

# Draft West Grinstead Conservation Area Appraisal and Management Plan



Horsham  
District  
Council



November 2024









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# Introduction

## What does Conservation Area designation mean?

The statutory definition of a conservation area is an area of “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 West Grinstead 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.



## 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 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 meet the social, economic and environmental needs for the district (outside of 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

## West Grinstead

West Grinstead is a small hamlet located approximately 6 miles to the south of Horsham, situated in the Upper Arun Valley in the low weald. The Conservation Area is bisected by the River Adur which flows to the south of the church. The settlement is set back from the A272. The roads entering the Conservation Area are very rural in appearance and run north south, with a footbridge and vehicular crossing over the river.

## The appraisal

This appraisal offers an opportunity to re-assess the West Grinstead 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 West Grinstead 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. 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 West Grinstead Conservation Area are identified in detail in Part I (Appraisal) but can also be summarised as follows:

- The historic origins and development of the hamlet 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.



# Introduction continued

## Boundary review

The West Grinstead Conservation Area was designated in November 1975, and reviewed in August 2003. After nearly 20 years without change these boundaries have been reviewed, as directed by the Planning (Listed Buildings and Conservation Areas) Act 1990. Over the previous 20 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 boundary should be **amended** to enable a clearer understanding and better reflect the special architectural or historic interest of the area. This would include:

- extending the Conservation Area to include all of 1 Fosters Cottages (as the boundary currently runs through the centre of the property and its garden,
- realign the boundary to the west of Fosters Barn, and to the east of Orchard Cottage.

It is also suggested that Fosters Farmhouse and 92 Butcher Row are recognised as locally listed buildings.

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 West Grinstead as having one continuous Conservation Area comprising two differing character areas.



Historic England

## Conservation Area Appraisal, Designation and Management

Historic England Advice Note 1 (Second Edition)







# Part I: Appraisal

## Origins and development of West Grinstead

The place name of West Grinstead is first recorded in the middle of the thirteenth century, although the name of Grinstead is recorded as a hundred name in 1086. The area would have been covered with woodland. To the south of the Conservation Area the finding of a stone axe shows evidence of an early human presence. There would appear to be little evidence remaining of Roman occupation within the immediate area, unlike within the west of the District where the Roman Road of Stane Street linked London with Chichester.

Norman occupation of the locality centered on the mott and bailey castle at Knepp which is sited to the 700 metres to the west of the church. The parish of West Grinstead was located within the Bramber Rape. Similarly to other settlements within the Weald, the permanent occupation of the area was gradual and was likely to have evolved from seasonal pastures for the manors to the south, to the creation of scattered farms.

The church to the north of the River Adur is in an elevated position when viewed from the south, and its location would have enabled materials for its construction to be brought by river. Pevsner and Nain describe the church as heavy roofed and shaggy\*, with its eleventh century nave and early thirteenth century tower. The importance of the river can be understood by the location of the original main door on the south elevation. In the fifteenth century a north porch was added described by Pevsner and Nairn as being "*about the best in Sussex, with heavy bargeboards matching the low pitch of the roof perfectly.*"\*\*

It is unlikely that West Grinstead ever formed a nucleated village, with only a scattering of properties being constructed close to the church. These properties consisted of the rectory (now Glebe House), with two buildings to the side of the graveyard one of which was a shop in the seventeenth and eighteenth century.\*\* A single storey building was used

as a school in the nineteenth century and is now attached to Glebe Cottage. The Manor house was sited nearly a mile away to the north of the church.

To the south of the church is the post mediaeval farmstead of Fosters Farm, and its associated barn whilst the properties of Butchers Row are nineteenth and twentieth century estate cottages described by Pevsner and Nairn as "a nice collection of cottages of all dates."\*\*\*



\* Nairn, I. & Pevsner, N., 2001. Sussex, Harmondsworth : [s.l.: Penguin ; [distributed by Yale University Press]. p.369/70

\*\* <https://www.british-history.ac.uk/vch/sussex/vol6/pt2/pp83-89> accessed 16.11.2022 \*\*\*Nairn, I. & Pevsner, N., 2001. Sussex, Harmondsworth : [s.l.: Penguin ; [distributed by Yale University Press]. p.372

# Part I: Appraisal continued

## West Grinstead's evolution through historic maps



The 1875 map published in 1879. The key features of the Conservation Area were established by 1875 with the church, rectory, graveyard, Glebe Farm and Sunday School accessed via a trackway from the Ashurst/Steyning Road. A footbridge enabled access from Butchers Row to the northern bank of the River Adur. To the west of the church is a sluice, and lock, and at Bay Bridge a wharf which were constructed by the 1830's as part of the widening and improvement by the Baybridge Canal Company. To the north of Steyning Road Lodges is West Grinstead Park. It was built in 1806 by the architect John Nash for the Burrell family. The house replaced an older manor house to the south west. The house was requisitioned by the army who used it to billet Canadians throughout the Second World War. After the conflict the building was left in a derelict state and continued to deteriorate until it was finally demolished in 1964.



