

West Chiltington Lanes Conservation Area Appraisal and Management Plan



Horsham
District
Council



“Sussex is a better place to see this happy marriage of old and new than anywhere else in England.”¹

1. Nairn, I. & Pevsner, N., 2001. *Sussex*, Harmondsworth : [s.l.: Penguin ; distributed by Yale University Press]. p.328



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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
- 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 seeks to define and record the special architectural and historic interest of the proposed 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.

Introduction continued

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.

Purpose of this document

Once adopted, the appraisal is material to 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).

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



Proposed Conservation Area: West Chilmington Lanes
Aerial Photograph 2018

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Aerial photograph of proposed conservation area within its wider context

Introduction continued

The appraisal

This appraisal offers an opportunity to assess the area of West Chiltington occupied by dwellings constructed by Reginald Fairfax Wells during the first half of the twentieth century to determine whether it has special architectural or historic interest the character or appearance of which it would be desirable to preserve or enhance. Undertaking this appraisal offers the opportunity to draw out the key elements of the proposed 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 development within the Conservation Area, help to those considering investment in the area and be informative for the local community, planners and developers alike.

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.



This document is divided into two parts:

Part I: The character appraisal highlights what is architecturally and historically important about the proposed Wells Cottage Conservation Area, identifies any problems within it and assesses the appropriate boundary. The character appraisal is supported by photographs to illustrate the general character of the Conservation Area and highlight both its features that reinforce or dilute the historic character. Where a bad feature has been identified a cross is shown to indicate that the feature should not be replicated in future development.

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.

Summary of special interest

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

- The style and design of the dwellings create a strong sense of place
- Many buildings within the Conservation Areas retain their original character.
- The dwellings represent a vision of interwar development influenced by the Arts and Crafts Movement.

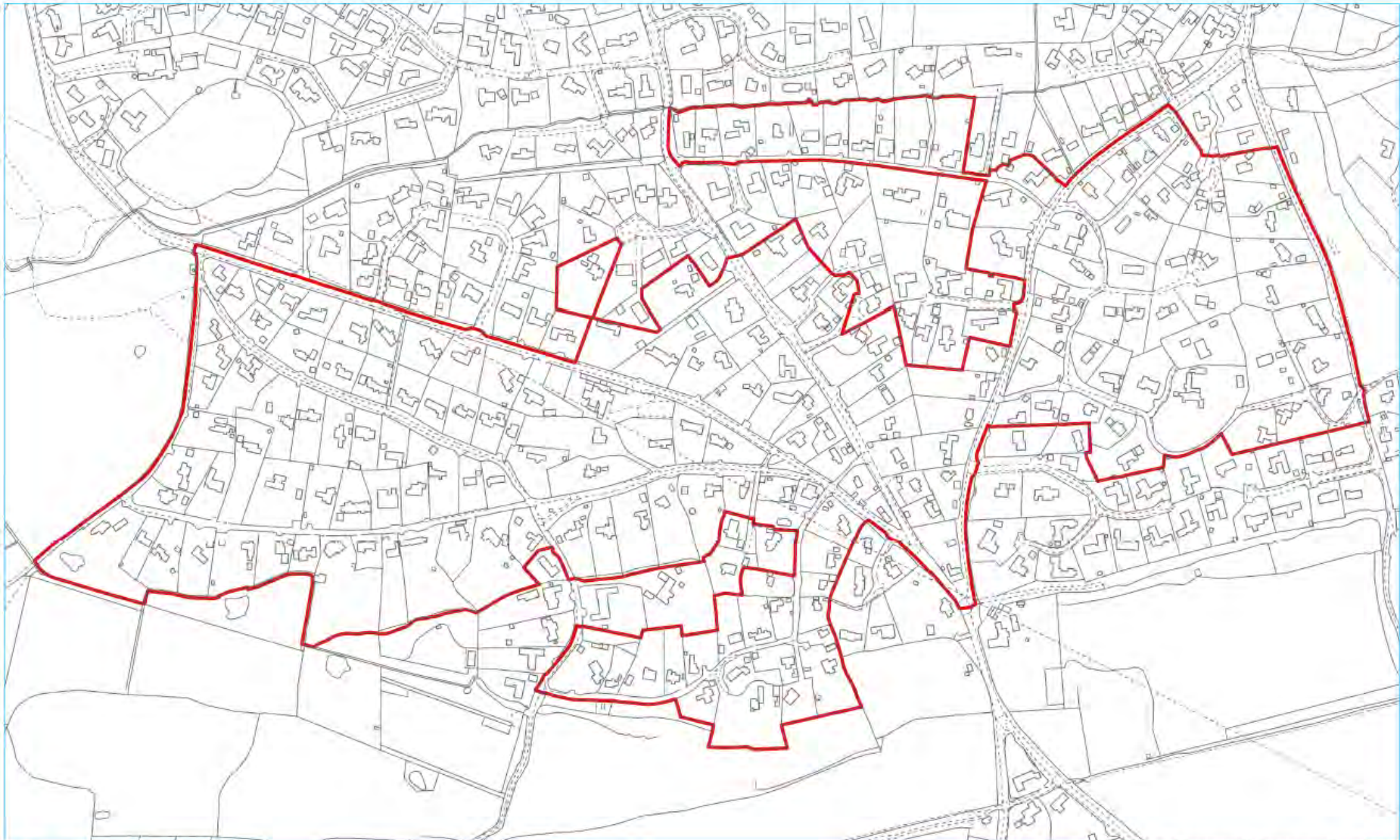
Introduction continued

The location of the concentration of Well's built dwellings is sited in an area which was formally copse and heath land to the south of the historic core of West Chiltingon.

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

The map on the following page illustrate the proposed Conservation Area boundary. This appraisal identifies the Well's Cottages as having one continuous Conservation Area comprising a single character area. The map also shows the location of buildings that are suggested to be Wells designed. Although not all the structures shown are within the Conservation Area it is considered that all of the Wells buildings should be considered as locally listed buildings.

Map of proposed conservation area.



**Proposed Conservation Area
West Chilmington Lanes**

Reference: .	Scale: 1:5,000 (at A4)
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Part I: Appraisal

Origins and development of the Wells Cottages

A settlement at West Chiltington is recorded in the Domesday Book as Cilletone/Cilletune. The settlement was within the rape of Earl Roger and contained meadows, and woodland for 30 pigs. The Domesday Book also records a church at West Chiltington which may have been subsumed into the building which can be seen today. The church of St Mary is suggested to have been constructed in the early twelfth century although Pevesner suggests that some stylistic influences in the nave and chancel walls may indicate an earlier eleventh century date.

