

# Draft Adversane Conservation Area Appraisal and Management Plan



Horsham  
District  
Council



September 2024

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

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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 provides a comprehensive appraisal of the Adversane 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 the guidance set out by Historic England in their document, Historic England Advice Note 1: Conservation Area Designation, Appraisal and Management (2019).

### **Policy background**

On 27th November 2015, Horsham District Council adopted the Horsham District Planning Framework (HDPF). The HDPF sets out the planning strategy for the years up to 2031 to deliver social, economic and environmental needs for the district (outside the South Downs National Park). Chapter 9, Conserving and Enhancing the Natural and Built Environment, is of particular importance for conservation and design issues.

The policies contained within this chapter deal with many themes central to the conservation and enhancement of heritage assets and local character more generally, such as:

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

However, other sections also contain policies relevant to Conservation Areas.

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



Aerial photograph of Adversane and its surroundings

# Introduction continued

## Adversane

Adversane Conservation Area is located to the south of Billingshurst and is bisected north/south by the A29 Stane Street. The group of buildings that constitute the Conservation Area are gathered around the crossroads formed of Stane Street, Adversane Lane to the east and Lordings Road to the west.

Adversane is a small, rural settlement likely to have been supported by travellers on the roads that meet and run through the settlement, and also farmers who would have moved livestock either to market or between the weald and downs. Nine of the buildings within the Conservation Area are Grade II Listed. Within the Conservation Area is the Blacksmith's Arms Public House, and the former blacksmiths forge. There is also the former Malthouse (now Stane Street Cottages) and the former farmsteads of Griggs Farm, Jupps Farm, Sayers Farm, Old House and Southland Farm. There is no parish church within the hamlet, although a village hall was constructed by the 1970's. The pattern of development clusters around the crossroads, with later development infilling along Adversane Lane.

It is suggested that the rural setting of the conservation area makes a high contribution to the significance of the conservation area. The conservation area is experienced as a small rural settlement within the open countryside. Due to the number of farms shown on the historic maps within the conservation area, it would be reasonable to suggest that there would have been a strong functional link between the conservation area and the surrounding agricultural land. The conservation area is also tightly drawn around the crossroads, which due to the lack of development within its surroundings enables the conservation area to be experienced as an isolated hamlet.

## The appraisal

This appraisal offers an opportunity to re-assess the Adversane 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 Adversane 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.



# Introduction continued

## Summary of special interest

The key positive characteristics of the Adversane 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 is still clearly discernible in the surviving built fabric.
- Many buildings within the Conservation Area are little altered from the time of their construction and designated in their own right as listed buildings. Other unlisted buildings contribute positively to local character.
- The buildings within the Conservation Area utilise local building materials in a range of vernacular and historic techniques, establishing and reinforcing a strong sense of place.

## Boundary review

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

This review has drawn the following conclusion:

**The Conservation Area boundary should remain as drawn.**

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

The following map illustrates the Conservation Area boundary. This appraisal identifies Adversane as having one continuous Conservation Area comprising one character area.





# Introduction continued

Map of conservation area.



# Part I: Appraisal

## Origins and development of Adversane

It is likely that the land which was to become the settlement of Adversane was heavily wooded with natural clearings and trackways through the trees. Indications of early human activity has been discovered within the area with evidence of flint working, the finding of a neolithic arrowhead, and microliths.

The Roman occupation of Britain left a long lasting mark on the area which was to become Adversane due to the construction of Stane Street which still runs north to south from London to Chichester. Roman coins were found to the south west of the conservation area. It is thought that the earliest communities formed where Stane Street intersected with reliable sources of water. Adversane formed at a water course, and the crossing of Stane Street and the drove road leading towards Newbridge.

Geoffrey Lawes identifies that Adversane was first documented in 1279 as Hadesfoldesberne (corner of the estate of Hadfold). This was then shortened to Hadfoldshern. The hamlet was known until Hadfoldshern (or Hadfoldhern on John Careys Map of England dated 1794) until the mid nineteenth century when the hamlet become Adversane. Deborah Evershed in her book "From Hadfoldshern to Adversane" suggests that the change of name may have occurred due to a mishearing of the hamlets name when said in a Sussex accent.

The current layout of the hamlet set around the crossroads of Stane Street intersected by Adversane Lane linking to Ashington, and Lordings Road to Newbridge has evolved. The old maps suggest that the common land encroaches narrowing Stane Street to the south of the crossroads with Malt House Cottages being built on the original routeway. The position of Adversane and its routeways influenced the land uses within the hamlet with farms centering around the settlement, including the hamlets pound, a black smith, and the Blacksmiths Arms public house.

A malt house was constructed on the eastern side of Stane Street, which was converted into 9 cottages. No.1 was originally a shop and post office until the 1980's.