The 1896, published in 1898 map shows the construction of a lodge at the junction of the Steyning Road.



1909, published 1914 - there is little change in the plan form of the Conservation Area



By 1946 (map published 1952) Hobhearn House had been constructed to the north of Glebe Farm.

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



# Part I: Appraisal continued

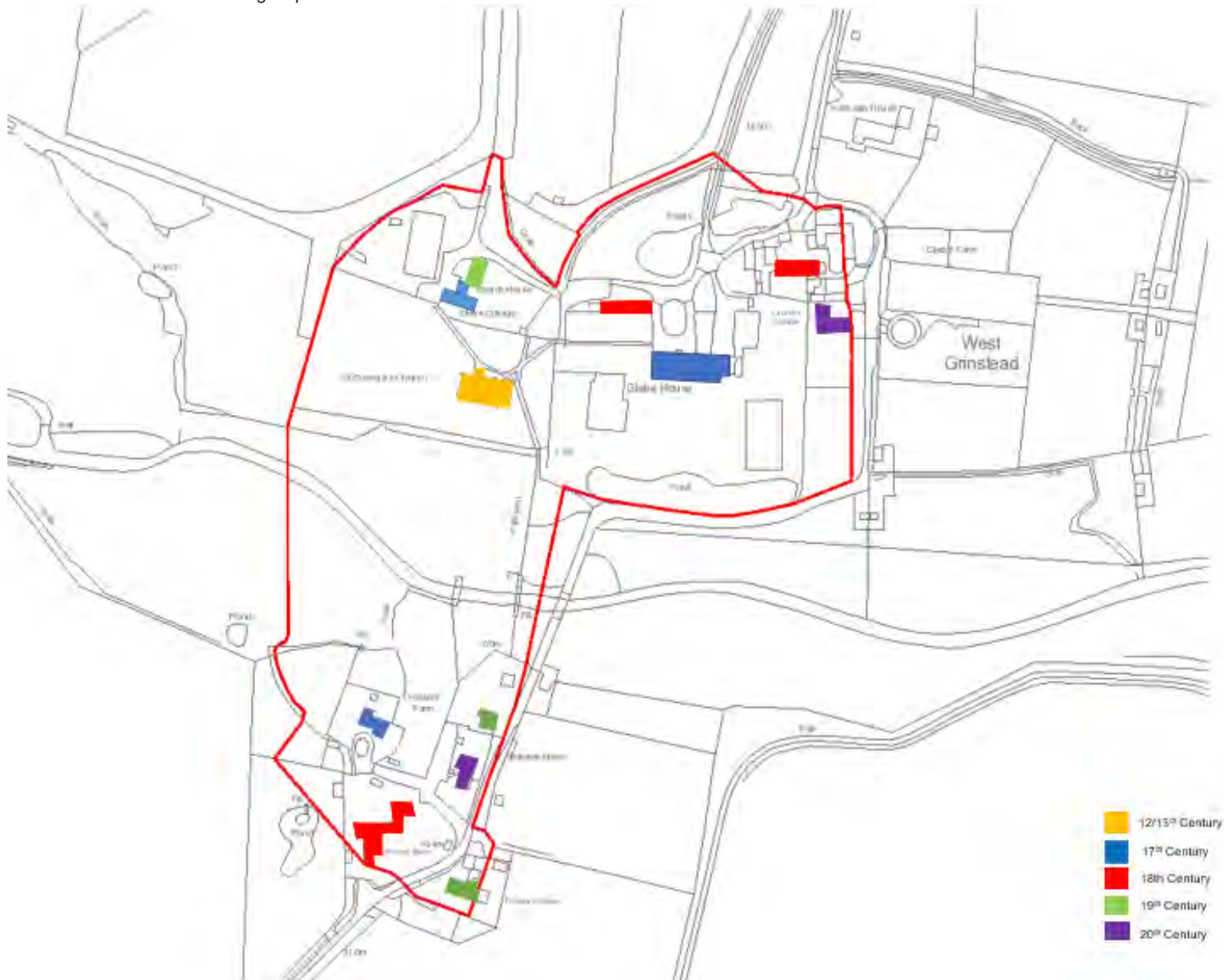
## West Grinstead's evolution through historic maps continued



Between 1946 and the present day a vehicular crossing was established across the Adur from Glebe Farm to Butchers Row.