The settlement which was to become West Chiltington grew up to the north of the church with a cluster of buildings surrounding the crossroads where trackways going north/south and east/west met. To the south west of the historic core were the commons of West Chiltington and Nyetimber. In this area following the First World War Reginald Fairfax Wells brought parcels of land close to Roundabout Farm to construct cottages of his own design. The trackways that crossed the heath were to evolve into the modern lanes of for example Monkmead, Sunset and Westward.

Reginald Fairfax Wells

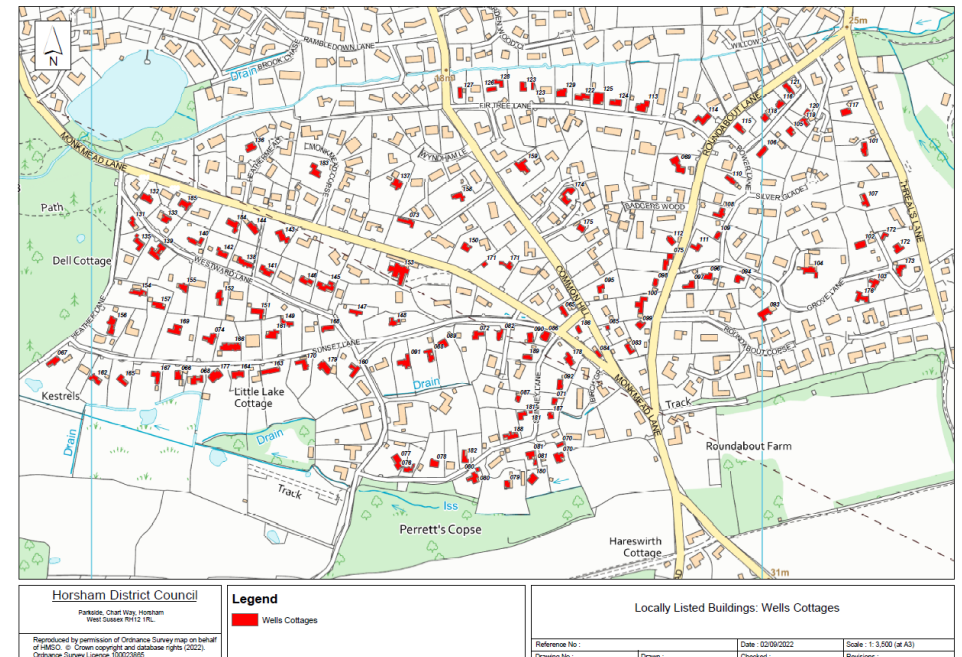
Reginald Fairfax Wells was born in Brazil in 1877. He studied sculpture at South Kensington School of Art in the 1890's and studio pottery at the Camberwell School of Arts and Crafts. Wells then moved to Coldrum in Kent setting up his own pottery at the age of 23. In 1909 he moved the pottery to Chelsea, where he continued to sculpt until the start of the First World War. During the war years he set up the Wells Aviation Company which produced aircraft parts. He then designed and manufactured whole aircraft producing 50 Vickers FB9 fighters and 100 Sopwith reconnaissance machines. He also started a flying school at Cobner.*

* Appendix 4 Wells Houses, West Chiltington Draft Neighbourhood Plan

In 1925 Wells moved to the Storrington area and began to purchase parcels of land to create his vision of a quintessential English village. In accordance with the ethos of the Arts and Crafts movement in which he trained Wells was looking to reject the increasing industrialisation of materials and goods, and promote hand crafted, traditional skills and a simpler way of life.

Wells dwellings were originally designed as weekend escapes, enabling a retreat from the modern world with often basic facilities enabling a retreat into a nostalgic past. It is thought that Wells constructed up to 176 cottages in West Chiltington. This concentration of his buildings has created a unique character which it is suggested contributes to a unique sense of place.

Although the dwellings were designed individually by Wells the lanes in which they were placed were not formalised. Therefore the lanes do not have pavements or streetlights and often retain hedgerows and soft planting creating a rural appearance.



Map showing suggested Wells Cottages in red.

Part I: Appraisal continued

Wells Cottages evolution through historic maps



Surveyed 1876 - Published 1880

The area which was to become known as West Chiltington Common is to the south west of the historic core of West Chiltington. The land is crisscrossed with trackways through heath and woodland.



Revised 1895 - 96, published 1898

There has been little change within the area of the proposed conservation area with and Old Quarry to the north west of Roundabout Farm, and an old sand pit to the north of Roundabout Farm.



Revised 1909, published 1912

Little change from the earlier maps.