The common land to the centre of Adversane was used for a fair each September with stall and booths, traditionally selling roasted pork. After the fair pork was considered to be in season locally.

The London Brighton and South Coast Railway Line between Petworth and Horsham was opened in October 1859 and crossed Adversane Lane to the east of the settlements core. The railway resulted in the addition of a railway house to the west of the railway line and a signal box.

The Mission Hall was constructed to the east of the crossroads in the 1920's, and is currently used as a nursery school.

It would appear that little has changed relating to the built form of the hamlet from the mid nineteenth century to the present day apart from the demolition of the forge and its associated buildings and the demolition of Newstead Hall Hotel which was replaced by a terrace of seven dwellings at the start of the 2000's.



*Photograph of Newstead Hall Hotel prior to demolition (sourced from planning history)*

# Part I: Appraisal continued

Adversane appears to have always been a small, rural settlement with its main function being to serve travellers on the roads that meet and run through the settlement, and also farmers who would have moved livestock either to market or between the weald and downlands.

## Adversane's evolution through historic maps



Surveyed 1875/76. The survey appears to show Stane Street being strongly identified to the north of the settlement becoming less defined after its junction with Adversane Road. The road is no longer straight and curves through the green in the centre of the hamlet. Lordings Road also appears to become less formal as it enters the settlement from the west. The London, Brighton and South Coast Railway's Mid Sussex Line was begun in c.1857 and ran through Adversane on the 10 October 1859. A Cottage was built in association with the railway crossing, with a railway worker operating the gates and signals.



Surveyed 1895/6. The pattern of development is similar to that of 1876/6 with the Malthouse identified, and the adjoining Grigg's Farm. On the opposite of the central green space is the Blacksmiths Arms, with the smithy and its ponds to the south, and Jupps Farm to the north west. It is thought that the green would have been utilised for overnighing livestock, with travellers using the services of the blacksmith and the public house.



# Part I: Appraisal continued

## Adversane's evolution through historic maps continued



Adversane remained similar. By the 1970's further development had been undertaken with the mission hall and the construction of Malthouse Cottages.

## Underlying geology

Adversane is located to the south of Billingshurst. The solid geology of the area as shown by the British Geological Survey is Weald clay formation with mudstone, with areas of sandstone running through it most noticeably to the north of the conservation area.

## Movement and Connectivity

Within the conservation area the road network currently dominates. There is one public bridleway within the conservation area boundary which runs to the north of the boundary of Jupplands House (BIL/130/1).



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

# Part I: Appraisal continued

## Heritage Assets

Within the conservation area are 18 formally designated listed buildings ranging from agricultural buildings and farmhouses to the now converted to residential malt house.



## Relationship of conservation area to its surroundings

### Landscape setting

Typically the landscape around Adversane is agricultural intersected by roads and drained by shallow stream valleys. It is set within a wider matrix of ancient hedgerows, wooded shaws and small woodlands.

The field pattern varies with smaller field patterns to the west, with larger field patterns to the east with the loss of some native hedges.

Adversane is located on a slight rise gaining a prominence from the flatter approach of the A29 particularly when approaching from the north. The central crossroads of the conservation area has an open appearance due to the hamlets green, and the open space to the front of Walnut Tree Cottages. This open space enables an appreciation of the buildings and their context. It is suggested that the rural setting of the conservation area makes a high contribution to the significance of the conservation area. The conservation area is experienced as a small rural settlement within the open countryside.

# Part I: Appraisal continued

## Existing landscape character

There are several existing Landscape Character Assessments that cover the landscape adjacent to the Adversane 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:

- This area is characterised by a gently undulating ridge and valley landform.
- It has a small-medium scale irregular field pattern comprising a mix of arable and pasture fields, and which are bounded by wooded shaws and hedgerows, interspersed with a number of small woodlands.
- It contains the small hamlet of Adversane and localised ribbon development along roads and the Road/Rail corridor of A29.
- Existing southern urban edge of Billingshurst is well contained by trees and hedgerows.
- Dispersed, attractive historic farmsteads.
- There is an unspoilt rural character and the landscape is generally in good condition.



# Part I: Appraisal continued

*Landscape fringe sensitivity map*

**Landscape fringe 1**

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**Landscape fringe 2**

# Part I: Appraisal continued

## Landscape fringe 3



## Landscape fringe 4

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# 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:

- variety of house designs, two storey or lower
- predominant use of natural materials
- traditional detailing
- inconspicuous or subservient extensions.

Within the Conservation Area there are a variety of building materials and building types which add a diversity of style which are unified by the scale of development and the use of local/natural materials. As noted in the brief history of Adversane above, the village has evolved slowly and consequently the buildings can be grouped into three main styles – medieval, Georgian and Victorian.

