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## **TORFIELD**

### Conservation Area Appraisal

September 2012



Eastbourne Borough Council  
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Eastbourne  
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# **TORFIELD**

## **CONSERVATION AREA APPRAISAL**

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# 1 Introduction

## Introduction

Decisions relating to changes within Conservation Areas are made in line with the relevant policies set out in the Development Plan. This appraisal will help to inform decisions made under policy and guidance documents and should therefore be taken into account when seeking to make changes in the Torfield Conservation Area. No appraisal can ever be completely comprehensive and omission of any particular building, feature or space should not be taken to imply that it is of no interest.

This Appraisal is to be read with the companion documents; **Conservation Areas in Eastbourne** and **Guidance Manual for Designation & Review of Conservation Areas**, these are available to download on the Council's website.<sup>(i)</sup>

The Appraisal in section A evaluates the special character and appearance of the Torfield Conservation Area and reviews the boundaries of the Conservation Area.

The Management Plan in section B contains proposals that seek to preserve and enhance the character and appearance of the Torfield Conservation Area.

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i <http://www.eastbourne.gov.uk/environment/conservation/conservation-areas>

## 2 Summary of Special Interest

### Summary of Special Interest

Torfield Conservation Area comprises of a relatively small area of approximately 1.5 ha, bordered by an Anglo Saxon Burial Ground to the west, St Anne's Road and reservoir to the north and Torfield Road to the south, which curves along Mill Gap Road to the east.

There are 14 large houses within the conservation area, dating from to late nineteenth century to c. 1925 - 1935. Overall, they retain their original plot depths, they retain their original plot depths and grid patterns. The plot depths are substantial and generally the houses have large front and rear gardens, bounded by high greensand boundary walls with brick coping for the most part.



**Picture 1 Junction of Torfield Road and Selwyn Road.**

Coherent building and facing materials are used throughout the conservation area. The facades predominantly comprise of mock Tudor framing, red brick detailing, clay tile roofs and hangings. The uniformity of materials, coupled with the spacious environment of the plot depths, provides the conservation area with a strong source of identity.

The environs of the conservation area are made up of both public, private, hard and soft landscaped areas. Most of the private gardens retain their grassed areas with mature trees and planting. Mature planting right up to the boundary of the private gardens and the public footpaths contribute to the green appearance of

the conservation area. There is a general feeling of spaciousness, which is largely derived from these substantial front gardens as well as the sizeable gaps between the villas themselves.



**Picture 2 Selwyn Road, boundary walls.**

The views from different locations into the conservation area vary considerably in terms of aspect and orientation. The established visual relationship between the houses, separated from each other by spacious gardens, yet clearly related to each other in terms of style, age and materials makes a significant contribution to the character of the area.

Overall, the condition of the properties is generally good, and the survival level of original features such as timber sash windows and timber panelled doors is relatively high. There are some instances of the use of inappropriate materials such as replacement UPVC windows and improvements can be made by encouraging the removal and replacement of inappropriate fittings. It is the Council's intention to conserve and enhance the existing character of the conservation area and to encourage works that preserve or enhance its architectural and historic special interest. These issues will be addressed further in the Management Plan, Section B.



### 3 Location, Setting and Boundary Review

#### Location, Setting & Boundary Review

Designated in 1991, the Torfield Conservation Area encompasses an area of Inter-War housing, built at the site of the large Victorian house, Torfield Court. The house first lost much of its garden to the properties now within the conservation area, and was later demolished in c. 1960. The area is characterised by 13 large, residential buildings set within substantial plots. Modern housing developments to the west, north (for the most part) and east surround the conservation area. A large reservoir is situated to the north. This site has been in use as a reservoir for many years and is depicted as such on the 1870 Ordnance Survey map. The Anglo Saxon Burial Ground to the west is located within the boundary of a recent housing development to the north.

There are no statutorily listed buildings within the conservation area and 'Linston', no. 6 Selwyn Road, built c. 1925 is the only Building of Local Interest within the area, although St Wildrefd's Hospice in Mill Gap Road and a section of walling along Selwyn Road are Buildings of Local Interest and are adjacent to the boundary of the Torfield Conservation Area.

**Archaeology:** Torfield Conservation Area is located within an Archaeological Notification Area (formerly Archaeologically Sensitive Area, see Appendix D, figure 2).

**Conservation Area Boundary Review:** As part of the process of preparing this appraisal, a review of the existing Torfield Conservation Area boundary was undertaken, including examining possible extensions and possible deletions. Applying the tests set out in the *Guidance Manual* <sup>(ii)</sup>, it considered whether the existing boundary was originally drawn too tightly around the inter-war housing excluding the late Victorian, early Edwardian 'Cottage'. This area of land was first developed for housing in the late nineteenth century, and The Cottage is the earliest house within this area. Prominently sited, The Cottage is an important structure in the vista along St Anne's Road, and this, coupled with the fact that it was also one of the first structures built on this area of land along with Torfield Court gives it a prominent role in the history of this area. The Cottage is of architectural interest and is an important part of the history and development of the Torfield Estate and for these reasons it should be incorporated into the boundary of the Torfield Estate.

