

Slinfold Conservation Area Appraisal and Management Plan



Horsham
District
Council



November 2019

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

1. Naim, 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 Slinfold 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, 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



Aerial photograph of Slinfold and its surroundings

Slinfold

Slinfold village is located approximately 5 and a half miles west of Horsham, situated in the central low weald. Slinfold village is set within a mainly pastoral landscape with a well wooded character. The village of Slinfold is situated between the A29 to the north and west, whilst to the east is the A264. The main access road to the village is via Hayes Lane and Lyons Road, leading onto The Street which runs through the centre of the village. The roads are rural in character with sporadic development coalescing to form the central core of the village.

The current conservation area is covered by an article 4 direction. The article 4 direction removes permitted development rights within the conservation area and states;

“Development consisting of:

1. The improvement or alteration of a dwellinghouse within the meaning of Class A Part 1 of Schedule 2 of the Order where any part of the improvement or alteration would front a relevant location and the improvement or alteration involves the removal of an external window.
2. “Relevant location” means a highway, watercourse or open space.”

The appraisal

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

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

Boundary review

The Slinfold Conservation Area was reviewed in December 1997, following its original designation 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.

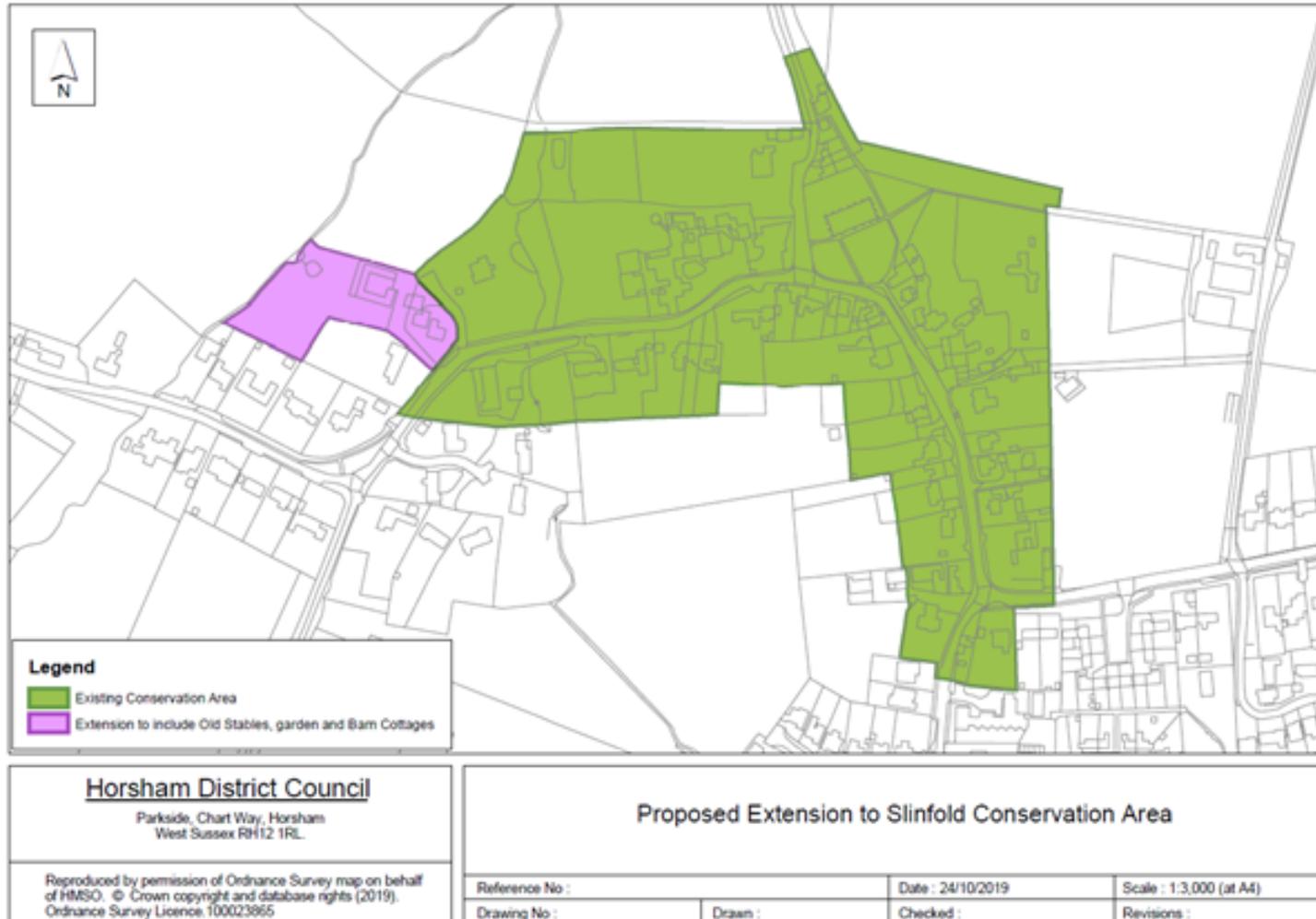
This review has drawn the following conclusions:

The Conservation Area boundary should remain as drawn, with a small extension to the west to include the properties of Old Stables and Barn Cottage. Due to their original purpose these buildings are functional in form with a traditional scale and appearance. As there is a direct historic connection and interrelationship between Old House Farm and the stables it has been determined that the conservation area should be extended to include the stables as they positively contribute to the understanding of the historic character of the Conservation Area.

Our assessment has been informed by current guidance and in partnership with interested parties. The review of the historic Conservation Area boundaries has led to the inclusion of these additional dwellings to enable proper consideration of these developments in the future, to ensure that local character is preserved or enhanced.

The following map illustrates the historic Conservation Area boundary and areas where this boundary has been extended to bring additional historic properties into the Slinfold Conservation Area. This appraisal identifies Slinfold as having one continuous Conservation Area comprising two differing character areas – the western character area and the eastern character area.

Map of amended conservation area.



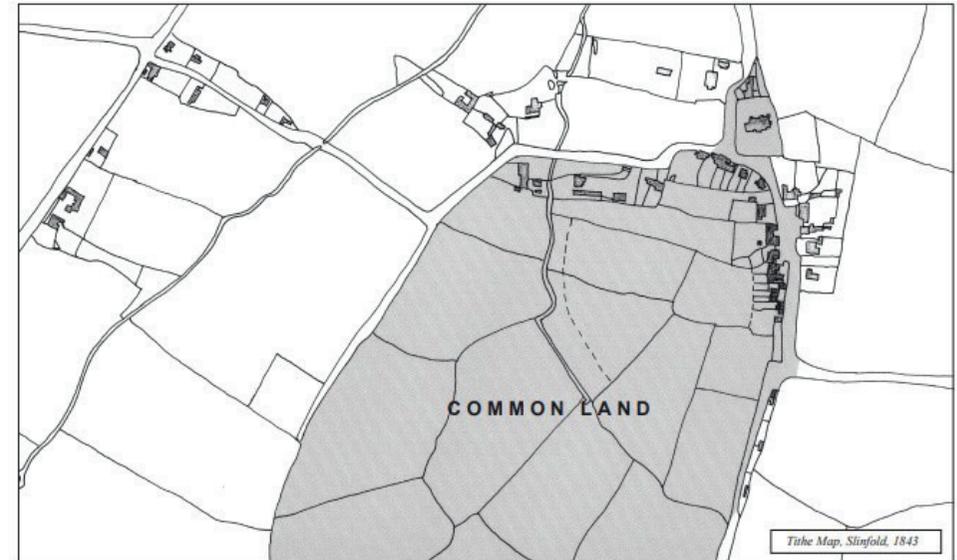
Part I: Appraisal

Origins and development of Slinfold

Roman development has been uncovered within the area surrounding Slinfold, as evidenced by Stane Street Roman Road, and the remains of a Romano-British courtyard mansio and staging post complex to the north of the existing village at Alforedean Bridge.

The village is not mentioned in the Domesday Book, but is thought to have been settled by the Anglo Saxons as the land provided resources which were not available in settlements to the south. Following the building of the church in the late thirteenth century it is likely that a track was formed which linked the church from both Park Street and Lyons Road. The track later became The Street. The common land surrounding the church was parcelled out to different manors, with each manor tending to build its own manor house. Clapgate Lane, Lyons Road and Park Street all led to the common land. This led to the nucleus of the hamlet which was to evolve into Slinfold.

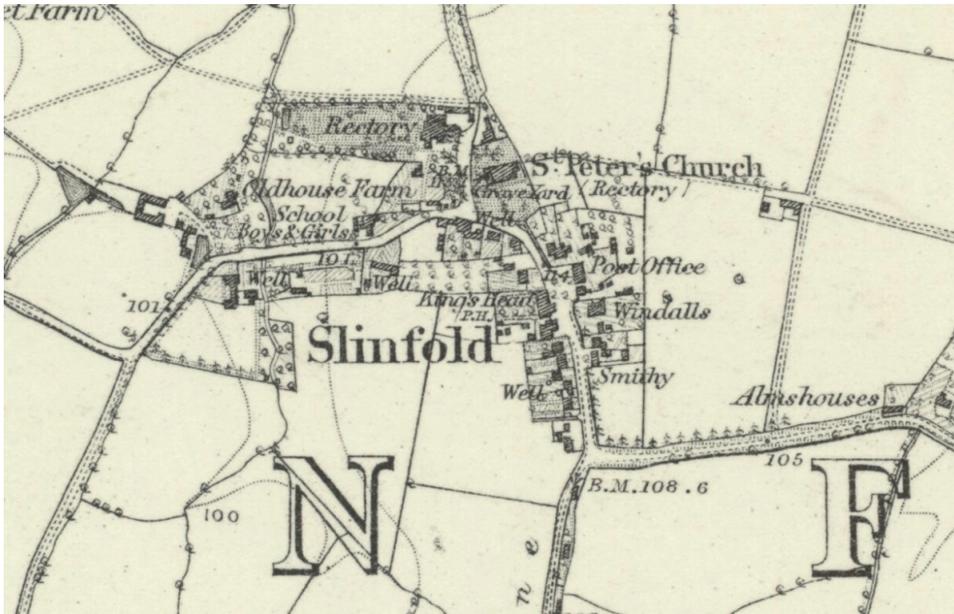
During the 16th and 17th centuries the individual manor plots began to be subdivided and infilled, initially this was by timber framed buildings using local materials. In the 18th and 19th centuries infilling accelerated due to national population growth. Many of the earlier timber buildings were replaced, or extended and brick became the predominant building material. The school, chapel and tannery were built in the 19th century and the village continued to develop along the frontage of The Street. Four cottages to the east of the village along Lyons Road were built as almshouses in the 1830s. Spring Lane became the main route to Slinfold railway station. The area's distinctive linear form was well established by the 20th century and largely remains intact. Even in 1940 the extent of the village was similar to that shown on the Tithe Map of 1843.