# Part I: Appraisal continued

West Grinstead Historic Phasing Map





# Part I: Appraisal continued

## Underlying geology

West Grinstead's underlying geology is predominantly Weald clay, although within it are outcrops of Horsham Stone and river gravels from the waterways dissecting the parish. 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 geology of the area also 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 area.



## Relationship of Conservation Area to its surroundings

### Landscape setting

Typically the character of the landscape at the headwaters of the River Adur in the Low Weald, in which West Grinstead sits comprises a network of narrow shallow valleys with long streams intersected by old roads and trackways, set within a matrix of hedgerows, copses and woodland, some ancient.

The Conservation Area centered around the church is set away from the current primary routeway which runs east west. Due to the rising of the land to the south of the road, the Conservation Area has limited visibility until the prow of the hill is reached. The church appears tucked into the trees along with the other properties within the Conservation Area, with glimpse views of the spire, rooftops and outbuildings. It is only as you enter the church yard that the views open up to the south across the river and fields.

An appreciation of the wider agricultural setting of the conservation area can be understood from the public bridleway 1856 when looking north as the land slopes gently towards the river and the church is framed against its sylvan backdrop. When experienced from the south the importance of the river to the evolution and location of the settlement becomes clear.

The northern part of the Conservation Area has a more organic feel and nucleated character, whilst the southern part is more open and linear.

The position of the settlement and gently sloping nature of the surrounding land is also highlighted from the many views available from within the Conservation Area out towards the countryside.

## Part I: Appraisal continued



*View from Bassels Lane looking north east*



*View looking north from Bridleway 1856.*

Approaches to the settlement from the south and north have narrow country lanes bordered by hedging. This has resulted in the area having a strong rural character, and sense of timelessness notwithstanding some distant road noise.

### **Topography**

The Conservation Area is located within the West Sussex Eastern Upper Arun Valley landscape Character Area and Broadford Bridge to Billingshurst Character Area by a network of long leisurely streams in narrow, shallow valleys with gentle sides. They have an open character with a few localised concentrations of woodland. Only a few roads cross the area resulting in a strongly rural character.

The settlement sits within an agricultural landscape characterised by intricate patterns of small pastures and large arable fields. Where field sizes have been enlarged by removal of hedgerows, remnants of irregular ancient field patterns are still visible. In places the hedgerow network, has been fragmented and depleted. Old hedgerow alignments are indicated by isolated oak trees standing in broken lines.



# Part I: Appraisal continued

## Existing landscape character

There are several existing Landscape Character Assessments that cover the landscape adjacent to West Grinstead Conservation Area: West Sussex Landscape Character Assessment (2003); 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:

- Small woodlands and networks of hedgerows with hedgerow trees.
- Smaller pastures in the valley bottoms and mixed arable and pastoral farming, medium to large-sized fields on the valley sides.
- Occasional long views to the South Downs and the High Weald
- Traditional building materials are of timber frame, brick, tile and Horsham Stone.
- Winding lanes, some narrow, some with wide verges, link scattered hamlets and farms.
- Flat to gently undulating landscape drained by small tributary streams of the Adur and Arun.



## Conservation Area setting

The character of the Conservation Area is influenced by the landscape and development that surrounds it.

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 hamlet.

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

Fringe sensitivity map





# Part 1: Appraisal continued

## Landscape fringe 1

- A locally enclosed landscape with a strong belt of trees enclosing and screening the built form apart from the church.
- The land rises gently away from the river bank.
- Attractive wooded skyline with glimpses of visible built form but this does not break the skyline except for glimpses of the church spire.