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ii Available on the Council's website via the following link:  
<http://www.eastbourne.gov.uk/environment/conservation/conservation-areas/>

## 4 History of the Development

### History of the Development

There have been many excavations of the area to the west of the Torfield conservation area since the discovery of a large and well preserved Anglo Saxon burial ground here in the early twentieth century. The entirety of this site (to the west) including the conservation area, is particularly sensitive and as such it is designated as an Archaeological Notification Area (Figure 2, Appendix D). Investigations have revealed important archaeological remains dating to the Late Iron Age and Anglo-Saxon periods.



**Picture 3 Anglo Saxon burial ground, St Anne's Road.**

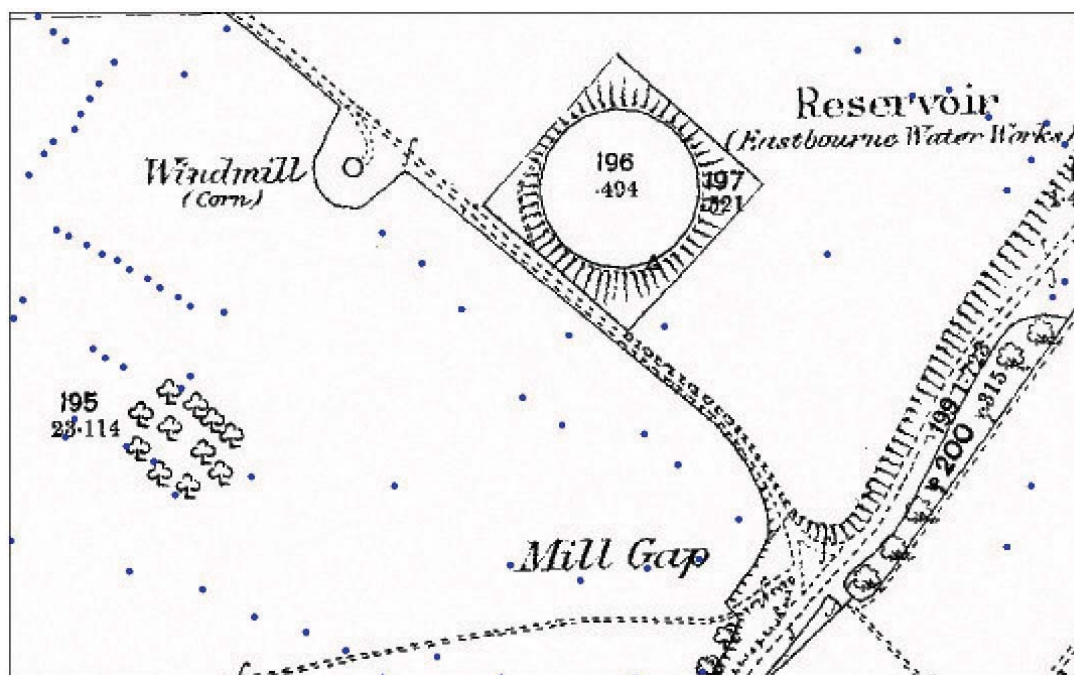
During the late Iron Age, this site was characterised by the presence of a large number of pits, a trackway or drove-road and evidence of a possible field-system. However, many of these features were later disturbed by the Anglo-Saxon graves. Excavations of the area in the late 1990s uncovered one hundred and ninety three graves ranging in date from the 5th – 6th century to 7th – 8th century A.D. In the following years the burial ground was abandoned and given over to agricultural use.

The 1841 Tithe Map of Eastbourne (Figure 3, Appendix D) illustrates the relatively rural and agricultural nature of the area, located to the south-east of Old Town. Originally the Torfield conservation area was an extensive single field bounded by roads to the north, south and east, and with a small lake located to the south-west. A corn windmill was located in the far east of this field and another was sited in the adjacent field to the north. This area, known generally as 'Mill Gap' during the nineteenth century, took its name from these two mills (Figure 4, Appendix D).

The field was bisected diagonally by a single trackway from west to east, and had a number of small wooded areas within its boundaries. Many of the original field boundaries are preserved in the road layout of Eastbourne and the same is

true for the Torfield Estate. The curvature of the road where St Anne's Road meets Torfield Road reflects the original field and road boundary and can clearly be seen in the Tithe map.

The Eastbourne Water Works Company, formed in 1859 owned the reservoir on St Anne's Road, which is also clearly visible on the Ordnance Survey map of 1870.



Picture 4 Ordnance Survey map, Torfield 1870.