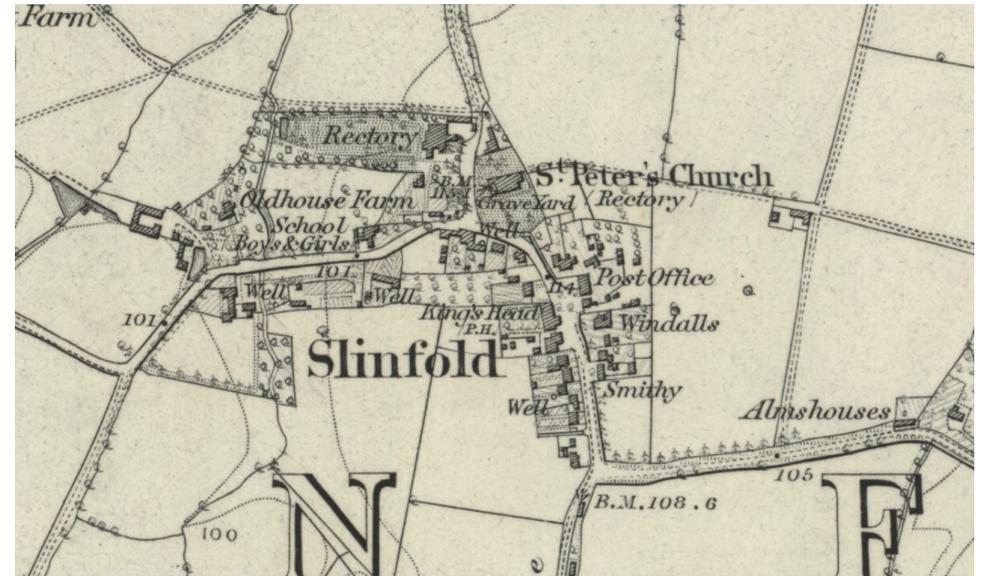
1843 Tithe Map

Development within the Conservation Area has largely maintained the form and layout determined by historic land ownership patterns.

Slinfold's evolution through historic maps



Ordnance Survey 1870/71 shows development following a linear pattern along The Street. The almshouses can be seen to the east of the main settlement. To the south along Hayes Lane, are three blocks of houses built on a roadside strip of waste land. The northern most cottages remain today as Stone Cottages. The Old Stables are clearly visible to the west of Oldhouse Farm.



Ordnance Survey 1875/76 remains similar to the earlier survey.

Part I: Appraisal continued

Slinfold's evolution through historic maps continued



Ordnance Survey 1895/96 indicates the construction of Slinfold Chapel in 1878, and South Lodge to the north of Churchyard Cottages.



Ordnance Survey 1909 has a similar form to the earlier maps. Population growth accelerated in the 20th century, initially through the construction of local authority housing in the 1920s and 1930s to the south of Lyons Road.

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

Slinfold Historic Phasing Map

Part I: Appraisal continued

Underlying geology

Slinfold is located within the wooded clay vales of the Sussex Weald. The River Arun runs to the north of the village meandering through to Broadbridge Heath. The bedrock is of Weald Clay Formation, formed approximately 126 to 134 million years ago in the Cretaceous period. This underlying geology has provided a characteristic local building material, called Horsham Stone, as well as Carstone or Ironstone.

Horsham Stone is a calcareous, flaggy sandstone used as a roofing material and for flooring. The Weald clay has also provided a rich deposit for brick making, with the wooded vales providing sources of timber framing for building.

Relationship of Conservation Area to its surroundings

Landscape setting

Typically the landscape around Slinfold is agricultural, intersected by roads, and tributary valleys of the River Arun. It is set within a matrix of ancient hedgerows, copses and semi-natural woodland.

The field pattern varies from medium to large to the north of the village and is predominantly used for farming and grazing which has influenced the loss of native hedges.

To the west, south and east of the village the field pattern is smaller with stronger boundaries made of trees and hedgerow.

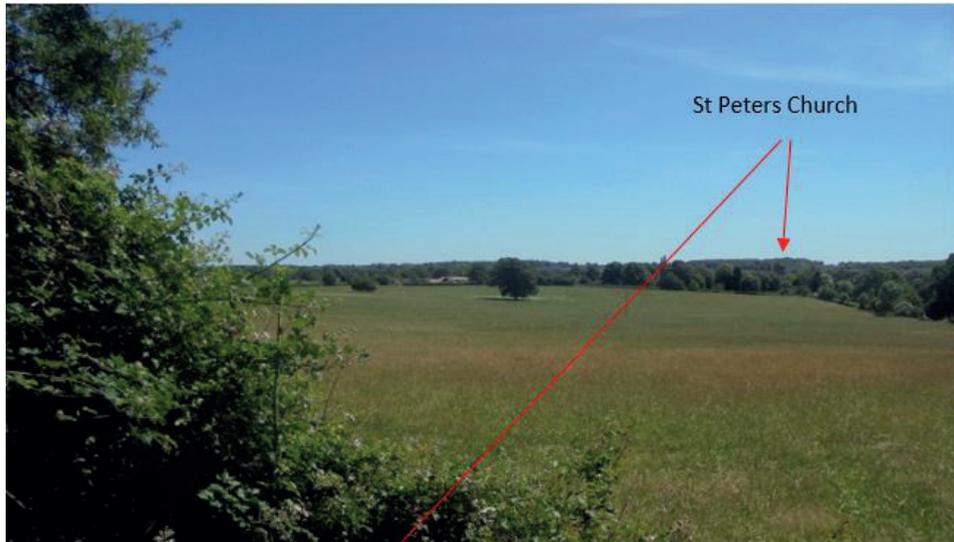
The settlement itself is set within a natural dip in the landscape and this is clearly appreciated when walking the public footpaths to the north, and east of the village.

From the rights of way the boundary of the Conservation Area is formed by mature trees and hedges with glimpses of roof slopes. This is particularly evident from PROW1438 as when in full leaf only the roof of the Old Stables is visible and the upper floors of Old House Farm, effectively camouflaging the wider village beyond.



Photograph from public footpath 1438 looking south towards Old House Farm and Old Stables.

The importance of the fieldscape and its juxtaposition with the sloping nature of the land surrounding the village is also highlighted from the footpaths at the junction of Clapgate Lane close to Hill House. From here the village is nestled within what appears to be a wooded boundary with only the spire of the church, Churchyard Cottages and the roofline of the buildings at Crosby Farm visible.



St Peter's Church



Photographs from bridleway 1434_1 looking south, showing views of the church, Crosby Farm and Churchyard Cottages.

The area has a strong rural character although some aircraft noise is noticeable and there are suburban influences particularly the business parks to the south of the village.

Topography

Slinfold is located within the West Sussex Central Low Weald landscape, which is characterised by gently undulating landform.

The Conservation Area and the wider village sit in lower lying landform with little topographical variation through the settlement itself, at approximately 30m Above Ordnance Datum (AOD). The Conservation Area is small and compact and situated to the north of the village predominantly abutting fields and surrounding undulating countryside.

To the northern fringe of the Conservation Area the land gently rises to Hill House and Rowfold Farm, the most predominant landform associated with and defining the landscape setting of this edge of the Conservation Area, and reaching up to 49m AOD.

The southern fringe is predominantly flat with a slight rise towards the Downs Link which sits at 35m AOD.

Part I: Appraisal continued

Existing landscape character

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

- gently undulating landform
- predominantly small to medium-sized pasture fields, enclosed by woodlands, shaws and hedgerows
- some larger arable fields as a result of hedgerow loss
- wooded landscape created by woodland blocks, mature trees and hedgerow field boundaries
- small stream valleys draining to the Arun
- largely rural character, although some aircraft noise is noticeable
- attractive distant views of Slinfold Church tower
- occasional long views to and from the ridges
- recreational value associated with the network of public rights of way, including the Downs Link, and recreational green spaces on the settlement periphery.

