspended from the face of the building.

**Ovolar (or Ovolo)** - a moulding section of a quarter circle.

## P

**Panel tracery** - a late Medieval form of tracery characterised by subdivision of the window by strong vertical and horizontal members.

**Pantile** - a clay roofing tile with an 'S'-shaped profile.

**Parapet** - the upper part of a wall, often used to hide roofs and decorated for architectural effect; e.g. crenellated or battlemented in the form of a castle wall.

**Party-line** - the dividing wall between properties.

**Paviors** - small brick-like paving units.

# Glossary of Terms continued

**Pediment** - a triangular feature of classical buildings surmounting a portico, but often used on a smaller scale over doors and windows, which are then referred to as pedimented. When the upper sloping sides are curved it is called segmental. It may be termed broken or open when either the bottom horizontal or angled upper sides do not meet.

**Pilaster** - a flattened column used to frame door and window cases and shopfronts.

**Planter** - a container for holding plants.

**Plat** - a string course without mouldings.

**Plinth** - the base of a column or wall.

**Portico** - a grand entrance extending in front of the building line, usually defined by columns and surmounted by a pediment.

## Q

**Queen Anne Style** - an architectural style of the late C19 century, related to the Arts & Crafts movement, and reviving Dutch style buildings of the reign of William and Mary (late C17).

**Quoin** - a corner of a building defined by contrasting or exaggerated materials.

## R

**Range** - a line of buildings, often grouped around a courtyard.

**Reveal** - the area of masonry or frame visible between the outer face of a wall and a door or window which is set back from it.

**Roughcast** - a type of render of plaster or concrete with a rough surface finish.

**Rubble stone** - stonework left rough and unworked.

**Rustication** - stucco or stone blocks with large angled joints.

## S

**Salt glaze** - a method of glazing brick or clay to give a glassy finish.

**Sash window** - a window that slides vertically on a system of cords and balanced weights.

**Scale** - Building scale refers to building elements and details as they proportionally relate to each other and to humans. Aspects of scale include: size (2D measurement); bulk (visual perception of the composition of shape of a building's massing); and mass (determined by volume, shape and form, relationship to neighbouring structures, building plot and relationship to streets).

**Scorria block** - a hard, durable engineering brick, looking like granite; used in paving, especially in gutters.

**Scroll(work)** - a circular or spiral decorative piece, representing a curved leaf, such as a bracket or the top of a column. If included in a decorative panel, it would be referred to as a scroll leaf panel.

**Segmental** - a section of a circle and the term applied to a curved element, e.g. above an arch or pediment.

**Sett** - a small block of hard stone, such as granite, used for paving.

**Setting** - the setting of a heritage structure, site or area is defined as the immediate and extended environment that is part of, or contributes to, its significance and distinctive character. Beyond the physical and visual aspects, the setting includes interaction with the natural environment; past or present social or spiritual practices, customs, traditional knowledge, use or activities and other forms of intangible cultural heritage aspects that created and form the space as well as the current and dynamic cultural, social and economic context.

**Significance** - The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.

**Soldier band** - a string course made up of bricks set with the long side vertical.

**Soffit** - the underside of eaves or other projection.

**Spandrel** - a blank area between arch supports or below a window.

**Splayed** - a bay window with angled sides.

**Sprocket** - a small supporting piece of stone or timber carrying a larger item such as a bracket.

**Stable block** - small square stone or clay pavior traditionally used as flooring in stables and similar buildings.

**Stack** - the part of the chimney breast visible above the roof.

**Stile** - the vertical sections of a door or window.

**Stippled** - the effect created by carving small depressions in the face of stone.

**Stock brick** - a traditional clay brick commonly used in house construction; often called London stocks because of the frequency of use locally. May be yellow or red in colour.

**String course** - a horizontal band in a wall, usually raised and often moulded.

**Stucco** - a lime based render applied to the exterior of a building. Often scored to imitate courses of masonry, then called channelled, and sometimes more deeply incised to give the appearance of roughly hewn stone, in which case it is rusticated.

**Swag** - a decorative carving representing a suspended cloth or curtain.

## T

**Tented** - a roof structure shaped to look like a tent.

**Tessellated tiles** - small clay tiles or mosaics, geometrically shaped, and fitted together to make intricate formal designs; commonly used for front paths to houses.

**Tetrastyle** - a portico with four columns.

**Toothed** - a brick detail like a dentil in which bricks are alternately recessed and projected.

**Topography** - The physical form of an area defined by natural features and geographic elements such as rivers.

# Glossary of Terms continued

**Tourelle** - a small tower-like structure suspended from the corner of a building (also called a turret).

**Tracery** - delicately carved stonework usually seen in the windows of Gothic churches and cathedrals; various forms exist, including panel type.  
69

**Transom** - a horizontal glazing bar in a window.

**Trefoil** - literally “three leaves”, thus relating to any decorative element with the appearance of a clover leaf.

**Tuscan** - a plain, unadorned column.

**Tympanum** - the space between a lintel and an arch above a door.

## U

### **Unlisted building making a positive contribution to the street scene**

- Buildings that are not designated assets but which, due to their local architectural or historic interest or forming part of a group, contribute to or enhance our appreciation of local character and historic development. These are buildings which make a positive contribution to the overall character and sense of place of the Conservation Area. They form a material consideration in planning meaning that their preservation and sensitive adaptation will be encouraged through the planning process.

## V

**Venetian** - a window composed of three openings or lights within the frame, the central light arched, the two flanking with flat heads.

**Vernacular** - based on local and traditional construction methods, materials and decorative styles.

**Views** - Within the scope of Conservation Area appraisals, views are discussed in terms of location from a view to a specific landmark, or panorama incorporating a series of features (natural or built) is possible. For the view to have value and therefore merit consideration within planning, the features within the view should be worthy of conservation or contribute to our understanding of the place and its setting.

**Voussoir** - the shaped bricks or stones over a window forming a head or arch.

## W

**Weatherboarding** - overlapping timber boards cladding the outside of a building.

**Window** - an opening to allow light and air into a building which has developed into a significant element of architectural design; collectively referred to as fenestration. The form of opening determines the type of window; most common are sashes, which slide vertically, and casements, which are side hinged and open inwards or outwards. Those with a side light are said to have margins. A window may be projected from the building frontage, and termed a bay or bow (if curved), or oriel if suspended above ground. The top is usually defined by an arch. A dormer is one set into the roof slope.

*Map of proposed changes to the Conservation Area*

*Map of proposed Conservation Area*





Horsham  
District  
Council