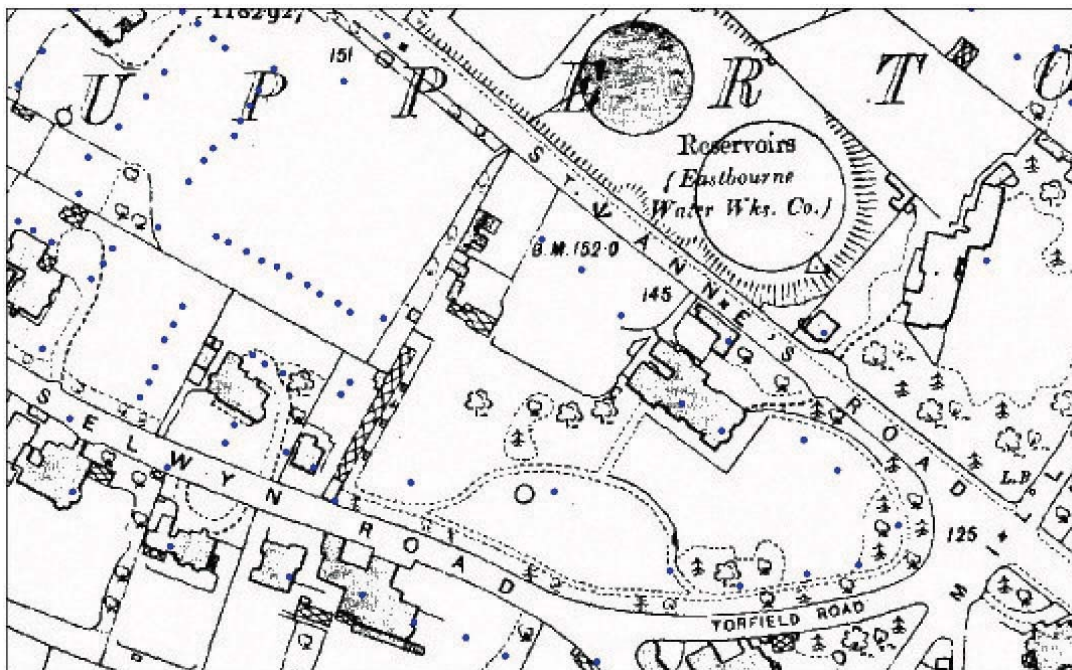
The area remained undeveloped until c. 1890, when the substantial villa 'Torfield Court' and the Cottage were built on St Anne's Road. Torfield Court was demolished and replaced with the present block of flats in the 1960s; however, the Cottage and Torfield Court's rendered, decorative gate piers with triangular caps still remain and give an idea of the original grandeur of the house.



**Picture 5 Torfield Court pier, St Anne's Road.**

The layout and appearance of the Torfield estate is typical of suburban inter-war housing. The houses are set in large, spacious plots of land, with gardens front and back in a ribbon development form. The estate is a notable example of the rise of privately owned suburban housing, a relatively recent phenomenon that only developed in the first half of the twentieth century. In the past homes were generally rented and this was true across the social classes. During the inter-war years, however, housing ownership rates changed dramatically. This was due to a number of factors, most notably rent restrictions and subsidies to builders of private housing. Rent restrictions were still in force during the inter-war years,

making investment in rental properties unpopular. This policy was introduced during the First World War and limited the amount that landlords could charge. Subsidies were also made available to builders of private housing during the 1920s and large numbers of such properties were bought by the middle classes.



Picture 6 Ordnance Survey map, Torfield, 1910.