Conservation Area setting

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

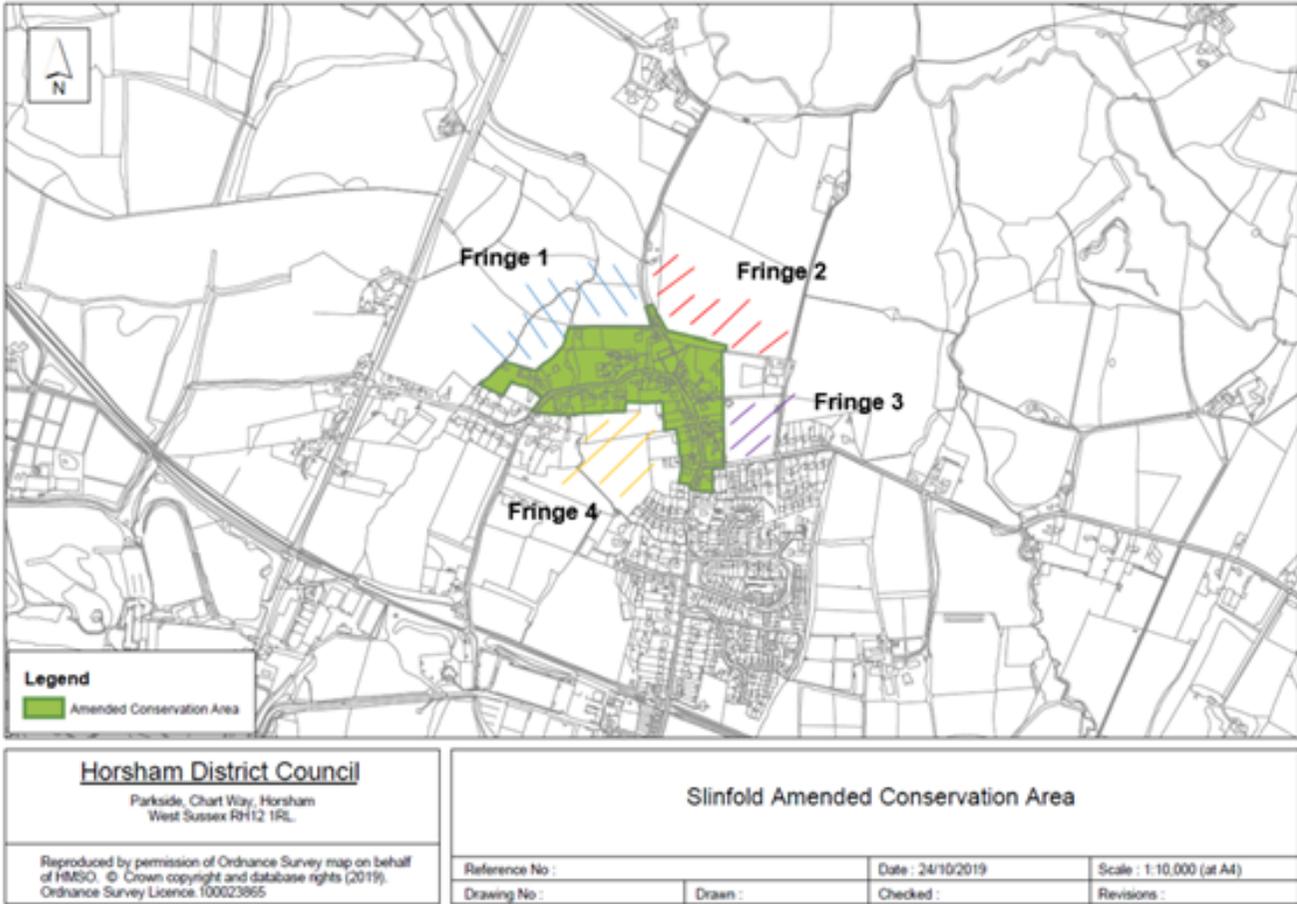
Where the Conservation Area abuts the surrounding countryside, the character of the landscape fringe is defined below.

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.

Character map

Part I: Appraisal continued

Landscape fringe sensitivity map



Landscape fringe 1

- Attractive, mostly well integrated built edge set back behind groups of mature vegetation.
- Some intervisibility with the distinctive landmark of St Peter's church tower.
- A locally enclosed landscape that becomes more open further from the settlement edge and closer to the A29 (Stane Street).
- Generally flat landform across this area, very gently rising towards the settlement.
- Irregular medium scale fieldscape, probably medieval period.
- A moderately complex landscape that has experienced little alteration over time and displays a degree of intactness.
- Generally tranquil with some intrusion from the A29.
- Medium range views towards the Conservation Area and church tower, filtered through the intervening vegetation from the public footpath 1438.
- Attractive open views towards the wider countryside from Clapgate Lane.

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



Photograph from public footpath 1438 looking north west towards the Conservation Area boundary.

Landscape fringe 2

- Well integrated built edge to the north, softened by trees and hedgerows associated with the church grounds.
- The landform is gently undulating rising from the edge of the Conservation Area to Hill House and further to Rowfold Farm. These stand out on the top of the hill.
- Large arable field with a few remaining hedgerow trees reflecting some erosion to the historic pattern.
- Wider skylines are well vegetated.
- A locally open landscape that becomes enclosed by vegetation and topography.
- A relatively simple landscape by virtue of the loss of hedgerow, boundary vegetation and historic pattern.
- Mostly tranquil with little detractors.
- Various public footpaths cross this fringe, including a section of the West Sussex Literary Trail, a long distance trail from Horsham to Chichester.
- Intervisibility with the distinctive landmark of St Peter's Church tower from the surrounding public footpaths.
- Views out of the Conservation Area and towards the countryside from the graveyard through gaps in the hedgerows and due to the rising topography. Also intervisibility along Clapgate Lane.
- This fringe makes a very important 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.

Part I: Appraisal continued



Slinfold landscape fringe 2, viewed from Clappgate Lane



Slinfold landscape fringe 2, viewed from the bridleway 1434_1 looking into Conservation Area from the north



Slinfold landscape fringe 2, looking out of the Conservation Area from the graveyard looking north west towards Hill House

Landscape fringe 3

- Generally exposed settlement edge with some softening of boundary vegetation.
- Views of the church tower and intervisibility with the settlement core from Lyons Road, providing an attractive approach to the village.
- Land immediately adjacent to the Conservation Area is flat and used as a cricket field. The area to the north of the field is allocated for development through the Neighbourhood Plan.
- Views out towards the wider countryside from the edge of the conservation area on Lyons Road, through the cricket field.
- Some localised developed intrusions in the skyline looking out.
- Landscape of low tranquillity, associated with traffic and aircraft noise but also development intrusions.

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



Landscape fringe 3, photograph showing views from public footpath 1440_3 looking south



Landscape fringe 3, photograph looking north west from Lyons Road

Landscape fringe 4

- Generally well integrated Conservation Area edge, abutting open green land. The north section is softened by the vegetation mainly in residential gardens, whilst the western side of the fringe is partly exposed and many boundaries defined by post and rail fence.
- The fieldscape and relationship with the Conservation Area has seen some erosion but remains broadly intact and makes a significant contribution to the setting.
- Intervisibility with the historic core and views of the church tower as a prominent landmark.
- Skyline undeveloped and wooded in character. Some localised development intrusion seen through intervening vegetation although this does not breach the skyline.
- The field pattern is irregular and intimate although eroded in parts by some loss of hedgerow, replaced by post and rail fence.
- Landscape is tranquil with some level of intrusion associated with traffic and aircraft noise.
- Public views out of the Conservation Area are available through the gaps on The Street and from the public house garden. These are intermittent from The Street but more open in nature from the public house gardens.
- This fringe and its role in the setting of the Conservation Area is appreciated from West Way and along the Downs Link.

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



Landscape fringe 4, photograph taken from the Downs Link looking north across the Central Fields to the church

Part I: Appraisal continued

Open spaces and public rights of way

There is only one small local green space designated through the Slinfold Neighbourhood Plan within the Conservation Area. This is on land to the north of Stone Cottages, on the southern tip of the Conservation Area designation. This space is linked along The Street, and the heart of the Conservation Area, to the church grounds and churchyard from which crossing public rights of way connect the village with the surrounding countryside.

There is an extensive network of public rights of way within the northern edge of the Conservation Area that physically link and visually connect the village with the countryside. St Peter's Church tower is a dominant landmark, even when viewed from the west, from the footpath (proW 1438) running to the north of Ironwood House, rising above the trees that bound the Conservation Area. Views of the tower are particularly predominant from the Clapgate Lane in the rising ground and on the approach to the village. Clapgate Lane is being forward by the Parish Council to be designated as a Quiet Lane.

The rural setting of Slinfold is further reinforced by the views from the churchyard to the north and east, from gaps between the hedgerows enclosing Clapgate Lane and also from views across the cricket field to the east.

The cricket field forms an important landscape setting to the historic core which is emphasised further by the available views towards the wooded countryside beyond.

The green space designated by the Neighbourhood Plan to the north of Stone Cottages add to the cultural character of the Conservation Area, forming a softened approach to the junction of Lyons Road and Hayes Lane.

The open fields that sit to the south and west of the Conservation Area behind the properties within The Street, were formerly common land and, in conjunction with the church, instrumental in creating the linear form of Slinfold historic core.

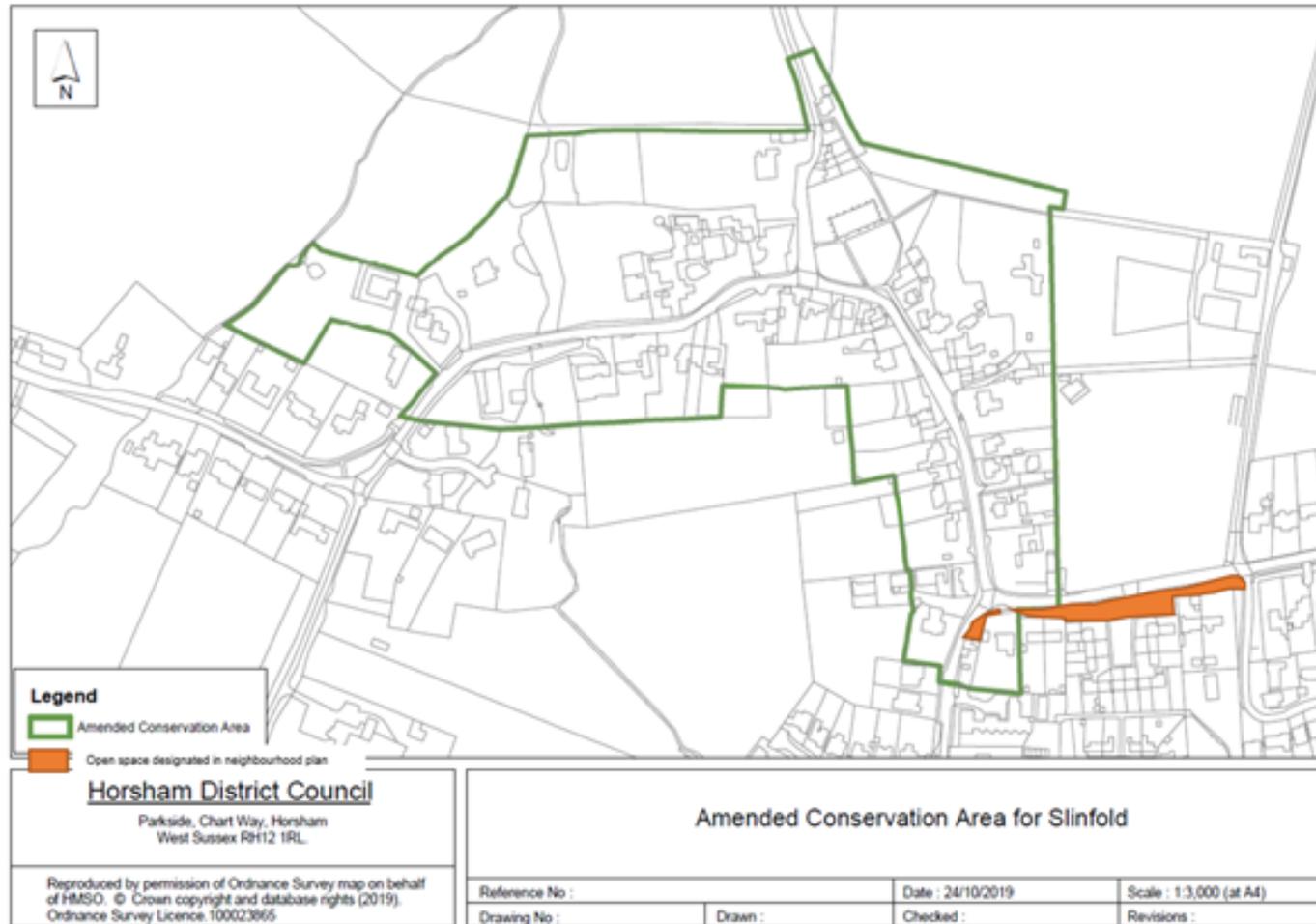
The main viewpoints into these 'central fields' from within the Conservation Area consist of glimpses through the dwellings that sit along The Street, with wider views from the entrance and car park of the Red Lyon public house.