Part I: Appraisal continued

Wells Cottages evolution through historic maps



Revised 1909 published 1924



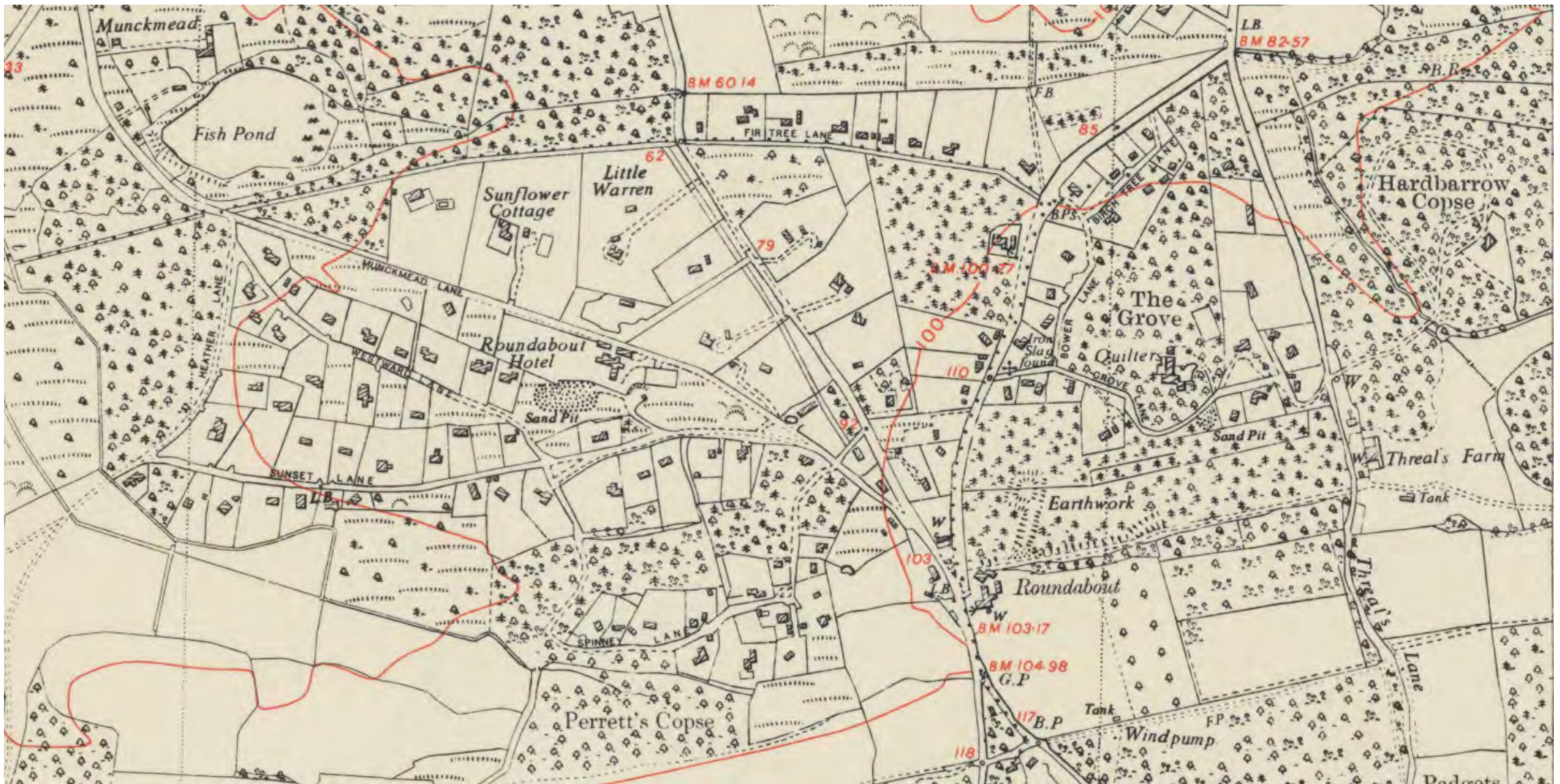
Revised 1938, published 1950

This map shows the development of the Wells Cottages with the naming of Muncmead Lane, Sunset Lane, Westward Lane, Birch Tree Lane, Bower Lane, Grove Lane, Spinney Lane, Fir tree Lane and Heather Lane, and the identification of the Roundabout Hotel with a sand pit to the rear, Sunflower Cottage, Little Warren, Quilters. It is clear from these maps that the properties were planned with differing building lines and plot sizes. A larger image is shown on the following page.

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

Part I: Appraisal continued

Wells Cottages evolution through historic maps



Revised 1938, published 1950

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

Part I: Appraisal continued

Underlying geology

The area in which the Conservation Area is situated has a distinctive landform of low ridges alternating with shallow valleys, reflecting a complex geology of sandstone and clay. Heavily wooded ridges to the south are interspersed with patches of heathland.

Land use and open space

The conservation area is predominantly residential with the exception of Roundabout Hotel.

There are no formal open spaces such as a village green or recreation area. This is understandable when considering the lifestyle Wells thought the occupants of his properties might follow. The proximity to undeveloped common land also meant formal open space was a less desirable feature for any new community. The fantasy of living a rural idyll was in contrast to a suburban life of busy planned activity.

Originally there was a mix of plot sizes. Plot size related to a certain degree to the property size. Over time the largest plots have been divided and infill development has resulted in a more homogeneous grain of development. Despite the lack of formal public and recreational space and the large increase of infill development over the past hundred years, the area retains a strong rural, sylvan streetscape character.

Outside of the Conservation Area to the west of Heather Lane is the local wildlife site of Monkmead Woods, whilst to the south is Perretts Copse ancient woodland, and Hardbarrow Copse to the east.

Movement and Connectivity

The intention, following development of this area, was to retain a sense of rural dispersed settlement. For this reason the principal routes over West Chiltington Common were maintained as the principal roads and the paths used as a framework for the secondary residential lanes. This use of established but unplanned route ways results in a winding and meandering movement through the area.

The lanes have retained an informal character without pavement or other segregation between traffic and pedestrians. The narrowness of the lanes and the lack of segregation acts as a traffic calming measure and reinforces the intended historic rural character of the route ways through the area.

Walking around the area is a pleasant experience. Connectivity is generally good and there are a few tertiary route ways to reduce travel distances when on foot. These secondary and tertiary route ways such as Bower Lane illustrate the character of the lanes before they were paved.



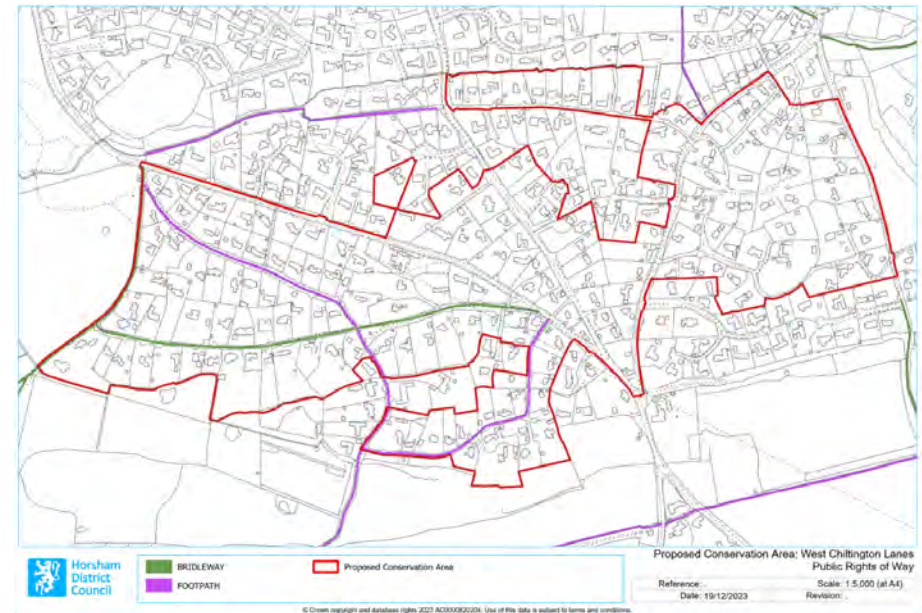
Part I: Appraisal continued

Public rights of way

Although many of the lanes within the conservation area are private, there are a number of public rights of way particularly in the southern area along Heather Lane ROW 2640, Westward Lane ROW 2438, Spinney Lane, Sunset Lane ROW 2639 and to the north of Monkmead Lane ROW 2855.