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



*View of church from the bridge crossing highlighting the wooded character enclosing the church. Lower image shows entrance to church forming a more intimate view of the church where wider views are constrained by the topography and planting.*



*Looking towards the West Grinstead's landscape fringe 1 looking south with church tower clearly visible*





# Part I: Appraisal continued

## Landscape fringe 2

- Land rising gently with open views large arable fields with a few remaining hedgerow trees reflecting some erosion to the historic pattern.
- Mostly tranquil.
- Bassels Lane which becomes Clothalls Lane and bridleway ROW 1856 cross this fringe.
- Views towards the Conservation Area are clear from the road and bridleway, and public footpath PROW 1845 and PROW 1846 although this is more perceptible in winter.
- This fringe makes some 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.



Views of Conservation Area from Bassels Lane with the junction of the PROW 1845 and PROW 1846 to the right of the image. Views include Fosters Barn, and Fosters Cottages. Image shows reduction in hedgerows.



West Grinstead landscape fringe 2, viewed from the church yard looking to the south, with the land gently rising with open pastures and hedgerows. Image below shows the juxtaposition of the two landscape fringes with the wooded land rising behind the church and the open agricultural fields and gently sloping fields of landscape fringe 2.





# Part I: Appraisal continued

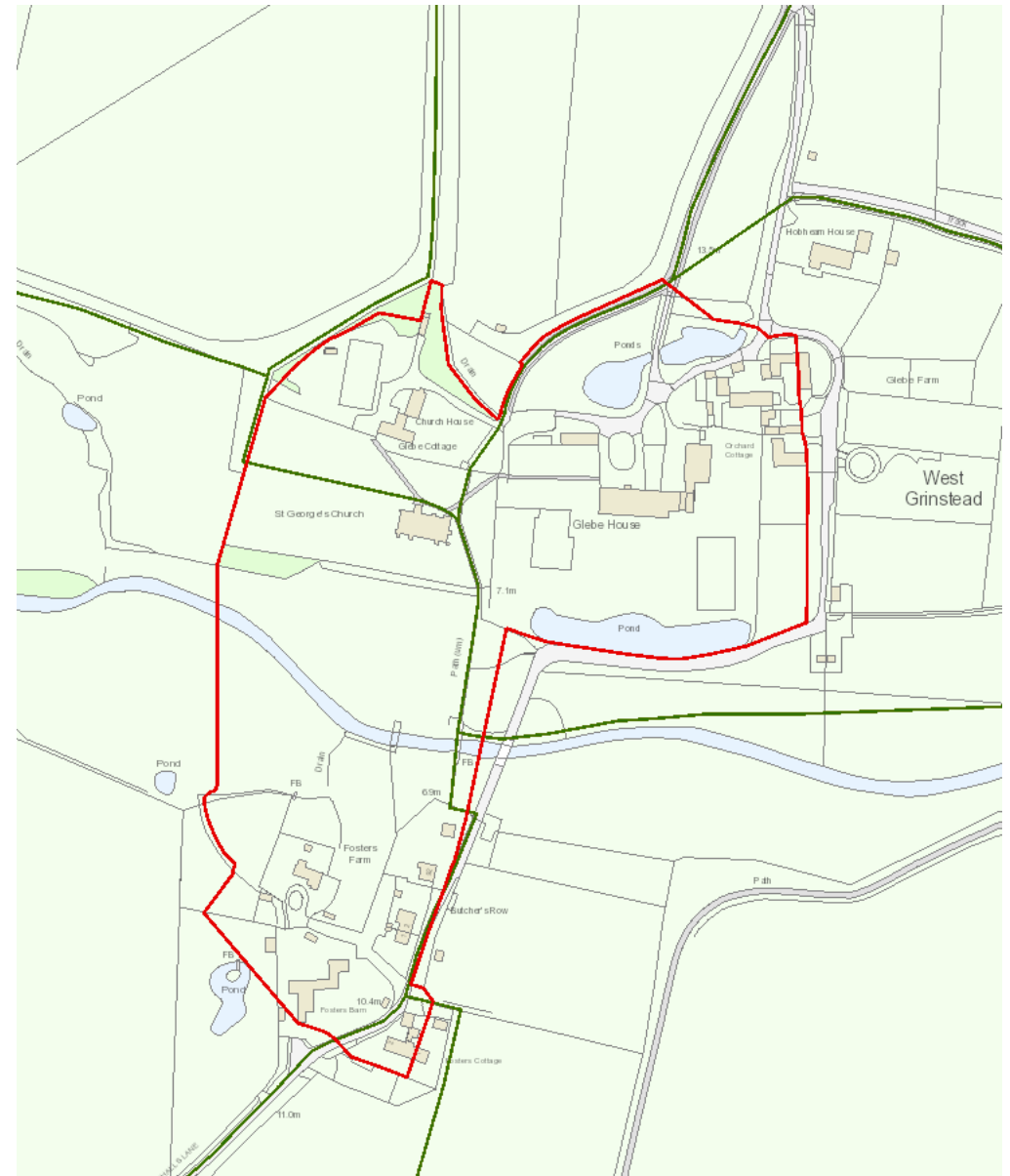
## Open spaces and public rights of way

St George's Church grounds are the only publicly accessible green space within the Conservation Area. This space frames the church particularly in views from the Adur, and reinforces the rural setting of the Conservation Area. Due to the organic built form of the Conservation Area and the size of the plots the Conservation Area has an informal, green and pastoral character which creates a sense of tranquility and timelessness. This is reinforced by the Conservation Area being set away from the busy main road, and that vehicular traffic is restricted to those specifically visiting the hamlet, becoming a destination rather than a through route for vehicles.