From outside the Conservation Area and along the Downs Link, an important long-distance route heavily used by walkers, horse riders and cyclists, there are glimpses through the intervening vegetation of both the 'central fields' and the church tower. A viewing platform with a bench can be found along the path which provides views of the 'central fields' in its original form which dates before the 12th century and the historic rural character of the village is easily appreciated, contributing to the Conservation Area special character. Although the 'central fields' are not within the Conservation Area, from here it is possible to gain an appreciation of the important role they play in providing a soft and open green boundary which underlines its rural setting.



Photograph of the Central Fields from the Downs Link viewing platform

Slinfold key open space



Part I: Appraisal continued

Character assessment

Building and materials

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

- small roadside grass verges
- informal gravelled driveways
- low level boundary walls and timber picket fences
- variety of house designs, two storey or lower
- predominant use of natural materials
- traditional detailing
- inconspicuous or subservient extensions
- green features and mature tree planting.

Within the Conservation Area there are a variety of building materials and building types which add a diversity of style which are unified by the scale of development and the use of local/natural materials. As noted in the brief history of Slinfold 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 village 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. As Slinfold became more prosperous, and fashion and ideas of status evolved, many humble timber framed buildings within the Conservation Area were refaced in brick or rendered, as can be seen at Churchyard Cottages.



Photographs of west and east elevation of Churchyard Cottages



Early nineteenth century Slinfold House with blue headers and red stretchers, with sash windows and Doric columns to the porch

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.



Slinfold Village Hall (originally known as the Child Memorial Village Hall), constructed in 1881, is a good example of decorative bargeboards and Victorian detailing

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.

Part I: Appraisal continued

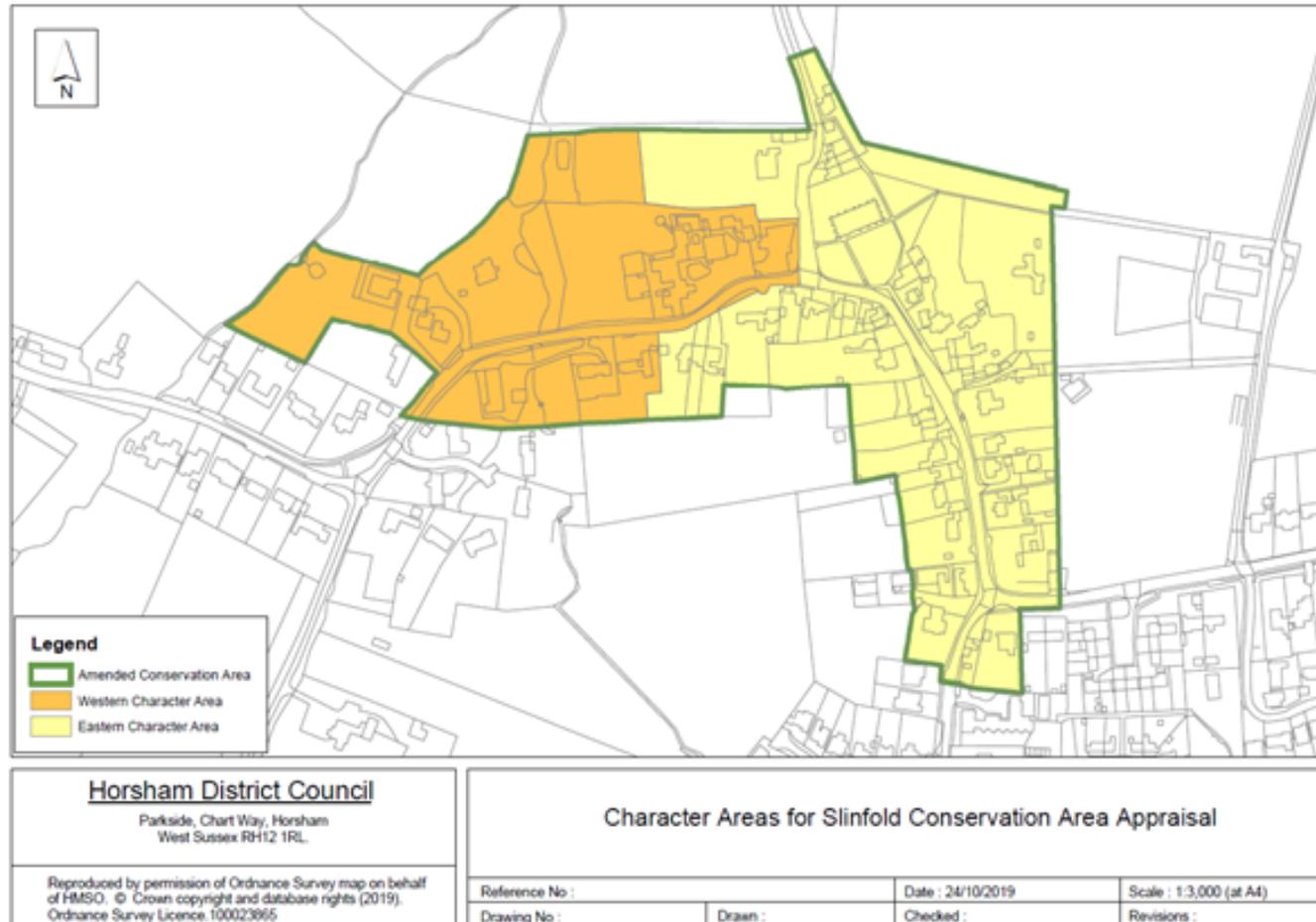
Character Areas

The historic core of Slinfold illustrated by the Conservation Area boundary has a tightly formed Conservation Area. The settlement of Slinfold is intrinsically connected with the east/west route between Horsham and the Roman road to Chichester now the A29. Before the introduction of turnpikes, travel in this part of Sussex was difficult and there would be a desire to use the passable routes available. It is assumed that over time the growth of Slinfold was reinforced by the increase in movement of people and produce between Horsham and an important route between London and the coast.

The character of Slinfold has been shaped by the necessities of history, its natural topography and geography, the availability of building materials, and the fluctuations of fortune, evident in the street patterns and in the buildings. There are two characters to Slinfold, one more dispersed and irregular (western) whilst the other has a more regular street pattern and developed form (eastern). There is also a unifying thread embedded in the style and scale of the buildings, and in the use of traditional building materials which have formed these structures.

The western character area starts at the western end of The Street, reaching from the former agricultural buildings of Old House Farm and Hall Land then stretching eastwards towards the school. Whilst the eastern area stretches along The Street to the junction with Lyons Road and Hayes Lane.

Map showing each character area



Part I: Appraisal continued

Character area - western area

The western character area has a more dispersed form than the eastern area and is characterised by the mature trees close to the road frontage, individually designed detached dwellings and irregularly shaped plots. The irregularly shaped plot sizes reflect the rural roots of the village.



Photograph looking east along The Street, towards Slinfold Primary School

The planting to the boundaries of the properties on the southern part of the road create an intimate, often shaded space whose branches inform a sense of enclosure. The density of planting only allows glimpses of the detached properties behind.

The age and design of the dwellings in the western character area are varied with the historic timber framed dwelling of Old House Farm in contrast to the mid-nineteenth century dwellings of The Rectory and Hightrees. Despite the variance in the design of the properties the thread of protected mature trees in the front gardens of The Rectory and Hightrees, and the planting to Hall Land and Old House Farm, retain a sense of space. Each of the dwellings are set back from the street frontage with established gardens reinforcing the perception of a lower density development within a sylvan setting.

A good example of the larger size and irregularity of the plots within the western character area can be seen at Old House Farm on the northern side of The Street. The spacious nature of the plot reinforces the sense that this was once the edge of the historic settlement, with a resonance of its agricultural past and views to the countryside beyond.

The western character area benefits from the dappled light shining through the trees giving the perception of a cooler temperature. The views open up and the daylight brightens within the eastern area with the noise of the schoolchildren within the playground and vehicle noise becoming more apparent.

There is a transition as the Conservation Area moves east towards the school and the church which forms the visual centre point of the village. The mature tree planting reduces and there is an evolution of more regularly sized and narrower plots creating a more built up appearance. The properties within the western character area are predominantly

two storey, and detached. The detailing of the properties vary from the vernacular timber framed property of Old House Farm to the mid-twentieth century infill of The Rectory and Hightrees. Despite the differences in materials, it is the quality of the detailing, the size of the plots and the sylvan nature of the space that coalesce to create a sense of place.



i) Horsham Stone roof and decorative hanging tile of Old House Farm, ii) vertical cladding and decorative hanging tile at Hightrees iii) soft green boundaries with individually designed houses set back from the road.