The oldest buildings within the settlement are timber framed, principally small in scale and either single storey with accommodation within the roofspace or two storey. The buildings are often gabled, with a traditional pitch with Horsham Stone or a handmade clay tile. Generally the windows are small with wooden casements. The buildings are detached or terraced.

The timber framed medieval buildings are complemented by more formal Georgian and Victorian buildings. Many of the Georgian buildings have distinctive brick patterning with dark blue burnt headers and rich red stretchers. The roofs are hipped, mainly with clay tiles; several houses have dentil course details. Windows are larger, mainly wooden casements, or sash with glazing bars. Many of the Georgian houses have fine classical doorways, the simple panelled doors being framed by Doric columns and pediments.

The Victorian houses are distinctive with gable roofs of tile or slate, decorated with plain and patterned bargeboards. Many have simple porches, again with bargeboards, and attractive bay windows.

The agricultural and rural setting of the Conservation Area is reinforced by views of the fieldscape between buildings.

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

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

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

Specific analysis would need to be carried out in relation to applications which would impact on the setting of the Conservation Area from areas which are not accessible from public rights of way, including considering the positive attributes development could bring to enhancing the character of the Conservation Area and where there are cumulative impacts of several developments.

This is required as the Conservation Area Appraisal presents a general rather than site detailed understanding of the setting of the Conservation Area as it stands at a moment in time, from land that is currently accessible. Paragraph 13 of Planning Policy Guidance: Historic Environment (updated July 2019) also notes that; "The extent and importance of setting is often expressed by reference to the visual relationship between the asset and the proposed development and associated visual/physical considerations. Although views of or from an asset will play an important part in the assessment of impacts on setting, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust, smell and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places." Consequently although important views are not the only factors to be considered when understanding setting.

# Part I: Appraisal continued

## Character Areas

The Adversane Conservation Area has a single character area, which encloses the junction of the north south, east west routeways.







### Negative elements

The Conservation Area designated in 1975 included numerous statutorily listed buildings, designated at the time of the first survey in 1955. These only increased in number as the result of a resurvey in 1980. Today the Adversane Conservation Area appears well maintained and prosperous. However, a number of features detract from this impression.

Inappropriate repair work on historic buildings (such as relaying Horsham slab roofs with mortared joints and re-pointing masonry in cement rather than lime mortar) detracts from their appearance and can also cause damage to historic fabric.

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

*Location and design of street furniture needs to be carefully considered*

Other general features that detract from the appearance of the Conservation Area include prominent TV aerials mounted on chimneys and wire runs across street elevations. Good management of the streetscape is essential to maintain the sense of place.

## Part I: Appraisal continued

Signage and other features associated with road traffic need to be more carefully managed in places such as road markings. The constant stream of cars down the A29 strongly detract from the Conservation Area,

# 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'.

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

# Part II: Management Plan continued

## Historic built environment

- Loss of traditional architectural features.
- Equipment and installations.
- Boundary enclosures.
- Drives, off-street parking and loss of front gardens.
- Enhancement of existing buildings.
- Extensions.
- 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 set out in the Appraisal, such as traditional windows, Horsham Stone slate roof covering and so on should be preserved due to the significant contribution they make to the character and appearance of the buildings and the Conservation Area.

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

*Horsham Stone slate roof*

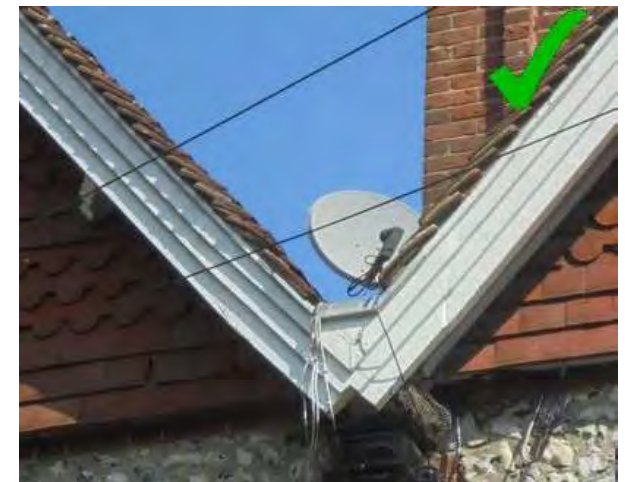




Laying of Horsham Stone slate roof with shadow slates and inconspicuous mortar

### 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**

Most buildings in the Conservation Area have a variety of boundary walls as seen below. Retention of these walls and increased use of trees and hedgerow as a 'soft' boundary treatment is considered preferable. In some cases, installing traditionally detailed brick walls and railings may be appropriate.