Within the Conservation Area public footpath 1845 runs north south along the eastern side of the church and across the Adur and along Butchers Row. Part of the path is paved in Horsham slabs creating a causeway, and a drier route across the river banks. The Horsham stone adds interest to the routeway not only through the use of a local building material but also adding to a unique sense of place as the stone is unlikely to have been transported far due to its weight and its availability within the local area.

Footpath 1842 joins footpath 1845 and runs north/south up to the B2135 and then runs close to the medieval moated site to the north of the Conservation Area. Footpath 1843 also links to footpath 1844, and again crosses the B2135 linking to Park Lane.

Footpath 1844 and 1794\_1 provide an east/west link through the Conservation Area, with path 1846 also running along the northern bank of the river before linking up with footpath 1845.



# 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:

- the building forms which reflect the hierarchy and functions of the settlement (Church, Rectory, agricultural uses)
- predominant use of natural local materials
- traditional detailing
- green features and mature tree planting.
- The retention of the Conservation Areas countryside setting.
- Roads are quiet and without formalised pavements or streetlights.

The Conservation Area although small in scale is characterised by the use of local/natural materials. As noted in the brief history of West Grinstead above, the hamlet has evolved slowly with limited new development. This has resulted in change being centred on the evolution of the historic buildings as the needs of the owners and fashions of the time have left their impression.

The river would have played a key role in the landscape setting of the hamlet. The river was previously navigable to this point and would have enabled the transport of goods and people avoiding the infamous trackways of Sussex.