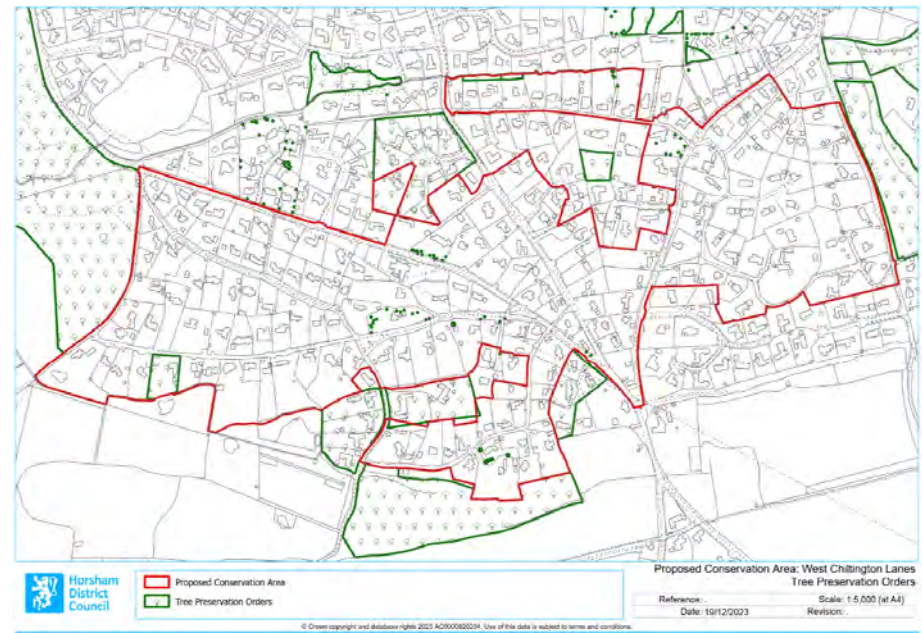
Protected Trees

Within and adjoining the conservation area are a number of individual and group Tree Preservation Orders.



Above: Map showing ROW in green

Below: Map showing Tree Preservation Orders



Part I: Appraisal continued

Relationship of Conservation Area to its surroundings

Existing landscape character

The character of the Conservation Area is influenced by the landscape and development that surrounds it. There are several existing Landscape Character Assessments that cover the landscape adjacent to West Chiltington Conservation Area:

- West Sussex Storrington Woods and Heaths landscape character area, of the West Sussex Landscape Character Assessment (2003);
- Landscape character area E1 – Parham and Storrington Wooded Farmlands and Heaths, of the Horsham District Landscape Character Assessment (2003);
- and Zone 5 Storrington and West Chiltington, of the Horsham District Landscape Capacity Assessment (2021).

These identify the key characteristics and sensitivities of the landscape at varying scales. The key character considerations are:

- Rolling landform of sandy ridges cut by small narrow stream valleys
- Small mostly well hedged pasture fields with mature hedgerow oaks
- A generally well enclosed landscape due to the extent of surrounding woodland
- Ancient hedgerow oaks are an important feature
- Many narrow, winding lanes, some sunken with exposed sandstone outcrops
- Smaller broadleaved wood
- Strong undeveloped rural character
- Recreational value associated with the extensive rights of way network
- Numerous small streams with fringing woodland
- Scattered farmsteads and cottages along roads. Traditional local materials of sandstone, half-timber and plaster and brick.

Overall Character

This Character Area lies between Fittleworth and Storrington in the middle of the County. It has a distinctive landform of low ridges alternating with shallow valleys, reflecting a complex geology of sandstone and clay. Heavily wooded ridges to the south are interspersed with small patches of heathland. Undulating, mixed farmland lies to the north with a scattering of orchards and vineyards, a network of small woodlands and a more heavily wooded northern escarpment. Despite the presence of sand quarries, abandoned glasshouses, and suburban development at Storrington, Pulborough and West Chiltington, much of the area retains a predominantly undeveloped character.

Key Characteristics

- Low ridges with shallow valleys (ridges and vales).
- Heavily wooded ridges of large pine plantations and oak-birch woodland to the south around Storrington and Parham.
- Smaller broadleaved woods.
- Windcut northern escarpment.
- Mixed arable and pasture farmland with predominantly small to medium-sized fields with a variable density of hedgerows. Hedgerows tend to be more fragmented around viable farmlands.
- Small patches of heathland.
- Numerous small streams with fringing woodland.
- Orchards and vineyards.
- Many narrow, winding lanes, some sunken with exposed sandstone outcrops.
- Major historic parkland of Parham.
- Sand quarries.
- Small villages with many stone buildings (purple ironstones and honey coloured sandstones) and scattered cottages linked by narrow lanes.
- Localised suburban development around Storrington and West Chiltington.
- Extensive rights of way network.



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.

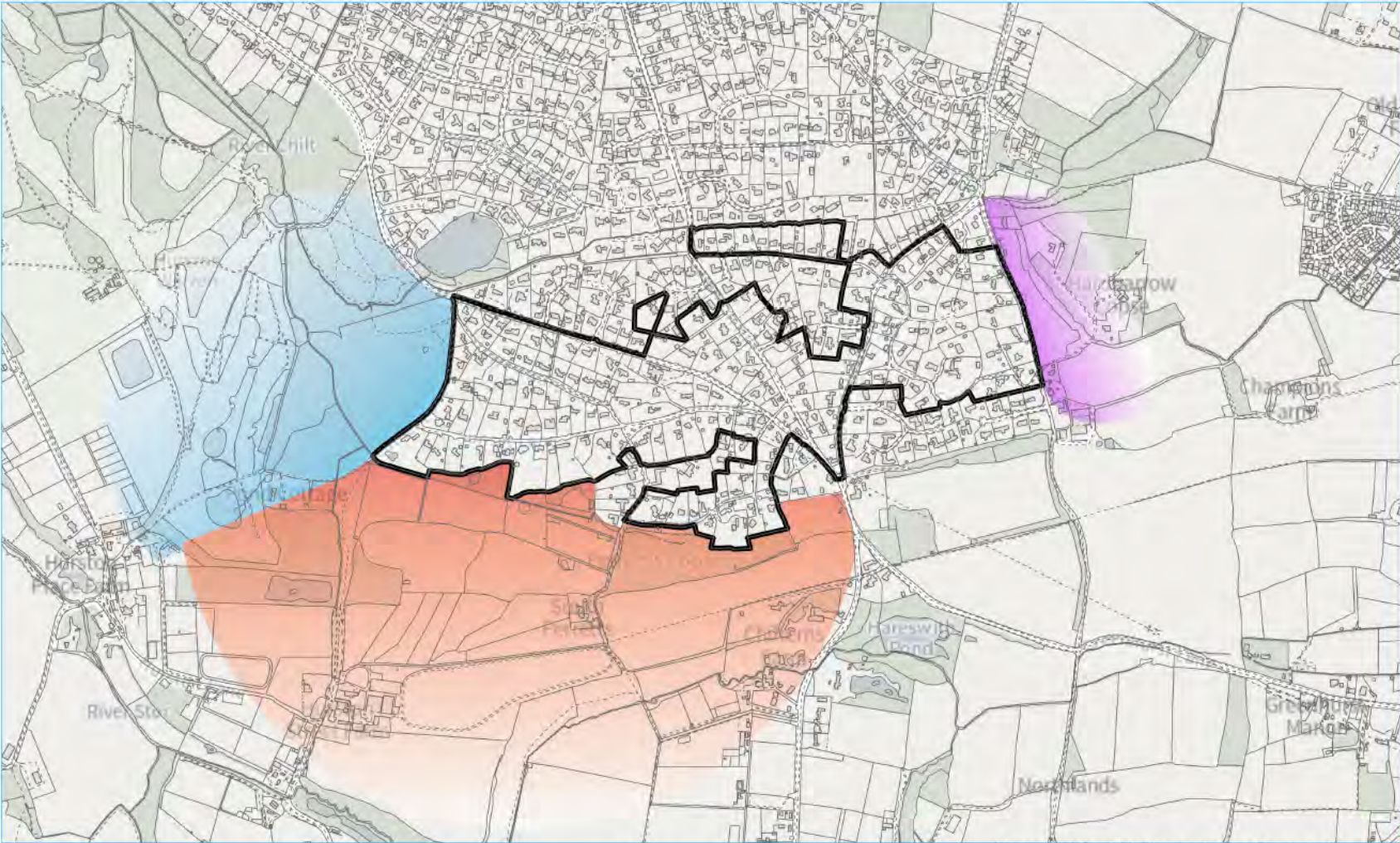
The northern section of the parish is predominantly agricultural with considerable areas of Ancient Woodland. The developed area, however, includes both a Conservation Area in the old village, small areas of woodland and an SSSI in the southern regions bordering the South Downs National Park.