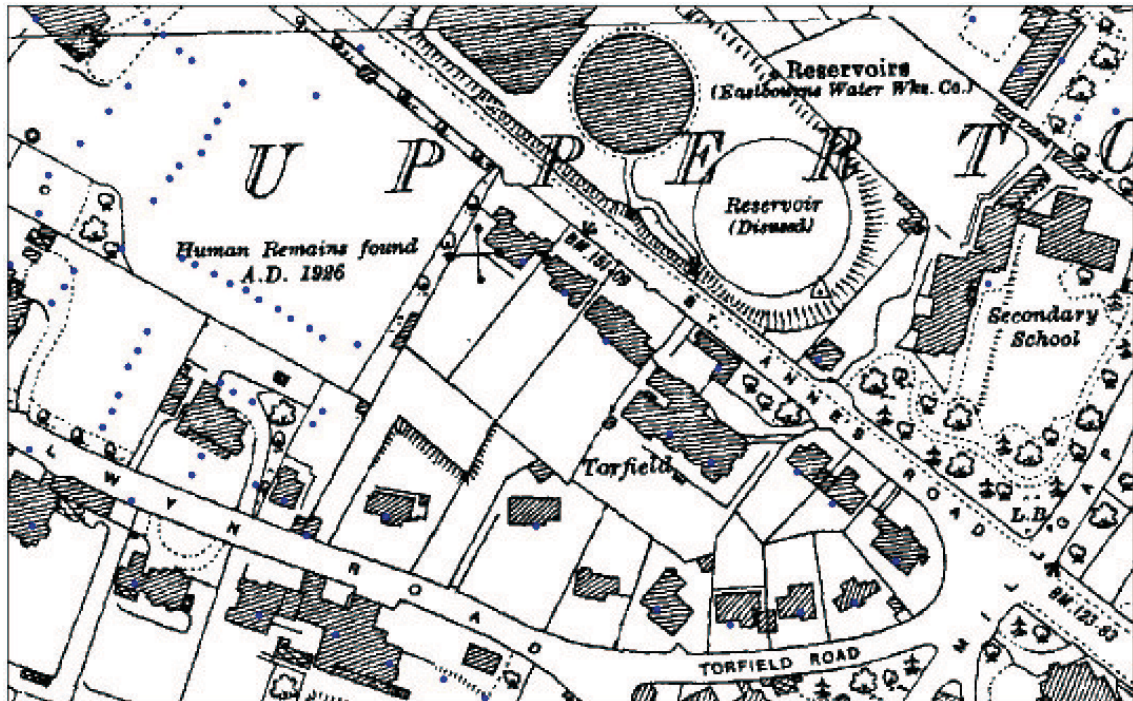
The inter-war housing boom of the 1930s was also linked to the success of Building Societies coupled with tax concessions from the government, which meant that building societies were in a position to lend money for mortgages. Cheaper, mass produced building materials also reduced the cost of the average house, and this went some way to mitigate the loss of these government subsidies in 1929 and the rising price of land. Due to these factors, an unprecedented number of private houses (c. 300,000 ) were being built per year in the mid 1930s. By the outbreak of the Second World War, nearly a third of the population owned their own house <sup>(iii)</sup>.

Speculative builders built much of the inter-war housing. These were mainly small local builders, who bought small parcels of agricultural land located close to established roads with existing service infrastructure, which kept the cost of building down. It seems this was also the case with the Torfield estate, built c. 1925/1930 by local architect and businessman Peter Dulvey Stonham (1877-1942).

Stonham was born in Ashford, Kent, and was a prolific architect with an extensive practice. He initially came to Eastbourne in 1901 as an architect's assistant in the office of F G Cook. Stonham started his own practice in 1906, by 1911 his practice had grown and he opened a second office in Rye. He later became

iii 'The 1930s House'. Trevor York. Pg 26

associated with A R G Fenning and according to some sources they became partners, although there is some doubt as to whether this was ever officially formalised.



Picture 7 Ordnance Survey map, Torfield, 1925.

Stonham's work in Eastbourne included houses of various types and styles, most notably Arts and Crafts style properties, ecclesiastic commissions (including St Elisabeth's Church, 1935-38, with S J Tatchell and G C Wilson) and commercial premises. He also designed a number of cinemas.

The style of the thirteen Inter-War buildings within the estate is generally Mock Tudor/Tudorbethan-style, with all but one being designed by Stonham. Linston House, no 6 Selwyn Road was built as a wedding present for Stonham's daughter<sup>(iv)</sup>. It is claimed that the house name was a clever play on words, combining his daughter's maiden name, Stonham, and her new husband's surname, Mr Harold A Franklin, to form "Linston". The house is a notable example of the style of architecture within the estate. It exemplifies the style through its solid forms, steep gable, porch and steeply pitched roofs. The style reflects vernacular architecture through features such as the jetty supported on brackets, and expresses the texture of ordinary materials, such as timber, brick and tiles, within an asymmetrical and picturesque building composition. The gate piers are notable for their decorative use of clay tile slips.

iv Sussex Buildings of England. N. Pevsner



**Picture 8 No. 6 Linston House, Selwyn Road.**

## 5 Analysis of the Special Interest of the Torfield Conservation Area

### Morphology

Torfield Conservation Area is positioned on relatively flat terrain and is bounded by roads on three sides. St Anne's Road is the earliest route of the three and is visible on the 1841 Tithe map of Eastbourne. Selwyn Road and Torfield Road were laid in the late nineteenth century.

Overall, the site is notable for the survival of its undivided plots with intact boundary walls. These features have historical and evidential value as manifestations of the original concept of the development, which also help to create the aesthetic character of the area.



Picture 9 Flat terrain at the junction of Torfield Road and Selwyn Road.



## Views and Vistas

The conservation area is characterised by thoroughfares addressed by large Mock Tudor/Tudorbethan style houses, with spacious gardens, many of which slope steeply upwards from the pavement. All the properties on St Anne's Road are set back from the street apart from the late Victorian 'Cottage', which sits quite close to the road. It is this proximity to the street that gives the Cottage a greater degree of prominence in the streetscape.

There are open views into and out of the conservation area from the surrounding roads, and some direct but mainly oblique views of the houses and their large gardens. The open spaces and gaps between the houses promote a feeling of spaciousness and these gaps are an established and important part of the character and appearance of the conservation area. The greensand boundary walls with brick copings also comprise a significant feature of the Conservation Area and are vital in maintaining the area's sense of enclosure. Figure 6, Appendix D illustrates the key views and vistas of the Conservation Area.