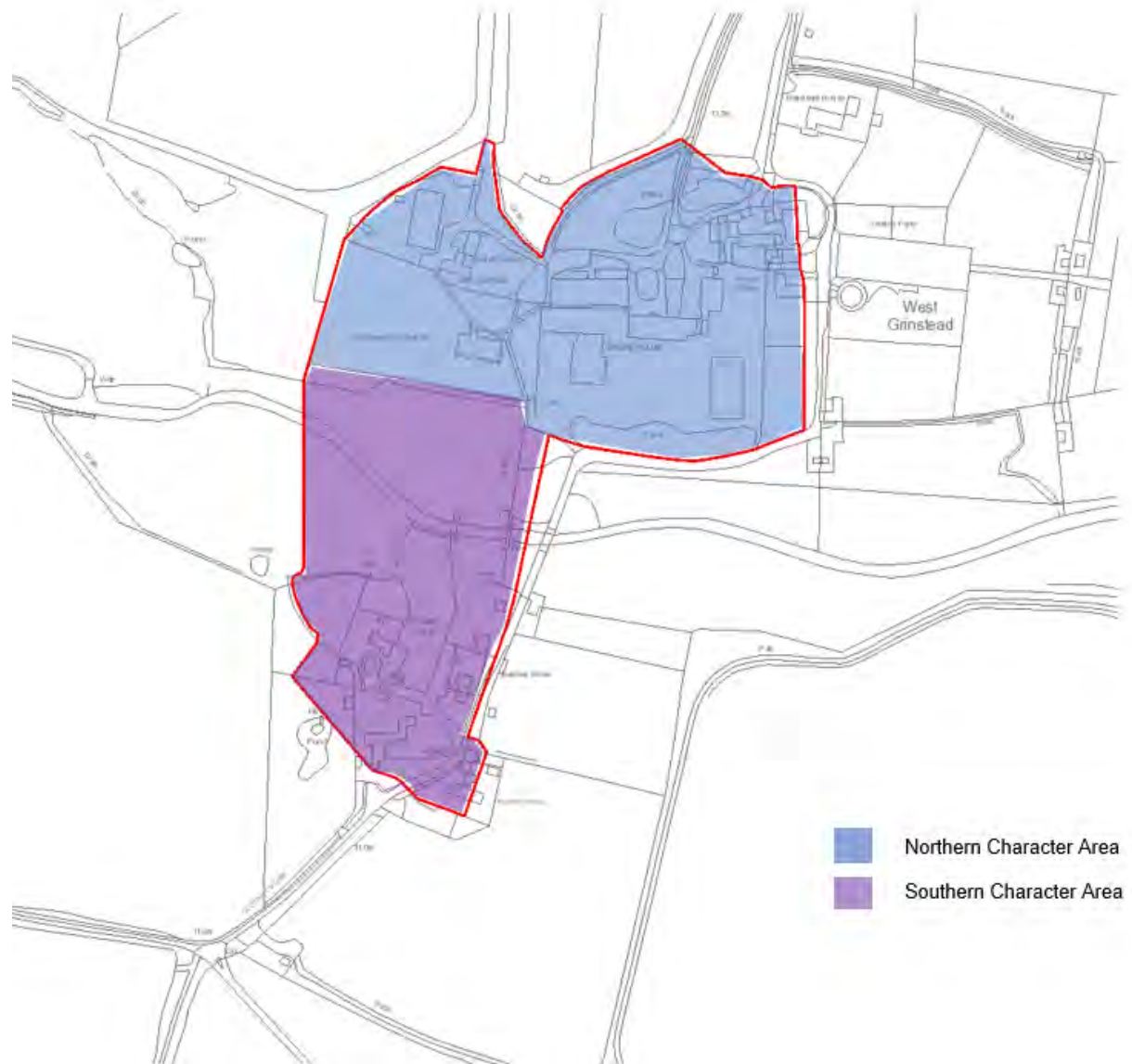
# Part I: Appraisal continued

## Character areas

The Conservation Area of West Grinstead is small in area with the pattern of development on the northern side of the river being strongly influenced by the church. In the past the church would have been linked with the old school house and rectory with footpaths linking the uses. These elements of association have lessened in strength over time with the lessening of the churches influence and the separation of land ownership.

The area of the conservation area to the south is more closely associated with the agricultural use of the land at Fosters Farm.

The Conservation Area can be separated into two character areas, one formed on the northern side of the Adur and the other largely located on the southern bank of the Adur.



Map showing character areas

# Part I: Appraisal continued

*West Grinstead historic environment map*



## **Views**

The Conservation Area is not readily seen from longer views due to its position in a hollow between the surrounding hills. The surrounding landscape is heavily treed and verdant, and this further conceals the settlement in its wider setting. The predominant views towards the Conservation Area are of rooftops set within a soft, green frame, sheltering and enclosing the conservation area. Its appearance is well integrated and naturally sits within the landscape becoming only perceptible to the more observant.

# 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 other interested in the built heritage of West Grinstead '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 West Grinstead 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.



## 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.
- 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 that make to the character and appearance of the buildings and the Conservation Area.

Horsham stone roofs area 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 such as that produced by Historic England [https:// historicengland.org.uk/images-books/publications/horsham-stoneroots/](https://historicengland.org.uk/images-books/publications/horsham-stoneroots/) and the Stone Roofing Association [http:// www.stonerroof.org.uk/Traditional/Roofing\\_traditions.html](http://www.stonerroof.org.uk/Traditional/Roofing_traditions.html).

## Part II: Management Plan continued



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

### **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 affected areas.



## Part II: Management Plan continued

## 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.*





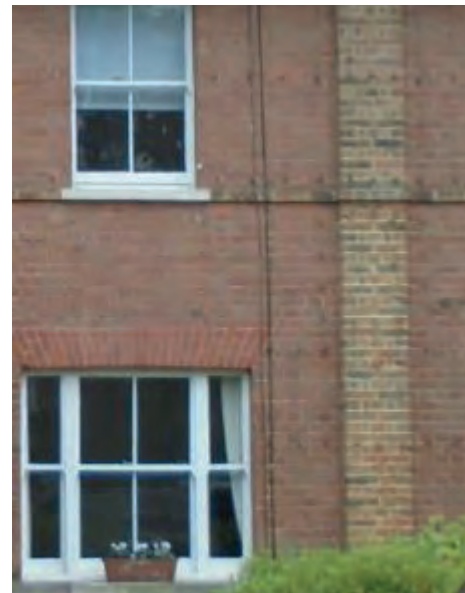
*Flemish bond with dark grey burnt headers alternate header and stretchers*