Conservation Area Setting

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



 Fringe 1	 Proposed Conservation Area
 Fringe 2	
 Fringe 3	

Proposed West Chilmington Lanes Conservation Area
Landscape Fringe Sensitivity map

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Part I: Appraisal continued

Landscape fringe 1

- The fringe sits within the South Downs National Park.
- Wooded rural character of Monkmead Woods abutting the CA boundary and therefore a very confined fringe.
- Amenity value of a number of paths through the woods.
- A generally tranquil, recreational landscape.
- Very gently undulating topography with the River Chilt running through the area.
- Skylines are generally contained and characterised by hedgerow and woodland vegetation.

This fringe has also been put forward to be designated as Local Green Spaces within the draft West Chiltington Neighbourhood Plan 2017.

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

Landscape fringe 2 and 3

- The topography of this area is of a prominent ridgeline and strongly undulating landform running in a west east direction from Hurston Place to Thakeham Road (Jacket's Hill).
- Variable scale field pattern comprising arable and pasture fields interspersed by enclosing woodlands closer to the CA boundary.
- Amenity value of the rights of way.
- Landscape is tranquil with few intrusions. Where some intrusion is experienced this is predominantly in the areas close to West Chiltington Road and Threal's Lane.
- Mostly rural character but the landscape is in moderate condition due to modern farming practices.
- An intimate landscape character established by the small scale field pattern and mature boundary vegetation.
- Some evidence of the historic landscape, resulting in an intricate pattern of fields and vegetation in places.

- Open views available towards the CA particularly from the public right of way that follows the small ridge, in a west – east direction, near Ticketag Farm to the south, that become enclosed due to small scale field and vegetation boundaries closer to the settlement edge.
- The wooded nature of the settlement defines the skyline of the landscape fringe.

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

Part I: Appraisal continued

Heritage Assets

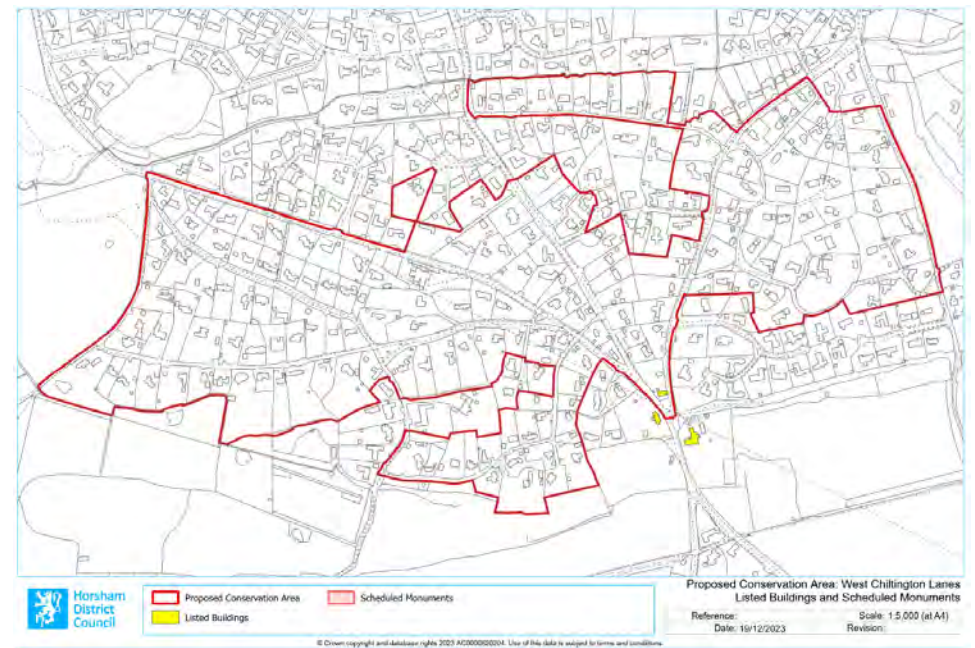
There is one listed building in the conservation area, Rock Cottage, an eighteenth century stone built cottage. This forms a group with two other listed buildings to the south but these are excluded from the conservation area. Rock Cottage is included as it is experienced in combination with the small area of common land at the junction of Monkmead Lane and Roundabout Lane as an attractive gateway composition reflecting inspiration for the picturesque intention of the Wells development.

Each Wells Cottage is also considered to be a non-designated heritage asset. Each cottage is a good example of one of the five standard models Wells initially conceived. He did make changes to each of these where he saw fit and would also make changes at the request of purchasers. However, if he thought this would compromise the essence of what he wished to achieve he would decline the alterations.