*Examples of positive and negative boundary treatment within the Conservation Area*

### **Drives, offstreet parking and loss of front gardens**

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

### **Enhancement of existing buildings**

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

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

### **Extensions**

Development should seek to retain views into and out of the Conservation Area, with varied building lines, maintaining small front gardens and larger rear gardens. Modern extensions should not dominate the existing building in either scale, material or their siting. There will always be some historic buildings where any extensions would be detrimental and should not be permitted. Successful extensions require a sound understanding of the building type to be extended together with careful consideration of scale and detail.

## Part II: Management Plan continued

Within the Conservation Area, porches vary in style from the simple and functional to the decorative porches of the Georgian period. Proposals for porches should consider the style of the host property whilst also taking inspiration from the context of the surrounding area.

*Examples of porches within the Conservation Area.*





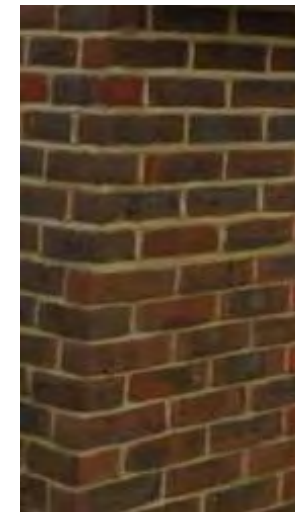
*Flemish bond with dark grey burnt headers alternate header and stretchers*



*English bond with alternate rows of headers and stretchers*



*Decorative headers above the windows*



*Modern stretcher bond*



*Rat trap brick bond*

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. Decorative headers above windows and doors and also brick dentil detail when appropriately used all add interest to the building and Conservation Area as a whole.



# Part II: Management Plan continued

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 such as the use of decorative bargeboards, finials, decorative roof tiles and ridge details.



*Bargeboards and finials*

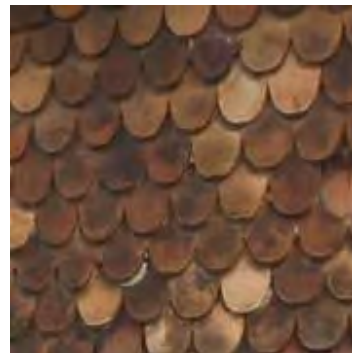


*Decorative roof tiling and ridge details*

A further traditional feature within Adversane is the use of hanging clay tile in various patterns to break up blank elevations.



*Hanging clay tile – club and fishtail decorative bands*



*Bullnose hanging tile*

### **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.

## 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, horizontal (Yorkshire) sliding sash windows and vertical sliding sash windows.

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

## 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 Adversane 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.
- Erosion of green spaces and loss of prominent trees and bushes in the Conservation Area.

## 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. T

Parking and traffic density is an issue within the Conservation Area. A partnership between West Sussex County Highways Authority, Horsham District Council and Billingshurst 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
	Wayside	2	C17 cottage. Two storeys. Three windows. Red brick. Modillion eaves cornice. Hipped tiled roof. Casement windows.
	Southlands Farmhouse	2	C17. Two storeys. Three windows. Fronted with red brick, side wall cemented and tile-hung. Ripped roof of Horsham slabs. Casement windows. Gabled porch.
	Barn to south west of Southlands Farmhouse	2	C18. Faced with tarred weather-boarding on a red brick base, south wall refaced in brick. Half-hipped tiled roof.
	Juppsland Farmhouse	2	Restored, C17 or earlier timber-framed building with red brick infilling, first floor tile-hung. Half-hipped roof of Horsham slabs, top section replaced with tiles. Casement windows. Two storeys. Three windows. Ground floor wing of 3 windows in stone with slate roof to north-west.

# Gazetteer of listed buildings

Image	Name	Grade	Description
	Blacksmiths Arms	2	L-shaped C18 house, refaced with stucco. Two storeys. Four windows. Tiled roof. Casement windows. Steep gable to east wing with pentice to north. Gabled porch.
	Sayers Farmhouse	2	C18. Two storeys. Three windows. Ground floor red brick and grey headers, above tile-hung. Modillion eaves cornice. Hipped tiled roof. Casement windows.
	Griggs Farmhouse	2	C16 timber-framed building with plaster infilling, ground floor rebuilt in painted brick. Tiled roof. Casement windows. Two storeys. Four windows.
	Stane Street Cottages, 1-5 Stane Street	2	L-shaped block. South wing (Nos 1 to 6) mid C19. One storey and attic. Seven windows. Eight dormers. Ashlar. Mansard tiled roof. Casement windows. Doorways with gabled hoods on brackets. East wing (Nos 7 and 8) probably added later. Two storeys. Four windows. Red brick and grey headers. Tiled roofs. Casement windows. Included for group value.
	The Old House	2	C17. Two storeys. Three windows. Red brick and grey headers. Steeply pitched tiled roof. Casement windows. Modern wing added at south end.



# 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.

# 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.



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