Character area - eastern area

The area to the south of the church has a denser form than the west. The buildings are appreciated as a townscape group with smaller front gardens placing the houses closer to the road. Small green verges and low brick walls ensure that the buildings become the more predominant feature of the streetscene. Although the built form becomes more dominant the gaps between the buildings provide glimpses of sky and trees, reinforcing the perception and appreciation of the more open land behind to the east and west of The Street, and the Conservation Area's overall rural setting.



Properties have a domestic scale with attractive front gardens and low boundary treatments

Part I: Appraisal continued

The properties within The Street have a domestic scale with a mixture of traditional materials, although scattered along The Street are larger scale properties which reflect their purpose such as the Red Lyon. The eastern area also encompasses the modern commercial core of the village which incorporates not only the Red Lyon, but the former post office, bakery and forge, and the still active village store. The frontage to these properties still have a perception of being part of the public realm, although the front gardens of the former bakery and post office are now private spaces. In this location the pattern of development is still linear but there is the growth of backland development in the form of outbuildings (to the rear of the Old Bakery and Slinfold House) and residential development in the form of The Garden House and Forge Cottage.

In general the properties within the character area are two storey or single storey with accommodation within the roofslope. The eastern character area has a rich mix of housing form. For example in a number of houses the timber framing is visible within the front elevation such as Collyers, Collyers Cottage and Little Hammers, whilst in others the frame is partly concealed such as Chapel Cottage and Church Cottages. The timber framed buildings have gabled roofs heeled in Horsham Stone or in a clay tile. Within these properties the windows are predominantly smaller in size with wooden casements.



The Red Lyon forms a prominent building in the streetscene, which is read in context with the Old Post Office, shop and bakery on the opposite side of The Street



Chewton and Little Hammers have an exposed timber frame



Many of the buildings constructed or infilled with brick within the Conservation Area have a distinctive brick bond many with red stretchers and burnt headers, including Flemish bond and the more unusual rat trap brick work. Forge House is a good example of rat trap brick bond, with the garage to the rear showing a poorly understood modern interpretation of the brick bond.

Rat trap brick bond, with the bricks placed in a vertical position, which creates a cavity within the wall



Examples of Flemish bond brick work within the conservation area. Many properties exhibit bricks with a dark header and a red stretcher creating a pleasing, characterful appearance

Part I: Appraisal continued



Traditional vertical sliding sash



Horizontal sliding sash window also known as Yorkshire sliding sash



Little Platt a modern infill which reflects the features of the conservation area

Within the Conservation Area, common features also include hanging tile, pitched roof porches, chimneys, traditionally pitched roofs, gauged and rubbed flat arches above the windows and finial details. The use of such traditional detailing within the eastern character area ensures that the historic and architectural interest of the locality is understood as a cohesive group.

Many of these traditional details have been integrated into the modern infill development within the eastern character area. A good example is Little Platt with a decorative band of tile hanging at first floor, chimneys, a pitched roof porch and thoughtfully chosen bricks.

Birchwood is also an example of a modern-style property designed by the architect C. Wycliffe Noble which was described by Ian Nairn as “a paradigm of how to fit a completely modern house into a pretty old village. Single-storeyed and (monopitch) two-storeyed parts, tied in with the garage by a loggia to form an L shape. Weatherboarding and old red bricks. It is now (1961) two years old: in terms of mellowness it might well be two hundred.”²

The materials for the older buildings within the Conservation Area are generally a red brick, with render or hanging tiles. The widespread use of red brick (with dark headers) creates a significant sense of place within the Conservation Area. The two properties that have differing materials are the Chapel which has a differently coloured brick with a browner hue than the predominant red brick in the surrounding historic core, whilst Stone Cottages has stone rubble walls with brick detailing.

An integral characteristic of the eastern character area is the open frontage of the properties with boundaries delineated by a low wall or low picket fence. The low brick walls unify the properties providing a visual link. An example of the importance of the low boundary treatment can also be seen at Little Platt where the openness of the front garden enables an appreciation of the curve in the road which, in conjunction with the lack of built features within the eastern most part of the school grounds, frames the church of St Peter and its tower as a centre point to the village.



Birchwood designed by C Wycliffe Noble



Example of open front boundaries with soft green verges

2. Nairn, I. & Pevsner, N., 2001. *Sussex, Harmondsworth* : [s.l.: Penguin ; [distributed by Yale University Press]. p.329

Part I: Appraisal continued

Between the church and the school is Clapgate Lane which, although not separated into a distinct character area, provides a transition between the urban, denser development of The Street and the countryside beyond. Clapgate Lane has no footpaths and the Conservation Area boundary falls to the rear of the outbuildings of Ironwood House. The Lane continues northwards away from the settlement rising up towards Hill Farm. Within Clapgate Lane the noise of traffic is muffled and the susurrance of the leaves of the trees becomes more obvious with the low buzzing of insects. The Conservation Area terminates at the boundary of South Lodge and then runs along the boundary of the churchyard. Adjoining the churchyard to the rear of Churchyard Cottage is a public footpath which once formed the main northern access route prior to the turnpiking of Clapgate Lane in the eighteenth century.

The sports ground forms the boundary to the Conservation Area on the northern side of Lyons Road. Whilst the ground is outside of the Conservation Area, the pitch itself forms a green “pause” in the experience of Lyons Road and allows the first views of the church tower when entering the village from the east. The land to the rear of the sports ground rises up, reinforcing the sense of the village being situated within a natural dip in the landscape. The boundary to the Conservation Area encompasses the western boundary of the sports ground which is varied in form and type. The boundaries range from hedging to less attractive panel fencing and netting. This boundary to the Conservation Area is particularly visible due to the open nature of the sports field, and provides views between the houses that front onto The Street.

Views

There are a number of views (shown A to I) from the surrounding landscape into the Conservation Area. Views back to the village from Clapgate Lane (Bridleway 1434_1) show the village set within a field scape, edged by hedgerows within a natural dip in the landscape. The church spire again as a dominant landmark.



A) Views from Clapgate Lane looking south towards the church



B) Views from Clapgate Lane looking south towards the church

Public footpath 1438 to the west of Clapgate Lane enables views of the rooftops of Old House Farm and the Old Stables with the Conservation Area nestled within a natural hollow enclosed by trees..

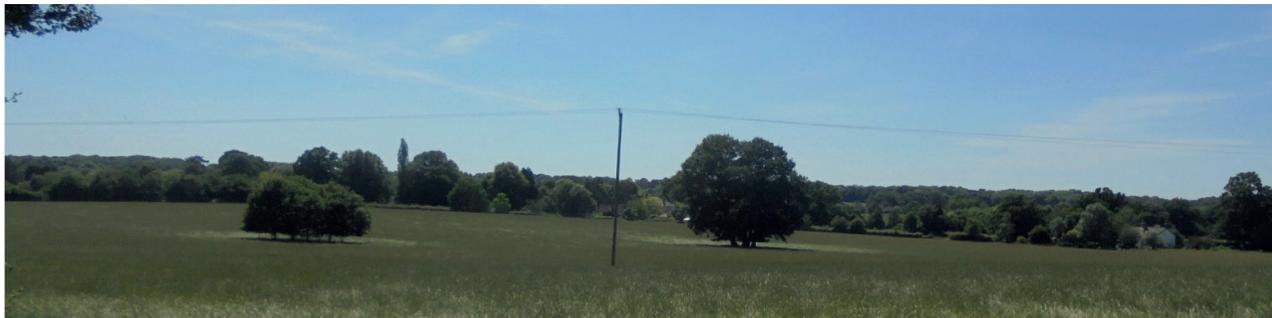


C) Views of the rooftops of Old House Farm and the Old Stables from footpath 1438

A further view from bridleway 1434_1 looking south shows the rooftops of Crosby Farm, the church and Churchyard Cottages.



D) To the north east of the village from footpath 1441 there are wide ranging views of the Conservation Area set within its landscape setting.



E) Photograph from footpath 1441 looking south west towards the Conservation Area boundary

Part I: Appraisal continued



F) View from public footpath 1440_3



G) View from the Downs Link

Public footpath 1440_3 enables views of the eastern boundary of the Conservation Area within the context of the cricket pitch.

From the Downs Link to the south west of the village is a viewing bench that enables views across the Central Fields towards the Conservation Area and historic core.

St Peter's Church as previously noted forms the principal landmark within the village due to its height and its position at the core of the historic streetscape. When entering the village from the east along Lyons Road, the church tower is visible with the rear boundaries of the properties bordering the open space. This view consolidates the essence of the Conservation Area, being a tightly constrained space surrounded by green space.

The agricultural and rural setting of the Conservation Area is reinforced by views of the fieldscape between buildings. From within the graveyard that surrounds the church there are open views of the rolling countryside to the east over gently undulating countryside. This green vista provides a counterpoint to the more built up nature of the southern part of The Street, but also ties the village into its rural setting by opening up rather than enclosing views out into the wider landscape. This is further reinforced by the open views from the gap between the Red Lyon and Holdens of the countryside to the west, and the rear views of the Conservation Area boundary to the north, from the rear of the Red Lyon which has remained untouched by modern development.

It should be appreciated that the views identified in this document whilst comprehensive, do not seek to encompass all views into and out of the Conservation Area.