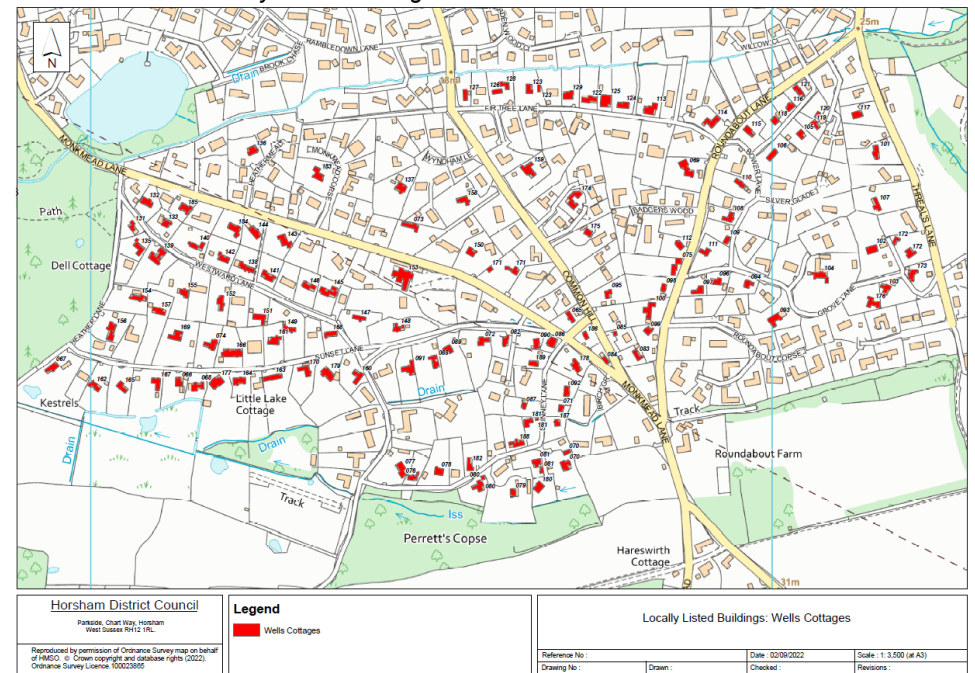
Alteration has been carried out on many if not all the cottages. Despite this they all remain recognisable as Wells Cottages and are considered to be of local historic and architectural interest.

Locally listed buildings are buildings identified by Horsham District Council as being of local historic, architectural or townscape interest. Local listed buildings are non-designated heritage assets as defined within the National Planning Policy Framework.

A section of the Hardham to Barcombe Mills Roman Road runs north west to the south east through the conservation area, and is designated as an Archaeological Notification Area.



Map showing the location of the listed buildings to the south in yellow. Below the buildings shown in red have been identified as being designed by Wells, and would be considered to be locally listed buildings.



Part I: Appraisal continued

Views and Streetscape

There are few long views through the conservation area due to the density of mature trees. This is in contrast to the original open character of the Common and the low density of development before plots were divided. However, the sylvan character of the existing area adds to its attraction and in contrast to the mid-twentieth century development in the vicinity.

The predominant long views are along the principal route ways and these are characterised by the attractive framing of the trees as they stretch towards the centre of the lanes.

The predominance of soft natural property boundaries reinforces the verdant and lush streetscapes. There are glimpses between properties and through gardens and it is often possible to appreciate the attractiveness of larger trees at a distance.

Views of properties are characterised by interesting roofscapes and punctuated by chimneys. The informal positioning of properties within their plots means views are simultaneously of roof slopes and gables and oblique views of each. These opportunities positively contribute to the character of the conservation area.



Part I: Appraisal continued

Character Assessment

The conservation area has a single continuous character area. However, there are subtle differences and contrasts in character and appearance between parts of the conservation area due to the relationship between properties and route ways. The properties built along secondary and tertiary route ways are experienced with a greater perception of intimacy than those along the principal route ways. Nevertheless, the character Wells intended for the development as a whole is not lost and remains coherent and appreciable.

Despite later infill development the area remains relatively low density with properties enjoying large gardens or certainly proportionate to their size. There is not a strong sense of development in the streetscene. And when moving through the area much of the views of properties are glimpsed.

Building and materials

Wall Details

Wells designed all his cottages with brick as the principal wall construction material. The bricks are sometimes salvaged or “seconds” to increase the rustic appearance of the cottages. Many examples have white painted brickwork (originally Sussex dinging white wash) above an unpainted plinth. However there are unpainted and timber framed forms within the Conservation Area.

In some examples local Hythe Sandstone is used as a plinth. There are examples of ironstone and flint used occasionally in principal elevations to reinforce a perception of random coursing. Wells studied and replicated local building traditions in an attempt to authenticate his designs.



Part I: Appraisal continued

Principal Elevations

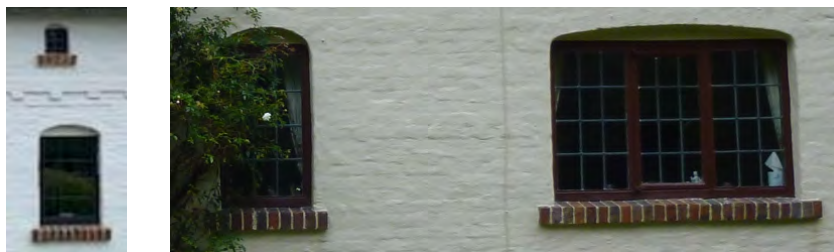
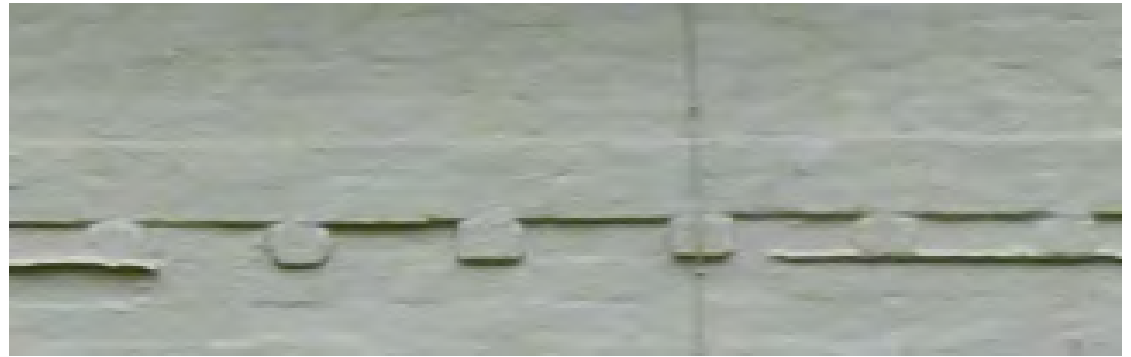
Decorative dentil courses are a further feature of the Wells Cottages which add texture to the facades adding a horizontal emphasis to the buildings. Often the cills of the windows were designed with the brick left unpainted which added colour and contrast to the buildings to the white paint. Some examples of Wells Cottages have mock buttresses which seek to establish an aura of antiquity.