Picture 10 The Cottage, St Anne's Road.

## Building Styles and Materials

The Cottage is the earliest building in the conservation area, and is arguably one of the most prominent structures, fronting directly onto St Anne's Road. It is a two-storey red brick, T-plan building set behind high greensand boundary walls with brick copings. Terracotta ridge tiles, finials and tall, decorative chimineystacks enliven the half-hipped tiled roofs of the property. Its most striking and highly visible feature is the unusual cupola with ornate weathervane. The building retains much of its original form as well as important features such as the timber sash windows. The Cottage and its boundary walls are an important visual contributor to the vista along St Anne's Road.

The remaining 13 houses within the conservation area are notable examples of inter-war architecture. Their style and structure are directly related to mid twentieth century mass mechanisation and the rise of foreign imports, which reduced the cost of building materials during the 1920s and 30s. Improved transportation increased the availability of such materials. Following the First World War, former military vans and trucks flooded the market and many road haulage firms were established, which reduced transport costs even further. This allowed for cheaper, mass-produced materials to be delivered directly on site and these could be more easily sourced by the smaller, speculative builder.

By the inter-war years the general appearance and layout of suburban housing was remarkably similar, regardless of where in the country they were built. Generally, the inter-war style was eclectic but ranged in style from traditional vernacular, Arts and Crafts, Mock Tudor, Neo-Georgian, Modern/International Style or Art Deco.



**Picture 11 No. 49 Dorset House, St Annes Road is notable for its symmetry - usually Mock Tudor houses are asymmetrical.**

In general terms architect-designed detached properties displayed much more variety than the houses built by purely speculative builders in larger estates. With architect-designed properties, such as Torfield, the focus was often on orientation and getting as much sunlight as possible into the house. This was an era where the link between good health, fresh air and sunshine were expounded. Houses were also generally smaller than those built before the war, although the wider plots in which they are located often gives the opposite impression. This decrease in size was directly related to social changes such as decreasing family sizes and the decline of live-in servants in the houses of both the middle and upper classes.



**Picture 12 No. 45 Hay Tor, St Anne's Road is more Arts and Crafts in style than Mock Tudor.**

Furthermore modern appliances, pre-packaged foods, advances in cooking and cleaning meant that specialist service rooms such as sculleries etc. were no longer required. Ceiling heights for inter-war properties were also significantly lower than Victorian and Edwardian properties. Of the houses in the estate, no. 4 Beech Lawn has the largest plot relative to its footprint, the driveway slopes steeply upwards towards the house, which is prominently sited on high ground and gives the house an imposing outlook.



**Picture 13 No. 4 Beech Lawn.**

The exception to the predominant Mock Tudor/Tudorbethan style is the Arts and Crafts style house, no. 45 Hay Tor, St Anne's Road. The house is characterised by a steeply hipped tiled roof with dormer windows set well within the roofslope. The gable to the centre-bay has a decorative leaded window with sandstone surround, which adds textural as well as chromatic interest to the facade.

Mock Tudor is a distinctive style of architecture that took its inspiration from the vernacular and Arts and Crafts movement of the late Victorian, early Edwardian periods. The style was marketed at the time under the Tudor, Elizabethan or Jacobean moniker and it used elements from all of these periods to create a distinctive 'Olde English' style. The houses in the Torfield estate are all different variations of the Mock Tudor style. Most of the properties are faced with red brick, with timber work (painted black) to the upper floors and gables, and hipped and pitched machine made clay tile roofs. Some of the properties, such as no. 3 Torfield Road, have clay tile hangings to the upper floors. No. 49 Dorset House, St Anne's Road is a two-storey house with gabled-end bays and a smaller gablet to the centre-bay. It presents a symmetrical facade, which is unusual for a Mock Tudor style house.



**Picture 14 No. 3 Torfield Road, clay tile hangings and timber frame to gable.**

Most of the houses have gabled end-bays with decorative timber bargeboards, and either jettied windows with timber brackets to the first floors or box bay windows. The infill between the timber work to the houses with gables is mainly rendered, however there are examples of decorative herringbone patterned brickwork, as can be seen in no. 6 Linston, Torfield Road.



**Picture 15 Decoative bargeboards and jetty to no. 6, Linston.**

The houses also share a common feature in the form of tall brick chimneystacks. Tall stacks such as these are mainly found on Arts and Crafts style and Mock Tudor style houses. Simple pentice roof porches are common amongst the houses, held in place by brackets or vertical posts. The windows are predominantly casement, with a diamond or quarry glazed pattern. The front doors are generally dark wood of a solid planked type, some with vertical strips and studs in an early 17th century style.