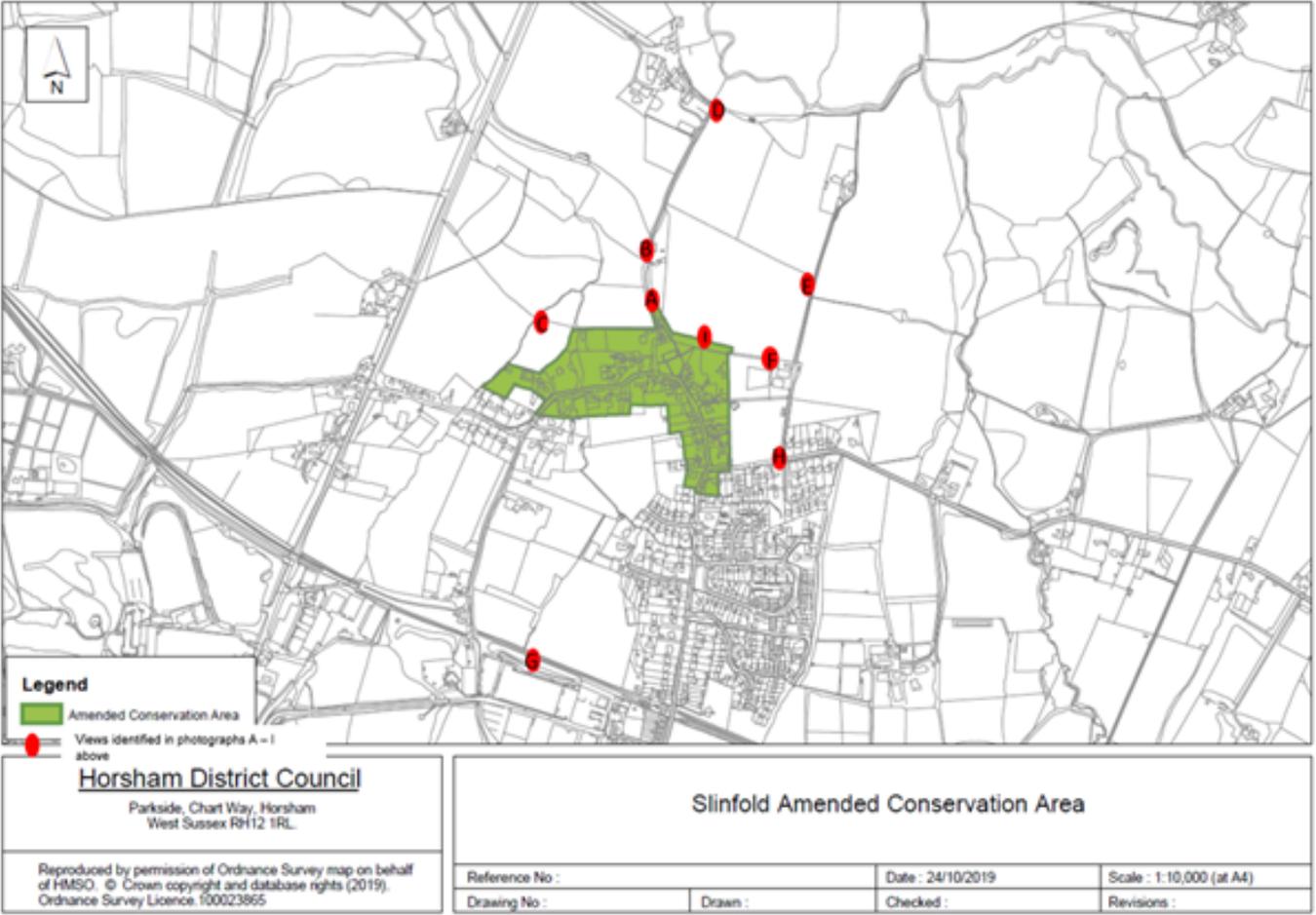
H) View of St Peter's Church across the cricket pitch



I) View from the church yard looking north

Part I: Appraisal continued

Slinfold Views Map





Location and design of street furniture needs to be carefully considered

Negative elements

The Conservation Area designated in 1997 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 Slinfold 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.

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

Part I: Appraisal continued



Parking and use of less sensitive surfacing detract from the Conservation Area



Hard boundary treatments detract from the character of the Conservation Area

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 Street strongly detract from the Conservation Area, as do the numerous parked cars. Poor quality concrete or tarmac surfacing is also a problem in areas such as in front of the Red Lyon.

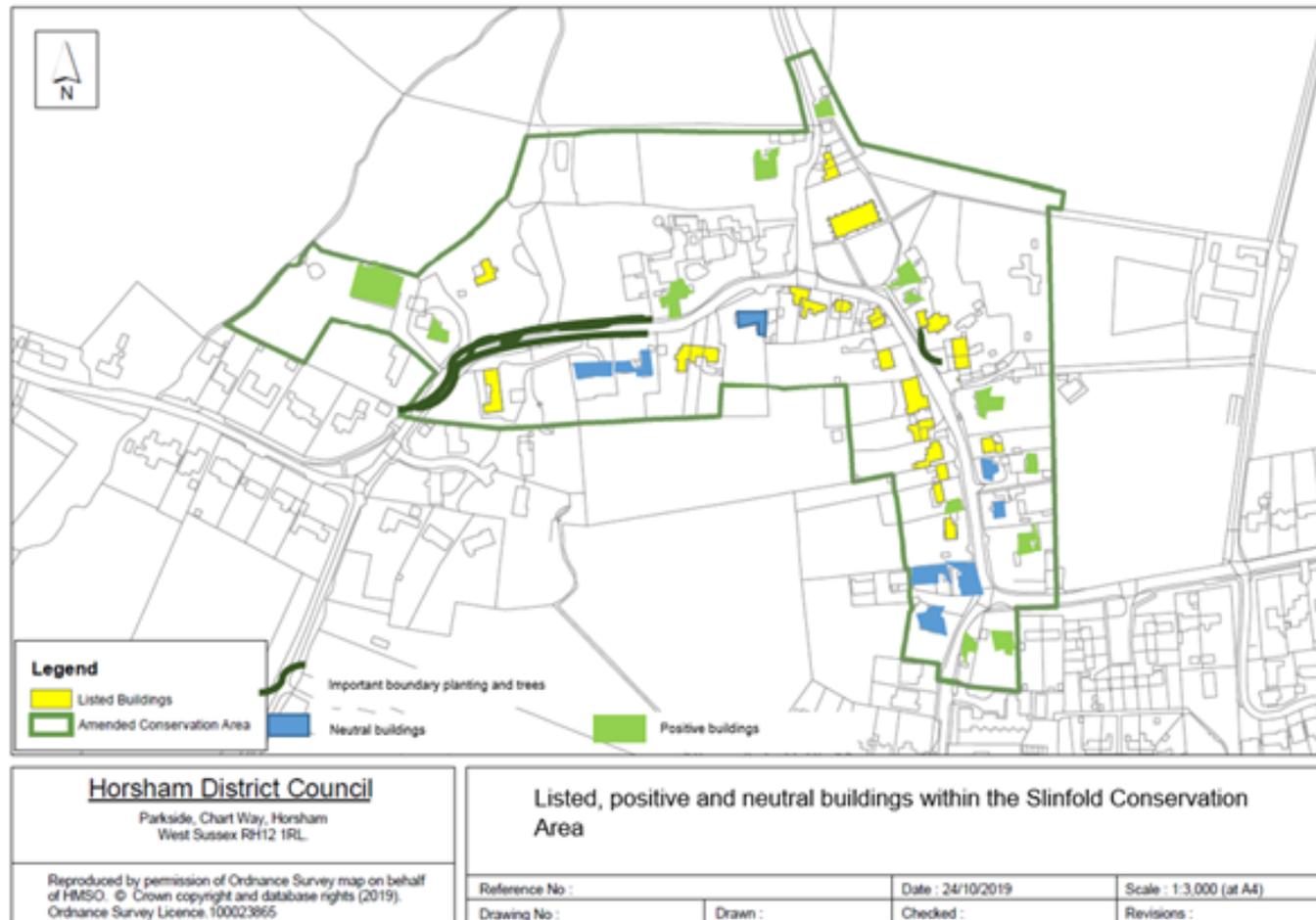
Due to the contribution made by the soft boundaries to the character of the Conservation Area it is key that these elements are retained. The boundary treatment for the cricket pitch and the school especially needs to be carefully considered. The design of any extension to the school should reflect the domestic size and scale of the original building and not appear overly utilitarian or functional. This should also be reflected in the careful positioning of solar panels within the school grounds, and the proliferation of storage sheds or temporary classrooms.



Solar panels should be sited in inconspicuous locations set away from public views

Part I: Appraisal continued

Map of listed, positive and neutral buildings within 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).

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 Slinfold 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

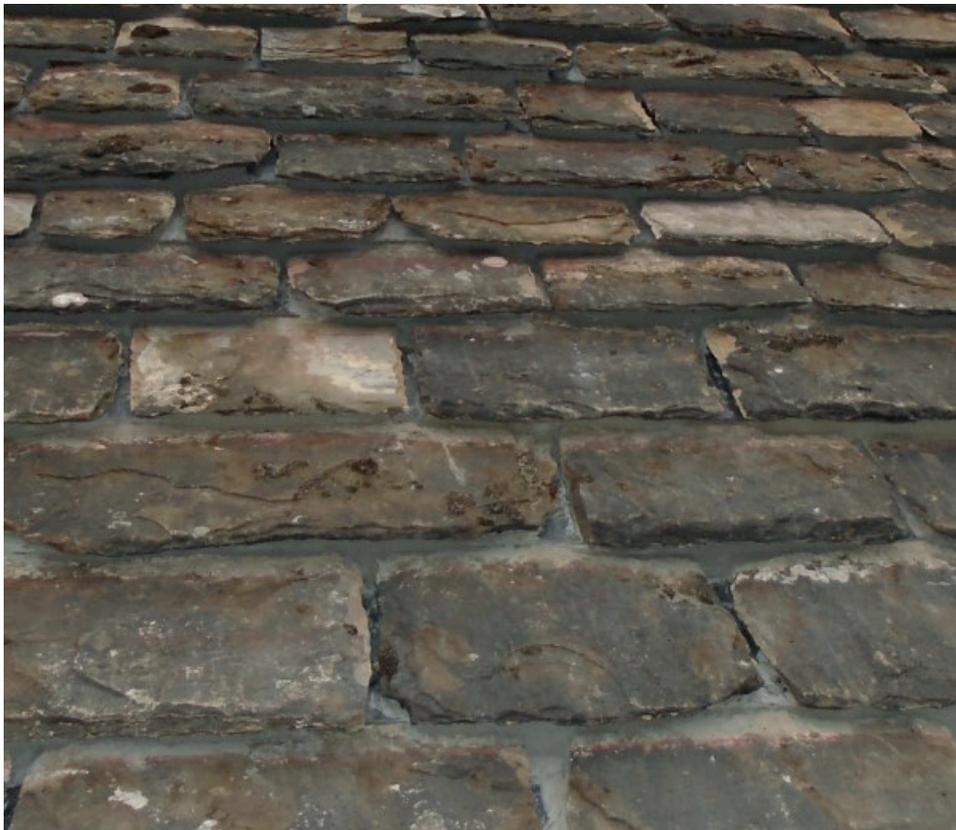
Loss of traditional built and architectural features

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>.