Roofs

Wells designed many of his cottages with thatched roofs. Some examples remain roofed with thatch but most now have clay tile roofs. This is not unusual for other historic dwellings in the area and is a trend born out of expediency. Although long straw was the predominant material used in West Sussex, it is likely that historically the thatch used in the local area would have been water reed available from the marshy floodplain of the River Arun.

Windows

Salmon in her book "Voices of the Village" (1999) suggests that Wells made the windows and doors for his cottages in his workshop in Spinney Lane. Originally the Wells Cottages would have had metal windows in timber frames. Although some windows are standard is size, Wells introduced miniature or differently shaped windows which create a distinctiveness and quirky feature to the properties.



Part I: Appraisal continued

Porches

Within the conservation area porches are simple in form with a central door, and often a small opening to the front and windows in the side elevations. Originally the doors were constructed of timber boards with strap hinges.

Outbuildings and Logias

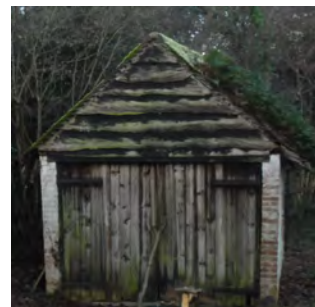
A number of the cottages benefited from a semi enclosed loggia which was integrated with the main building. Wells also constructed detached garages to meet the needs of early car owners. The garages were single bays with gabled or half hipped roofs clad in waney edge boarding.

Front Boundary Treatments

The predominant boundary treatments are natural with post and rail fencing increasing a sense of domestic enclosure. This is important in reinforcing the picturesque rural character of the area.

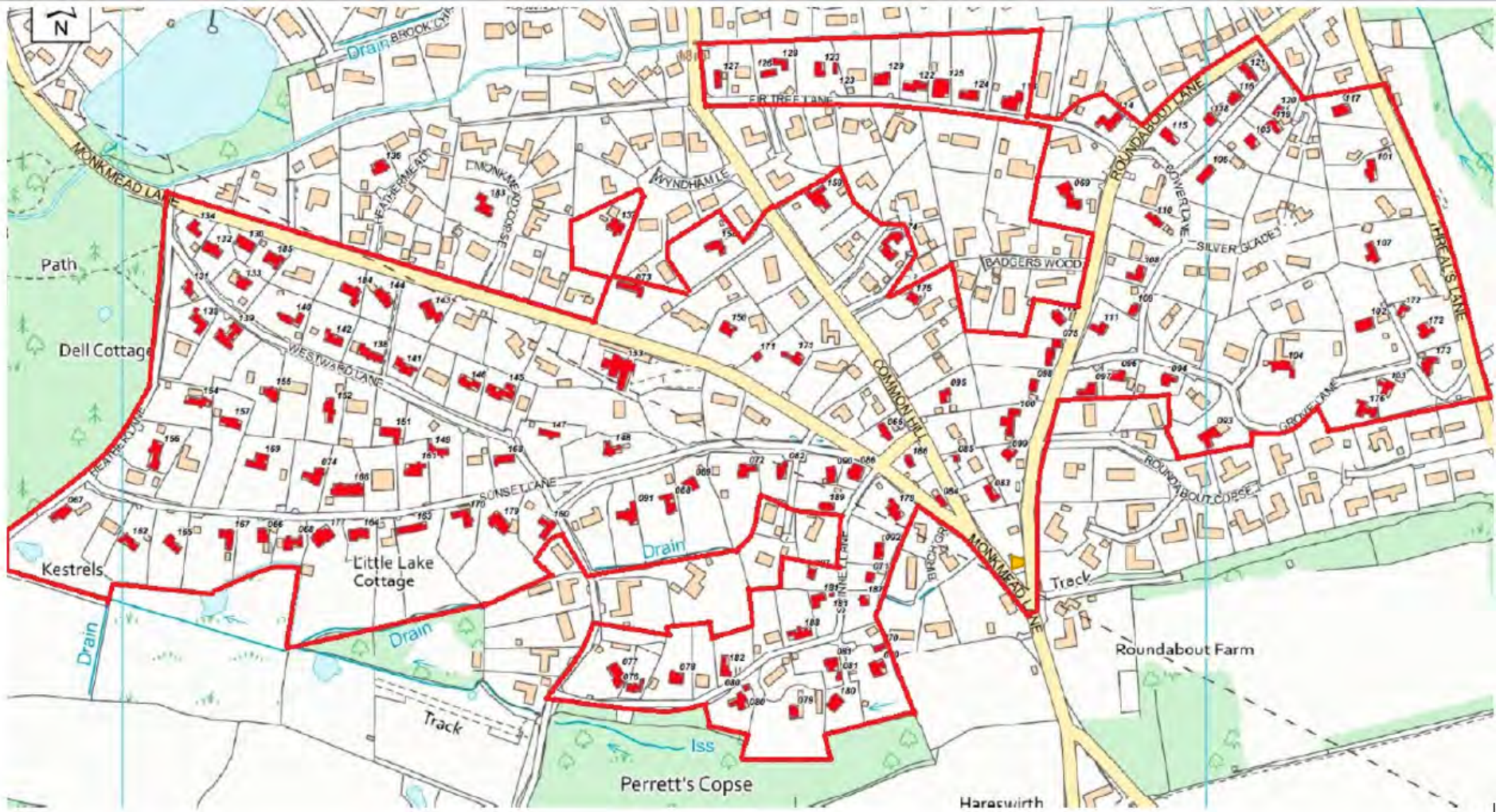
Chimneys

These were an important feature of Wells' designs. Coal fires were the primary method of heating dwellings at the time and the cottages were provided with fireplaces in principal rooms. These were simple brick designs rather than cast iron pieces. The external chimney breast were designed to be conspicuous and reflect the intricacy and detail of seventeenth and early eighteenth century examples. These reinforce the aesthetic he was seeking.



Part I: Appraisal continued

Building Audit Map



- Positive Buildings
- Listed Buildings

Part I: Appraisal continued

Negative elements

The cottages have been altered over time. The dilution of their architectural character through the removal of features such as chimneys and the replacement of timber and metal windows with plastic is not unique to these historic buildings and is a general problem in conservation areas.

The replacement of thatch for clay tiles is not as harmful as other alterations as this is a traditional alteration and driven by a scarcity of thatch and thatchers. However, retaining thatch on the cottages is important to preserve the character of the conservation area. Returning thatch to the roofs of those cottages that have been tiled is an alteration that should be supported and encouraged.

Alterations that suburbanise the pedestrian and vehicular access to the properties has also had a negative impact on their historic character. Metal gates with brick piers and pillars have diluted the picturesque rural character of the setting of some cottages. The large areas of hard surfacing laid to provide parking areas immediately surrounding the cottages is also a negative element.