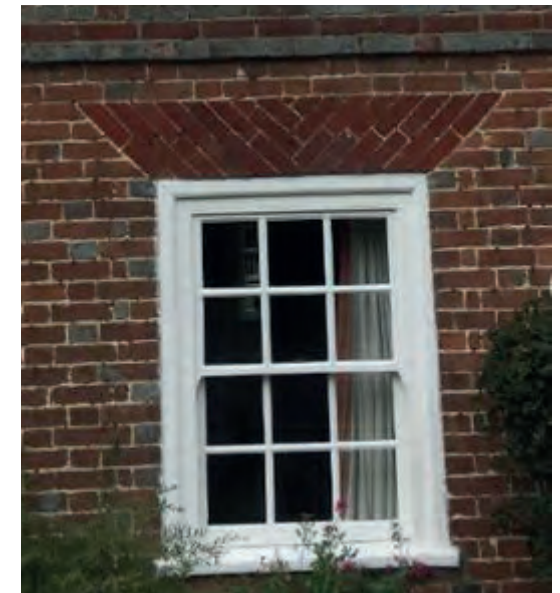
*English bond with alternate rows of headers and stretchers*



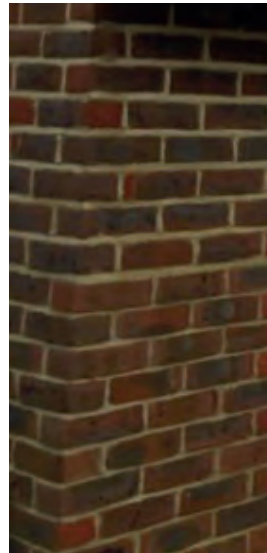
*Decorative headers above the windows*



*Changes in colour of the brickwork adds interest as does appropriately detailed quoin details and string courses*

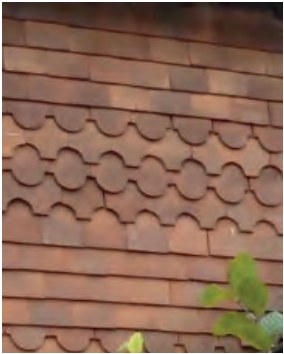


Brick bonds help to provide interest in a building. Prior to the introduction of cavity wall insulation different types of brick bond were popular. The colours of the brick also added interest with often local bricks being used and in some cases the brickwork was worked to show the affluence and social standing of the building's owner.



*Modern stretcher bond*

## Part II: Management Plan continued



*Bullnose hanging tile*

*Hanging clay tile - club and fishtail decorative bands*

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.



*Dentill eaves cornice*

### **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.



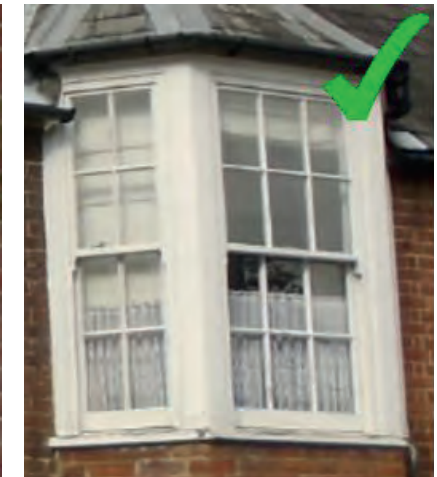
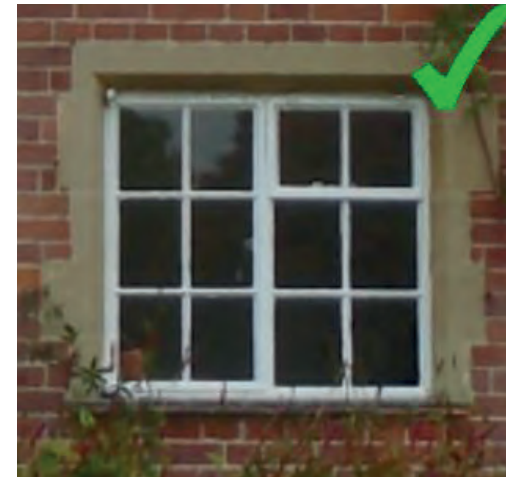
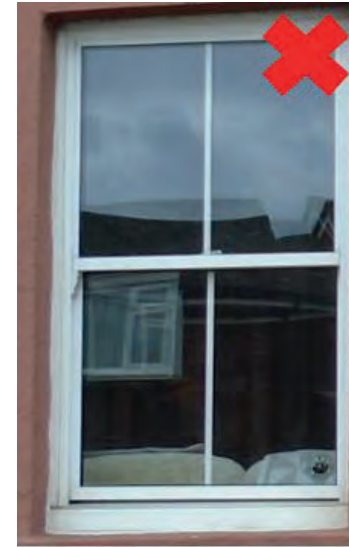
## Part II: Management Plan continued