**Picture 16 No. 1 Tor Hay, note the tall chimneystacks and hipped clay tile roof.**

## The Public Realm

The front gardens of the houses within the Torfield estate have uniform, tall greensand boundary walls, predominantly with red brick half-round copings. These walls (and the mature planting behind them) form an established and important part of the character and appearance of the conservation area and also gives the area its sense of enclosure. The walls are, for the most part, in good condition with little plant growth evident within the mortar of the wall or copings. Most of the properties have either square-profile greensand (St Anne's Road) or red brick (Selwyn and Torfield Road) entrance piers, with either timber or metal gates.



**Picture 17 Dorset House, St Anne's Road, greensand piers and boundary walls.**

Footways: the conservation area has, unfortunately lost its traditional footway surfacing to a mix of concrete tiles and black top surfacing. Granite kerbs survive, however, intact in stretches along Selwyn, Torfield and St Anne's Road. Most of the properties retain their original, individual 'Staffordshire Blue' block crossovers, which are notable survivors of the Eastbourne vernacular.



**Picture 18 Crossovers to no. 4 Beech Lawn.**



## Land Use and Traffic

Land Use: Torfield Conservation Area has a defined and consistent land usage. The estate retains its residential use of single private dwellings. There is little to no pressure within the conservation area for changes of use.

Traffic: There is little pressure for on-street parking in the area and all of the houses have existing forecourt parking, as the houses were initially built with private car parking in mind.

## 6 Management Plan Introduction

### Management Plan Introduction

As change is inevitable in most Conservation Areas the challenge is to manage change in ways that maintains and if possible, strengthens the special qualities of an area. Positive management is necessary if pressure for change, which tends to alter the very character that made an area attractive in the first place, is to contribute rather than detract from an area's qualities. The following are the principle means of achieving these objectives:

- Planning Policy and Guidance, which are applied to development proposals through the development control process;
- Local Authorities (County and Borough), through improving the appearance of public footways, street furniture and maintaining the public realm. The Council may also draw up specific conservation guidance notes for the area;
- Residents and/or landlords ensuring that the buildings in the Conservation Area are kept in good repair through regular maintenance and by referring to this management plan when considering works to their property.

## 7 Planning Policy and Guidance

### Planning Policy and Guidance

National, regional and local policies relating to Conservation Areas are referred to in the companion document 'Conservation Areas in Eastbourne'.

**Design Considerations:** there is little scope within the Torfield Conservation Area for new developments, however where new buildings are proposed outside and adjacent to the Conservation Area, it is essential that the proposals take full account of their context and the setting of the Conservation Area as a foundation for good design. The use of good quality materials, generally matching in appearance or complementary to those that are dominant in the area is important, as is ensuring that the detailing and finishes are all of high quality.

A successful project will relate well to the geography and history of the place and the lie of the land, sit happily within the pattern of existing development and routes through and around it, respect the important views and established skyline of the area, respect the scale of neighbouring buildings, use materials and building methods that are as high in quality as those used in existing buildings and create new views and juxtapositions, which will add to the variety and texture of the setting.<sup>(v)</sup>

**Development Considerations:** pressure for change and development can sometimes have a negative impact upon the character and appearance of Conservation Areas, the most common resultant negative impacts of such changes are highlighted below.

**Original features:** loss of original features, details and/or materials is apparent within the Torfield Conservation Area. In particular the replacement of timber casement windows and timber panelled front doors are amongst the most noticeable changes that have had a negative impact on the quality, richness and visual cohesion of the house frontages.

Existing doors and windows can frequently be repaired and, if necessary, upgraded for better security or draught-proofing. Furthermore, the timber used historically in older doors and windows is recognised as superior to that widely available today. Compared to manufactured modern substitute materials, the use of timber is also more environmentally-friendly and facilitates easier repair. Additionally, lower long-term costs favour the retention of original timber doors and windows.

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v English Heritage/CABE 2001. Building in Context: New Development in Historic Areas, pp. 5.



**Picture 19 UPVC replacement windows.**

**Satellite Dishes:** When installing a satellite dish, careful consideration should be given to its location so as to minimise its effect on the external appearance of the building and that of the wider Conservation Area. In the case of single private dwelling houses in a Conservation Area, permission is required if the dish is to be sited on the visible roof slope or on the chimney, or wall fronting a highway or public footpath. All buildings over 15 metres high in a Conservation Area require planning permission for any dish. It is advisable, therefore, to have identified a location that would have little or no impact on the host building or the wider context of the Conservation Area. Such locations could be:

- Within the curtilage of the building but out of view of the general passer-by;
- Concealed by a structure within the curtilage of the building;
- Within the valley of a roof;
- Behind a parapet.

**Dormer Windows:** the introduction of new dormers within the front roof slope of a building within a conservation area requires planning permission. Inappropriately designed dormer windows can be prominent and disruptive in the street scene unless they are part of the original design.