Disproportionate extensions which do not reflect the architectural style of Wells' designs are also harmful to their character. There are examples of extensions which have been designed with respect to Wells' designs. The desire to extend is not unexpected as the cottages were not provided with large service areas as many were intended as weekend and holiday retreats. There was an expectation that residents would visit the Roundabout Hotel for main meals. The desire to provide additional space for kitchens, utility rooms and areas where extended families can come together is understandable. This can be achieved in a way that reinforces the historic and architectural interest of the cottages.

The continued threats to the conservation area include:

- a continuation of suburbanising alteration to property boundaries and accesses.
- The creation of large areas of hard standing for parking.
- Loss of Wells garages.
- Loss of original windows and doors.
- Disproportionate extensions.

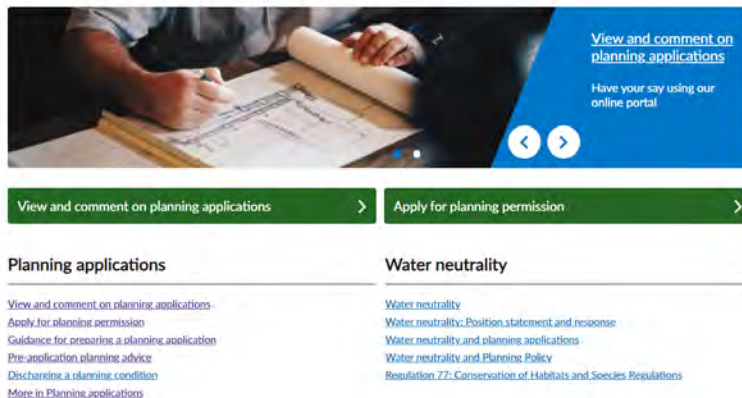
Part II: Management Plan

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).

Planning and development



The screenshot shows a website interface with a header image of hands writing on a document. Below the image are two green buttons: 'View and comment on planning applications' and 'Apply for planning permission'. Underneath, there are two columns of links. The left column is titled 'Planning applications' and includes links for 'View and comment on planning applications', 'Apply for planning permission', 'Guidance for preparing a planning application', 'Pre-application planning advice', 'Discharge a planning condition', and 'More in Planning applications'. The right column is titled 'Water neutrality' and includes links for 'Water neutrality', 'Water neutrality: Position statement and response', 'Water neutrality and planning applications', 'Water neutrality and Planning Policy', and 'Regulation 77: Conservation of Habitats and Species Regulations'.

Development Management

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'.

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 Wells Cottage 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 Wells designed architectural features.
- Equipment and installations.
- Boundary enclosures.
- Drives, off- street parking and creation of large parking areas.
- Enhancement of existing buildings.
- Extensions.
- 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.
- Opportunities for enhancement.

Historic built environment

Loss of traditional built and architectural features

Architectural features such as Wells designed traditional windows, should be preserved due to the significant contribution they make to the character and appearance of the buildings and the Conservation Area.

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

Within the conservation area boundaries should retain the informal and landscape led character of the conservation area. The use of traditional hedgerows and planting, and post and rail fencing enable the rural character of the area to be retained. Panel fencing should be restricted to areas that are hidden from public view, and screened with planting.



Examples of positive boundary treatment within the Conservation Area

Part II: Management Plan continued

Drives, offstreet parking and loss of front gardens

Gardens to building frontages make an important contribution to the quality of a streetscape.

Enhancement of existing buildings

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 where they have been removed to their original location and height.
- New gates should be good quality traditional design.
- Encourage the use of good quality paving, trees or planting where the back yards or gardens are visible from the public domain.
- Removal of unsympathetic features that do not contribute to the special interest of the conservation area or the listed buildings.

Extensions

Development should seek to retain views into and out of the Conservation Area. Modern extensions should not dominate the existing building in either scale, material or their siting. There will always be some 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.

Consideration should therefore be given when seeking to extend a property to assess the existing material and architectural details. It may be appropriate in some instances to reflect traditional details or reinterpret them in a modern context such as eyebrow dormers, flat segmental brick arches to the windows, decorative dental course and differing window sizes.

Care should be taken that the modern interpretation of historic features in modern materials will be appropriate in form, and appearance and can be achieved with modern materials and when meeting building regulations.



Photograph of a successful porch extension taking into consideration the proportions of the existing dwelling.



Photograph of a new dwelling which has sought to take into consideration the traditional detailing of the original Wells Cottages with a decorative dental course and dormer detailing.

Part II: Management Plan continued

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 adds 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.

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 timber windows can outlast modern plastic. 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, original Wells windows should be retained whenever possible and their repair prioritised.

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-repair-upgrading/heag039-traditional-windows-revfeb17/>.

Dormer windows and rooflights

Within the conservation area there are examples of dormer windows in a street facing location. In many cases the windows were constructed as part of the original design of the dwelling, and are designed so as to retain the character of the host dwelling. With regards to new dormer windows within the Conservation Area careful consideration should be given to the architectural style of the dwelling, including whether it forms part of a semi detached pair where the symmetry of the building contributes to the appearance of the Conservation Area.

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.



Part II: Management Plan continued

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 should reflect the local vernacular and be of a natural material. Painting of previously unpainted brickwork is discouraged. If any 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.

Repointing of brick walls

Repointing can ruin the appearance of brick 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 rake out the failing mortar 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 set back. 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.

Part II: Management Plan continued

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 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).

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.

Setting and views

All development affecting the setting of the 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 1 of the Conservation Area appraisal.



The environment and public realm

Trees

The presence of trees makes 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 as those for contravening a Tree Preservation Order apply 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.

Part II: Management Plan continued

Public realm

Street furniture

Careful consideration should be given to the placing of telecommunication cabinets to ensure that they are placed in less sensitive locations.

Due to the sylvan nature of the lanes within the conservation area, any provision of street lighting, and for example formalised pavements and kerbs should be carefully considered as these could result in harm to its special character.

Surface materials

The use of high quality paving materials, together with the layout and jointing detail are key elements of the overall surface appearance.

Opportunities for enhancement

The Council wishes to encourage schemes which preserve or enhance the character and appearance of the Conservation Area. The key objective is to encourage the repair, reinstatement or retention of features which would reinforce the special character of the area.

Appendix

Gazetteer of listed buildings

Image	Name	Grade	Description
	Rock Cottage, Roundabout Lane	2	C18, two storeys. Two windows. Coursed stone with red brick dressings and quoins. Hipped tiled roof. Casement windows.

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

Properties that were built by Wells and remain recognisable as Wells Cottages would be considered to be locally listed as per the map on page 14 - buildings identified in red.

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.

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.

Glossary of Terms continued

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).

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.

Glossary of Terms continued

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 location, 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.

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 termed be 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.

Glossary of Terms continued

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.

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.

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

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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 Conservation Area



Horsham
District
Council