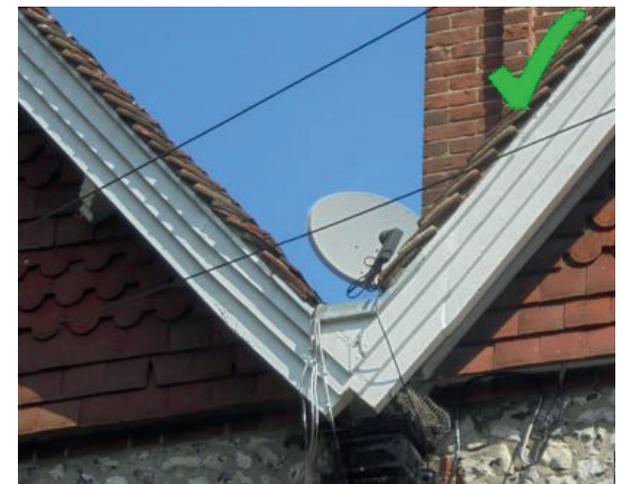
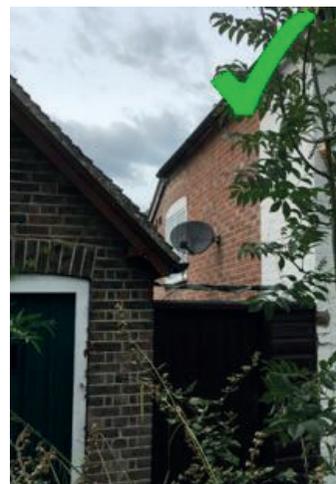


Horsham Stone slate roof



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.



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

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, off street 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 Slinfold have been altered and lost features. Proposed enhancements to make a building look grander than it ever was should be resisted. There are buildings on The Street where reinstating traditional features would improve their appearance. The following enhancement works should be encouraged as part of any future development:

- Reinstatement 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.



Starr Inn House – reinstatement of the porch and door taking inspiration from its historic predecessor. Details were inferred from old photos, and based on research and an understanding of the building rather than a possible interpretation.

Extensions

Development should seek to retain views into and out of the Conservation Area, in particular those visible from The Street, 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



Brick bonds help to provide interest in a building. Prior to the introduction of cavity wall insulation different types of brick bond were popular with a Flemish bond being most predominant within Slinfold. 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.



Modern stretcher bond



Rat trap brick bond



Modern interpretation of Flemish bond

Part II: Management Plan continued

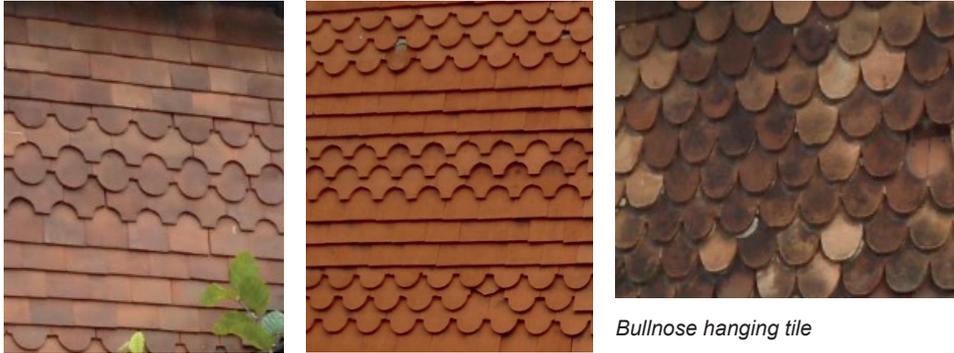
Consideration should therefore be given when seeking to extend a property to assess the existing materials and architectural details. It may be appropriate in some instances to reflect these traditional details or reinterpret them in a modern context such as the use of decorative bargeboards, finials, decorative roof tiles and ridge details.



Bargeboards and finials

Decorative roof tiling and ridge details

A further traditional feature within Slinfold 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.



Examples of chimneys within The Street

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.



Examples of positive and negative windows within The Street

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).

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 Slinfold 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.



Use of Horsham Stone Slabs in The Street

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. These would include the retention of soft boundary treatments and the replacement of hard fencing (such as by the school). It is considered that there is an opportunity to manage the verge areas at the western end of the Conservation Area.

Parking and traffic density is an issue within the Conservation Area. A partnership between West Sussex County Highways Authority, Horsham District Council and Slinfold 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
	Hall Land	2	C18. Two storeys. Three windows. Red brick. Hipped tiled roof. Eaves cornice. Glazing bars missing. Doorway with Doric pilasters, flat hood, rectangular fanlight and door of 6 fielded panels. Long low wing behind, probably older.
	Collyers Cottage, Collyers 1 The Street, Collyers The Street	2	One building, now converted into 3 cottages. C16 timber-framed building with painted brick infilling, with an C18 addition at west end. Two storeys. Five windows. Horsham slab roof. Casement windows. Two modern gabled porches. The first floor windows are gabled dormers.
	White Briars, The Street	2	C17 timber-framed building, refaced with plaster. Eaves cornice. Tiled roof. Casement windows. Two storeys. Three windows.
	Chewton, The Street	2	C16 timber-framed house with modern red brick infilling. First floor hung with fishscale tiles. Tiled roof. Casement windows. Two storeys. Four windows.

Image	Name	Grade	Description
	Church View, 3 and 4 The Street	2	Mid C19. Two storeys. Two windows. Red brick. Hipped tiled roof. Casement windows. Two gabled porches of sentry-box type. Included for group value.
	Peppercorn Cottage The Street	2	Formerly 2 cottages. Early C19. Two storeys. Three windows. Red brick and grey headers alternately. Modillion eaves cornice. Half-hipped tiled roof. Casement windows. Modern porch. Included for group value.
	Stanford House, The Street	2	C18. Two storeys. Three windows. Red brick. C19 tiled roof. Glazing bars intact. Stone porch with Doric columns and 6 panel door.
	The Red Lyon (former Kings Head Inn), The Street	2	L-shaped C18 block. Two storeys. Four windows. Red brick and grey headers alternately. Modillion eaves cornice. Tiled roof. Modern casement windows. Doorways with flat hoods on brackets and door of 6 fielded panels.

Gazetteer of listed buildings continued

Image	Name	Grade	Description
	Stables to south of the Kings Head Inn	2	C18. Two storeys. Two windows. Ground floor Wealden sandstone rubble, above faced with tarred weather-boarding. Tiled roof. Casement windows. Included for group value.
	Holdens, The Street	2	Early C19. Two storeys. Two windows. Red brick. Eaves cornice. Slate roof. Glazing bars intact. Porch with Doric columns containing doorway with rectangular fanlight and door of 6 fielded panels.
	Little Hammers, The Street	2	C17 or earlier timber-framed house with plaster infilling. Horsham slab roof. Gable at west end. Casement windows. Two storeys. Two windows.
	Chapel Cottage, The Street	2	C18 or earlier. Two storeys. Three windows. Stuccoed. Horsham slab roof. Glazing bars intact. Doorway with pilasters, pediment and 6 panel door.

Image	Name	Grade	Description
	Taylors, The Street	2	Early C19. Two storeys. Three windows. Painted brick. Tiled roof. Glazing bars intact. Porch with Doric columns containing a doorway with door of 6 fielded panels.
	Forge House, The Street	2	Small early C19 house, possibly 2 houses originally. Two storeys. Two windows. Red brick and grey headers alternately. Eaves cornice. Slate roof. Two large bow windows on ground floor. Glazing bars intact. Pair of doorways covered by a joint wooden porch with thin fluted pilasters and an elliptical arch. One doorway has been half-glazed with pointed Gothic panes.
	K6 Telephone Kiosk opposite the Red Lyon	2	GV II Telephone kiosk. Type K6. Designed 1935 by Sir Giles Gilbert Scott. Made by various contractors. Cast iron. Square kiosk with domed roof. Unperforated crowns to top panels and margin glazing to windows and door.
	The Post Office, The Old Bakery and Slinfold Stores, The Street	2	C18 block. Two storeys. Five windows. Red brick and grey headers alternately. Modillion eaves cornice. Tiled roof. Glazing bars intact. Mid C19 shop front with small square panes.

Gazetteer of listed buildings continued

Image	Name	Grade	Description
	Slinfold House, The Street	2	Early C19. Two storeys. Two windows. Red brick and grey headers alternately. Modillion eaves cornice. Tiled roof. Glazing bars intact. Porch with Doric columns containing doorway with door of 6 fielded panels.
	Cherry Tree Cottage, The Street	2	Early C19. Two storeys. Two windows. Red brick. Modillion eaves cornice. Hipped tiled roof. Casement windows. Included for group value.
	Parish Church of St Peter	2	Chancel, south vestry, nave, south aisle, south porch and tower at west end of south aisle with stone spire. 1861. Late C13 style. Wealden sandstone and Horsham stone. Benjamin Ferrey, Architect.
	Churchyard Cottages, 1 and 2 The Street	2	Formerly 3 cottages, now 2. Partly a C17 timber-framed building, refaced with red brick on ground floor and tile-hung above, enlarged in the C18 in red brick and grey headers. Tiled roof. Casement windows. Two storeys. Five windows.

Image	Name	Grade	Description
	Oldhouse Farmhouse, The Street	2	L-shaped C16 timber-framed house with brick infilling, first floor hung with fishscale tiles. Horsham slab roof. Casement windows. Modern porch. Two storeys and attic. Three windows. One dormer.