**Picture 20 Original dormer windows.**

**Boundary walls:** front boundary walls are important features in the streetscene and provide visual continuity and enclosure to the street frontages. These boundary walls should be retained. Planning permission is required for the erection of a fence, wall or gate if:

- the wall/fence/gate would be over 1 metre high and next to a highway used by vehicles (or the footpath of such a highway); or over 2 metres high elsewhere; or
- your right to put up or alter fences, walls and gates is removed by a planning condition



**Picture 21 Example of original boundary walls.**

**Outbuildings/sheds:** Outbuildings (sheds etc) on land forward of a wall forming the principal elevation needs planning permission. In conservation areas, outbuildings, enclosures and/or at the side of properties require planning permission. Furthermore, no more than half the area of land around the "original house" may be covered by additions or other buildings.

**Microgeneration Equipment:** Installing a solar or other heat or power generation systems to the exterior of a non-listed building in a Conservation Area will not normally need Planning Consent, as it is covered by Permitted Development (For Guidance, please view The Virtual House on The Planning Portal at [www.planningportal.gov.uk/permission/](http://www.planningportal.gov.uk/permission/) )

On a Listed Building, Listed Building Consent must be applied for under the Planning (Listed Buildings and Conservation Areas) Act 1990. While it may be preferable to mount microgeneration equipment to garages, pool houses or other out-buildings, works require Listed Buildings Consent where they fall within the curtilage of a Listed Building.

In either case, it is not generally considered sympathetic to a buildings' appearance to have a solar panel or other equipment fixed to the principal elevation, or the face or faces from which the property is mainly viewed from public highways. Thus buildings with main elevations aligned in the direction of optimal solar radiation may present special installation problems with regards to visual impact. An application for microgeneration works will need to show clearly the intended site of the panel, with detailed drawings and photographs. It is also useful to draw the panel on a photo of the site or building in order to help visualise it in its proposed setting and determine its visual impact

**Boundary Walls, Forecourt Parking and Vehicular Crossovers:** Conservation Area Consent is required to take down a fence, wall or gate, if it is over 1metre in height. Total demolition or substantial removal of any wall requires Conservation Area Consent. Vehicular crossovers, if permitted, should replicate the Staffordshire Blue block crossovers.

**Opportunity sites:** the Torfield Conservation Area is predominantly residential and there is no scope for new developments within the designated site.

**Article 4 Directions:** the potential for harm to the character and appearance of the Torfield Conservation Area is noted however, the rate of change is unclear and on the whole the residential areas appear to be generally well-maintained. Where appropriate, the removal of permitted development rights over the whole of the Conservation Area may be used to preserve the character and appearance of the area. However, the blanket removal of permitted development rights over the whole of the Conservation Area in this instance is not considered appropriate.

## **8 Action by the Local Authority in the Public Realm**

### **Action by the Local Authority in the Public Realm**

The Council will strictly apply national and local policies as well as the proposals set out in the Management Plan in order to preserve or enhance the special interest of the Torfield Conservation Area.

**Tree preservation:** with limited exceptions, all trees standing within a Conservation Area are legally protected and the local planning authority must be given six weeks written notice of any proposed works to a tree. Street trees and public gardens are maintained by the Council's Parks and Gardens department.

In Conservation Areas, it is an offence to cut down, lop, top, uproot or wilfully damage or destroy any tree in the area except with the consent of the Borough Council. The exemptions to this are:

If the tree is dead, dying or dangerous - for the felling or carrying out of works on trees so far as it is necessary to remove the dead, dying or dangerous part.

Small trees, i.e. trees with a diameter of less than 75mm at 1.5m above ground level.

When a tree is felled under the dead, dying or dangerous exemption, the legislation places a duty on the landowner to plant a replacement. Owners wishing to carry out works to a tree are required to complete a form (Notification of Tree Works Within a Conservation Area, known as a Section 211 Notice).

**Highways:** the footway paving of the Torfield Conservation Area is a patchwork of concrete pavers, black top and purbeck stone kerbs and Staffordshire Blue bricks to the crossovers. The presumption would be to retain the traditional Staffordshire blue bricks and kerb stones and enhance them as the opportunity arises. The highway falls under the remit of East Sussex County Council and its policy on the repair/replacement of existing footways depends on factors such as the degree of the defect in the surface etc.

## **9 Action by Residents**

### **Action by Residents**

Residents and other relevant parties will be encouraged to read about the history of their area and its architecture, which makes up a significant part of the special character of the area and to participate in the preservation and enhancement of that character. The Council will encourage the founding of a Residents Association to promote dialogue with the Council and a sense of pride in the local community.



## 10 Appendix A: Audit

An audit of the fabric of the Torfield Conservation Area has been undertaken in order to identify designated (listed buildings) and non designated (buildings of local interest and unlisted buildings) heritage assets that make a positive contribution to the character and appearance of the conservation area, as well as any elements of streetscape interest. In addition, an audit identifies neutral elements and elements that detract from the character and appearance of the conservation area.

***There are no Statutory Listed Buildings in the Torfield Conservation Area.***

### ***Buildings of Local Interest:***

#### **Sewlyn Road**

No. 6 Linston.