### 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.



*Examples of appropriate and inappropriate windows within the Conservation Area*

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-repair-upgrading/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.

### Dormer windows and rooflights

New dormer windows and rooflights should not be located on streetfacing 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.



Photograph of a window with historic glass which creates a distinctive reflection and distortion





## 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 of 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.

### **Repointing of 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 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.

## 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)).**

## 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 West Grinstead 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.

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.

## 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

There needs to be a consistency of 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

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.

Parking and traffic density is an issue within the Conservation Area. A partnership between West Sussex County Highways Authority, Horsham District Council and Cowfold Parish Council could be considered to instigate schemes that would make vehicles less dominant and pedestrians might feel more comfortable. Any traffic calming measures must be in materials that respect the rural character of the Conservation Area.

# Appendix



# Gazetteer of listed buildings




Image	Name	Grade	Description
	Glebe Cottage (Church House)	2	<p>NHLE 1026847 - Includes the former Sunday School to the north-east and now joined to the house. Mid C19. One storey. Red brick. Tiled roof. Casement windows with latticed panes. Glebe Cottage has some timbering with plaster infilling exposed at the back or north. But the main or south front is C18. Two storeys. Three windows. Red brick and grey headers alternately. Stringcourse. Tiled roof. Windows with Venetian shutters and glazing bars intact. Doorway with pilasters, modern shell hood and door of 6 fielded panels. Modern matching addition of 2 windows to east.</p>
	Parish Church of St George	1	<p>NHLE 1284797 - Chancel and nave without division between them, south chapel (now the vestry), central tower, south aisle and west porch. Mostly C13 but containing some C12 work: South or Burrell Memorial chapel C15. Timber-framed porch. Broached shingled spire to the tower. C18 or earlier pews with the names of the farm painted on them. Good memorials to the Burrell family by Rysbrack, Nathaniel Smith and Flaxman. Good medieval building.</p>
	Glebe House	2*	<p>NHLE 1026846 - Originally the Rectory. A large house built in 2 parallel blocks. The north block is early C17. Two storey and attic. Five windows. Four gabled dormers. Red brick and grey headers on a brick and sandstone base. Eaves cornice. Hipped roof of Horsham slabs. Most of the windows are the original casement windows with wooden mullions, small square leaded panes and brick hood-moulds over. C19 gabled porch. The south block facing the garden is C18 but built in 2 sections with a break in the eaves cornice in the centre. Nine sash windows on first floor with glazing bars intact. French windows below with Venetian shutters set in round-headed arches. Slate roof on this side. Modern wing to the east. Very good house of several periods.</p>

Image	Name	Grade	Description
	Stables to north west of Glebe House	2	NHLE 1181919 - Two storeys. Four windows. Red brick and grey headers. Eaves cornice. Hipped slate roof. Glazing bars intact.
	Barn to north east of Glebe House	2	NHLE 1354273 - C18. Faced with wezther-boarding. Tiled roof.

# 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

of non-designated heritage assets and that this list is publicly 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
	Fosters Farmhouse, Butchers Row, West Grinstead	
	92 Butchers Row, West Grinstead	



# 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.

**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.

**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**

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**

**Fin** - a simple projection at right angles to the face of the building,

### **Finial**

most commonly seen on railings.

### **Fleche**

**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**

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**

, as in an arch or head.

**Gault brick** - a light cream/yellow brick commonly made in East Anglia

# 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.

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**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.

## 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.

# Glossary of Terms continued

**Gothic(k)** - term applied to Medieval architecture characterised by , 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

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 interest. Designated heritage assets include Conservation Areas, listed buildings, Scheduled Monuments, Registered Parks and Gardens. A Authority

designated but still warrant consideration in planning decisions due to

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** , usually on timber joists.

## K

## 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

**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.

## Setting

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