Gazetteer of locally listed buildings

What is a locally listed building?

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

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

Image	Name	Description
	Original part of Slinfold Church of England School	Early C19. Two storeys. Two windows. Red brick and grey headers alternately. Modillion eaves cornice. Tiled roof. Glazing bars intact. Porch with Doric columns containing doorway with door of 6 fielded panels.
	Slinfold Village Hall	(originally known as the Child Memorial Village Hall) constructed in 1881 of red brick, with slate roof, decorative bargeboards and ridge detail. Gothic inspired circular window to front elevation.
	Birchwood	Designed by the architect C. Wycliffe Noble in 1959. A modern house with single storey and two storey mono pitch elements. Built with weatherboarding and bricks.

Landscape sensitivity criteria

Criterion	High	Medium	Low
Conservation area edge character, mitigation and enhancement potential (including landscape function in relation to gateways, nodes, edge integration/relationship, landmarks etc).	<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>
Topography and skylines	<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>
Landscape scale and pattern (including cultural pattern)	<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>
Aesthetic and perceptual quality including landscape experience and tranquillity	<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>
Views, visual character and intervisibility	<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 guidance¹. 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.

¹ 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 3rd 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 locatio, scale, material, form or detailed design, are a negative intrusion on the area and which offer the potential for beneficial change that would enhance the character of the Conservation Area.

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

O

Ogee - a moulding shaped with a double curve.

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

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

P

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

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

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

Party-line - the dividing wall between properties.

Paviors - small brick-like paving units.

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

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

Planter - a container for holding plants.

Plat - a string course without mouldings.

Plinth - the base of a column or wall.

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

Q

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

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

R

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

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

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

Rubble stone - stonework left rough and unworked.

Rustication - stucco or stone blocks with large angled joints.

S

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

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

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

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

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

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

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

Glossary of Terms continued

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

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

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

Soffit - the underside of eaves or other projection.

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

Splayed - a bay window with angled sides.

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

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

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

Stile - the vertical sections of a door or window.

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

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

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

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

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

T

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

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

Tetrastyle - a portico with four columns.

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

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

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

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

Transom - a horizontal glazing bar in a window.

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

Tuscan - a plain, unadorned column.

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

U

Unlisted building making a positive contribution to the street scene

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

V

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

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

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

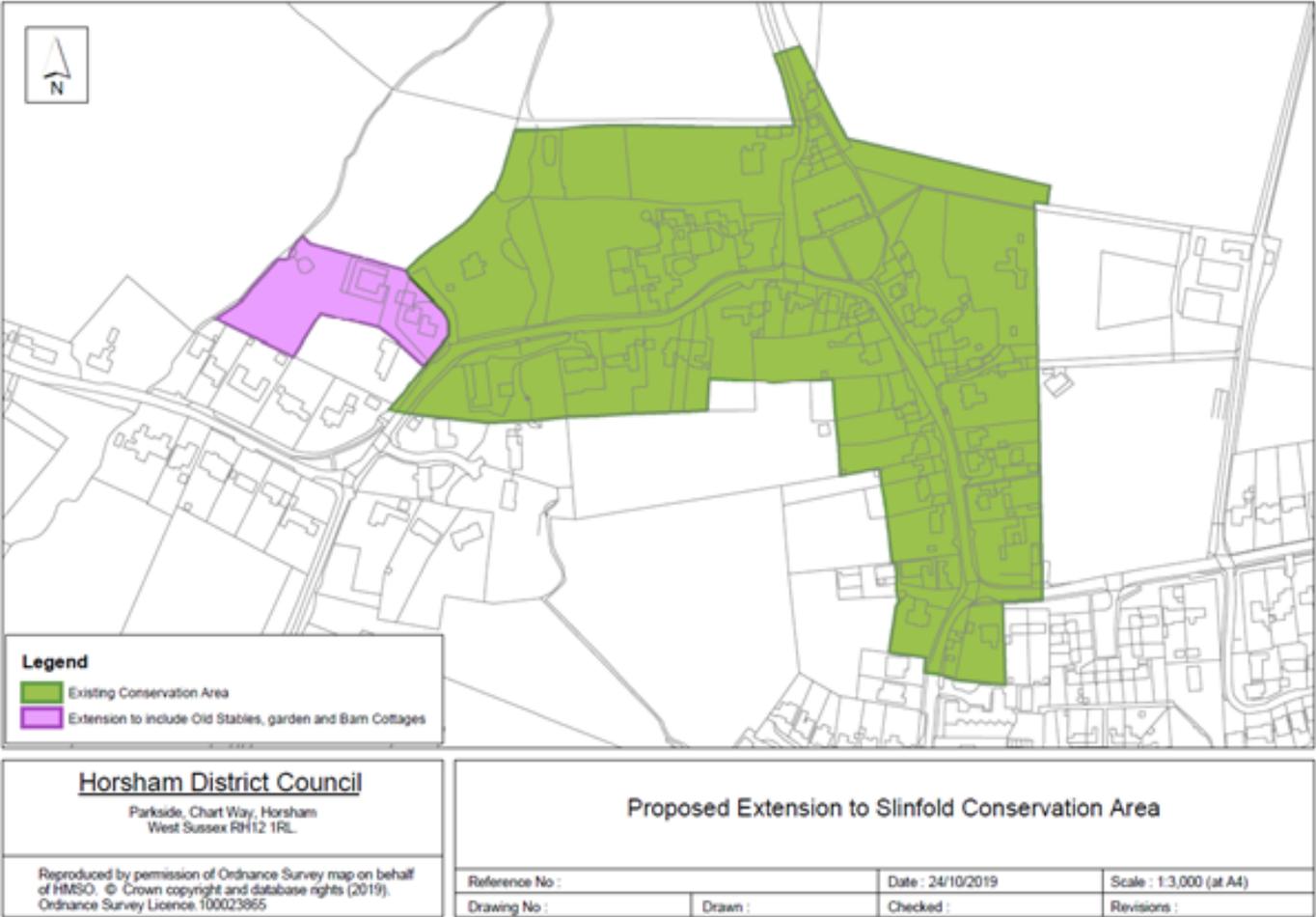
Voussoir - the shaped bricks or stones over a window forming a head or arch.

W

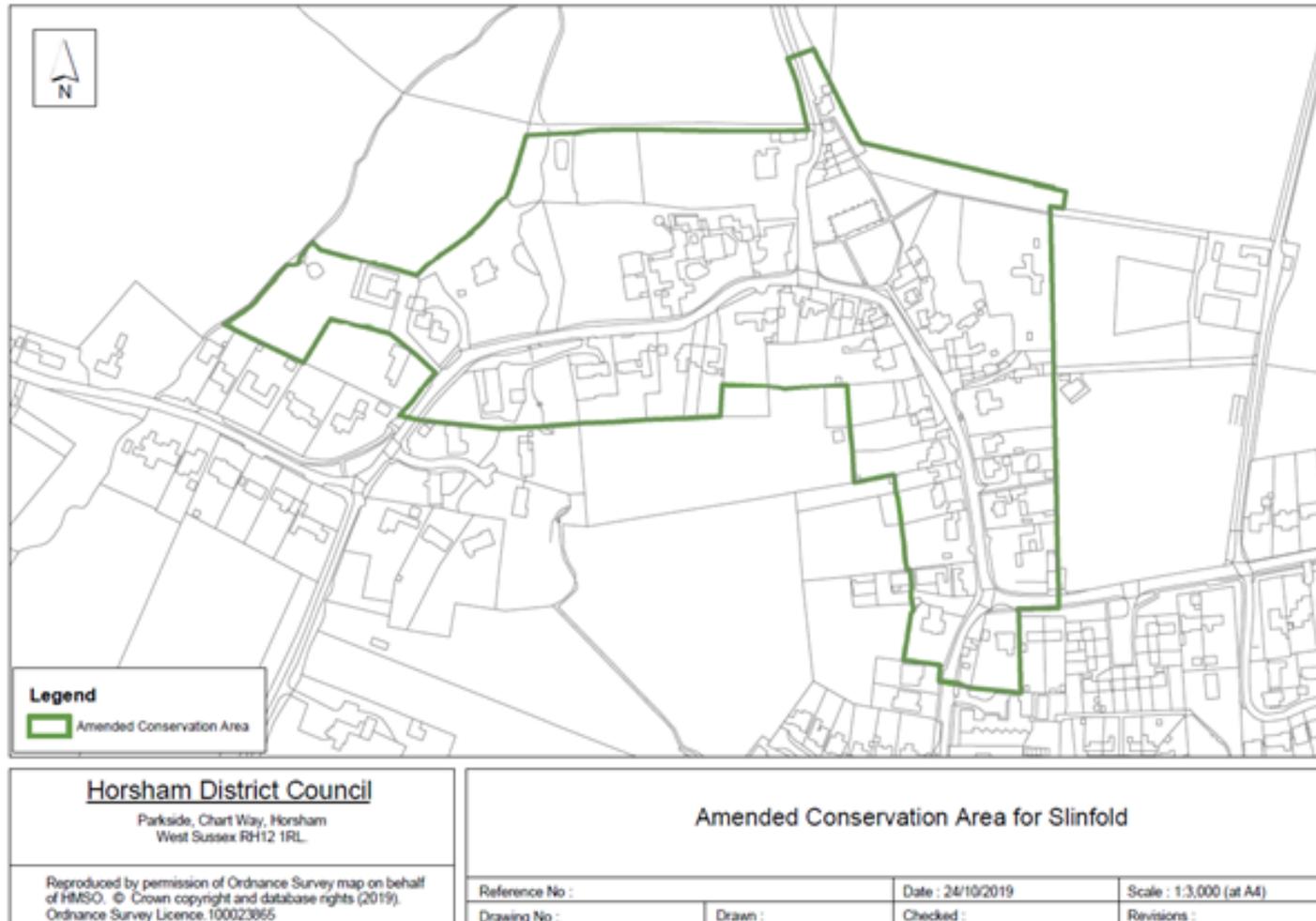
Weatherboarding - overlapping timber boards cladding the outside of a building.

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

Map of proposed changes to the Conservation Area



Map of amended Conservation Area





Horsham
District
Council