### ***Positive Contribution Buildings:***

In addition to the house on the local list the remaining houses have been deemed to make a positive contribution to the character and appearance of their immediate surroundings and the Torfield Conservation Area as a whole. Some of these buildings have experienced minor alterations over the years, however their original appearance and facades remain largely intact their contribution to the conservation area as part of a group is noteworthy. The assessment of whether a building makes a positive contribution to the special architectural and historic interest of a conservation area is based on Appendix 2 of 'Guidance on Conservation Area Appraisals', English Heritage, February 2006.

#### **Selwyn Road**

Nos. 4, 2, 1.

#### **Torfield Road**

Nos. 3, 5, 7.

#### **St Anne's Road**

**Nos. 35, 37, 39, 41, 43, 45.**

### ***Elements of streetscape interest:***

The character and appearance of the Torfield Conservation Area are not solely a function of its buildings. Elements within the public realm, such as the greensand boundary walls, Staffordshire Blue block crossovers and stone kerbs contribute greatly to the area's quality, character and appearance.

### ***Detractors and Neutral Contributors:***

There are no detractors or neutral contributors within the Torfield Conservation Area.

## 11 Appendix B: Glossary

### 1. Art Deco.

Movement in design, interior decoration and architecture in the 1920s and '30s in Europe and America, the term Art Deco comes from the Exposition Internationale des Arts Décoratifs et Industriels Modernes, which was held in Paris in 1925. Its products included individually crafted luxury items and mass-produced items, the intention was to create a sleek and anti-traditional elegance that symbolized wealth and sophistication. Influenced by Art Nouveau, Bauhaus, Cubist, Native American, and Egyptian sources.

### 2. Arts and Crafts.

Influential late C19 English movement that attempted to re-establish the skills of craftsmanship threatened by mass-production and industrialisation. The movement had its origins in the ideas of Jean-Jacques Rousseau (1712–78), who proposed that manual skills should be acquired by everybody, no matter from what social class. It also owed its impetus to the publications of Pugin and Ruskin. The most important personality associated with the Arts-and-Crafts Movement was William Morris, who sought to revive medieval standards and methods of craft, while holding truth to materials, constructional methods, and function to be the essence of design.

### 3. Bargeboards.

Boards (often decorated) on the gable end of a building.

### 4. Box bay window.

A square-plan projecting bay on the face of a building with inset window or windows.

### 5. Brackets.

Feature projecting from a wall to support an element that overhangs.

### 6. Development Plan.

The Development Plan is the Local Development Framework. A development plan sets out allocations for various land uses and includes criteria based policies for development. The Council is legally obliged to make planning decisions in accordance with the adopted development plan unless there is a good reason not to.

### 7. Finial.

Feature at the top of a gable or spire, usually decorated.

### 8. Herringbone pattern.

A pattern comprising rows of short, angled parallel lines where the direction of the angle alternates row by row. Used in masonry, parquetry, and weaving.

### 9. Hipped Roof.

A roof comprising adjacent flat surfaces that slope upward from all sides of the perimeter of the building, requiring a hip rafter at each intersection of the sloping surfaces.

### 10. International Style.

An influential modernist style of architecture developed in Europe and the United States in the 1920s and 1930s, characterised by regular, simple and unadorned geometric forms, open plan interiors, and the use of glass, steel, pilotis and reinforced concrete.

**11. Jetty.**

Projecting area located on the upper floor of a building, supported upon brackets, most commonly a feature of Medieval and later Medieval-Revival architecture.

**12. Mock Tudor.**

Or Tudor Revival architecture of the 20th century usually confined to domestic architecture, gained in popularity from the late 19th century to the mid 20<sup>th</sup> century and was based on a revival of aspects of the Tudor Style. Characterised by features such as timber framing to the gables, jetties to the upper floors, steeply sloping hipped roofs, tall chimneystacks and quarry glazed casement windows.

**13. Neo-Georgian.**

A loose term, describing architecture that mimics features and details of Georgian architecture, including a symmetrical façade, but commonly historically inaccurate; found primarily in the 19th and 20th centuries, but continues to be built today.

**14. Pentice Roof.**

Single pitched roof, subsidiary to the main building, often covering an outside space.

**15. Quarry Glazed Windows.**

Small panes of glass (usually leaded and set within a casement window) in either a regular pattern of rectangular panes or diamond pane pattern.

**16. Vernacular.**

Common domestic architecture of an area or region, usually simple in form and plan using inexpensive, locally available materials.

## 12 Appendix C: Bibliography

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## 13 Appendix D: Maps

- Figure 1, Conservation Area Boundary
- Figure 2, Archaeological Notification Area
- Figure 3, 1841 Tithe Map of Eastbourne
- Figure 4, 1870 Ordnance Survey Map
- Figure 5, 1899 Ordnance Survey Map
- Figure 6, Key Views and Vistas
- Figure 7, 1910 Ordnance Survey Map
- Figure 8, 1925 Ordnance Survey Map